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MICROFILMED
August 1993 - April 1994

BOSTON SYMPHONY ORCHESTRA SCRAPBOOK MICROFILMING PROJECT

Funded in part by

THE NATIONAL ENDOWMENT FOR THE HUMANITIES

Grant No. PS-20709-93

BOSTON SYMPHONY ORCHESTRA MICROFILMING PROJECT

A Cooperative Project Between the Boston Symphony Orchestra Archives and the Boston Public Library (August 1993 - April 1994)

The Microfilming Project incorporates two collections of scrapbooks housed in two separate repositories. The first set of scrapbooks (80 volumes) resides within the Allen A. Brown Collection of the Boston Public Library (BPL) Music Department. Their call number is **M.125.5. **The second set of scrapbooks (132 volumes) resides within the Press Clippings collection of the Boston Symphony Orchestra (BSO) Archives. They have the designation** Pres 56.

The BPL scrapbooks begin with the founding of the BSO in 1881 and continue, through 79 seasons, to 1960. Articles consist mainly of reviews and feature stories from Boston and New York newspapers. Occasionally, magazine articles and press releases are also included. The scrapbooks cover most aspects of the BSO.

The BSO scrapbooks run from 1889, the Orchestra's 9th season, to 1973. In addition to local reviews and features, the volumes contain articles culled from national and international publications. The scrapbooks document, in detail, all aspects of the BSO: The Symphony Orchestra (including subscription concerts, tours, and trips), the Boston Pops, the Tanglewood Festival, the Tanglewood Music Center, and Symphony Hall.

The two sets of scrapbooks have been filmed as two separate entities. Researchers wanting to look at specific seasons or subjects must examine both sets of films to ensure full coverage.

The scrapbooks do not represent the complete holdings of either location on the subject of the BSO.

Requests for positive microfilm copies of individual rolls, or of film sets, should be directed to the respective repository:

Music Department
Boston Public Library
Post Office Box 286
Boston, MA 02117

Boston Symphony Orchestra Archives
Symphony Hall
Boston, MA 02115

BOSTON SYMPHONY ORCHESTRA SCRAPBOOKS

1889 - 1973

132 VOLUMES

Source: Boston Symphony Orchestra Archives

FINDING AID

Boston Symphony Orchestra Scrapbooks
(Series 56, Sub-Series 1)

Source: Press Office (Office of the Public Relations Director)

The BSO scrapbooks comprise part of one series in the BSO Archives. Series 56, Press Clippings, is divided by format into 3 sub-series: 1) Scrapbooks, 1889-1973 (132 volumes); 2) Loose Clippings, 1931-1991 (9 record cartons); and 3) Oversize Newspapers and Journals, 1919-1979 (1 oversize box). Each sub-series is arranged chronologically.

The scrapbooks contain concert notices and reviews, record reviews, and feature articles. Early scrapbooks may also contain programs, tickets, and subscription orders. Materials are organized by concert season into the following categories: BSO (including tours); Kneisel Quartet (and later Boston Symphony Chamber Players); Boston Pops (referred to in early years as Promenade concerts); and Tanglewood (including the Tanglewood Music Center, the Tanglewood Festival, Tanglewood-on-Parade, and the Fromm Festival of Contemporary Music).

Reviews and articles cover a wide range of subjects: Founder H.L. Higginson; BSO conductors, players, trustees, and other personnel; guest artists and composers; BSO and Pops performances and recordings; U.S. and overseas tours; BSO/Cecilia Society joint performances; open rehearsals; and special events connected to anniversary celebrations and fundraising.

Feature stories document changes in the size, composition, and location of the orchestra. Topics include the hiring of women and minorities; the unionization of players; controversies (such as the internment of conductor Karl Muck during World War II); the sale of the old Music Hall; and the construction of Symphony Hall and other structures (such as the Koussevitsky Music Shed at Tanglewood).

Reproductions of the materials in the collection may not be made without permission from the Boston Symphony Orchestra Archives.

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Institution: **BOSTON SYMPHONY ORCHESTRA**

Series Name: **PRESS CLIPPINGS**
Series Number: **56**
Series Dates: **1889-1991**

Sub-series Name: **SCRAPBOOKS**
Sub-series Number: **1**
Sub-series Dates: **1889-1973**

VOLUME LISTING

VOL	TITLE	DATES
1	BSO	1889-1890
2	BSO Kneisel Quartet	1890-1891
3	BSO	1891-1892
4	Promenade (Pops)	1892
5	BSO Kneisel Quartet	1892-1893
6	BSO Kneisel Quartet	1893-1894
7	BSO Kneisel Quartet	1894-1895
8	BSO	1895-1896
9	Promenade (Pops)	1895-1896
10	BSO	1896-1897
11	BSO	1897-1898
12	Promenade (Pops)	1897-1898
13	BSO	1898-1899
14	BSO	1899-1900
15	Pops	1899-1900
16	BSO	1900-1901
17	BSO	1901-1902
18	Pops	1901-1903
19	BSO	1902-1903
20	BSO	1903-1904
21	BSO	1904-1905
22	Pops	1904-1905
23	BSO	1905-1906
24	BSO	1906-1907
25	BSO	1907-1908
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34	BSO Pops	1915-1916
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36	BSO Pops	1917-1918
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53	BSO	1930-1931
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55	BSO Pops	1932-1933
56	BSO	1933-1934
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58	BSO	1935-1936
59	BSO	1936-1937

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62	BSO	1937-1938
63	Pops	
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64	BSO	1938-1939
65	Pops	
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67	Tanglewood	1939-1941
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78	BSO	1947-1949
79	Tanglewood	1949-1950
80	BSO	1949-1951
81	Tanglewood	1950-1951
82	BSO	
	Pops	1951-1952
83	BSO	
	Pops	1952-1953
84	Tanglewood	1952-1953
85	BSO	1953-1955
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87	Tanglewood	1954-1955
88	BSO	
	Pops	1955-1956
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92	European Tour	1956-1957
93	BSO	
	Pops	1956-1957
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95	BSO	1957-1958
96	BSO	
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97	BSO	1958-1959
98	Tanglewood	1958-1959
99	Tanglewood	1959
100	BSO	
	Pops	1959-1960
101	Tanglewood	1959-1960
102	Far Eastern Tour	1959-1960
103	BSO	
	Pops	1960-1961
104	Tanglewood	1961
105	BSO	
	Pops	1961-1962
106	Tanglewood	1962
107	BSO	
	Pops	1962-1963
108	Tanglewood	1963
109	BSO	
	Pops	1963-1964
110	Tanglewood	1963-1964
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122	BSO	
	Pops	1969-1970
123	Tanglewood	1970
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131	Tanglewood	1973
132	BSO	
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MATERIALS NOT FILMED

SUB-SERIES NUMBER	SUB-SERIES NAME	SUB-SERIES DATES
2	Loose Clippings	1931-1991
3	Oversize Newspapers and Journals	1919-1979

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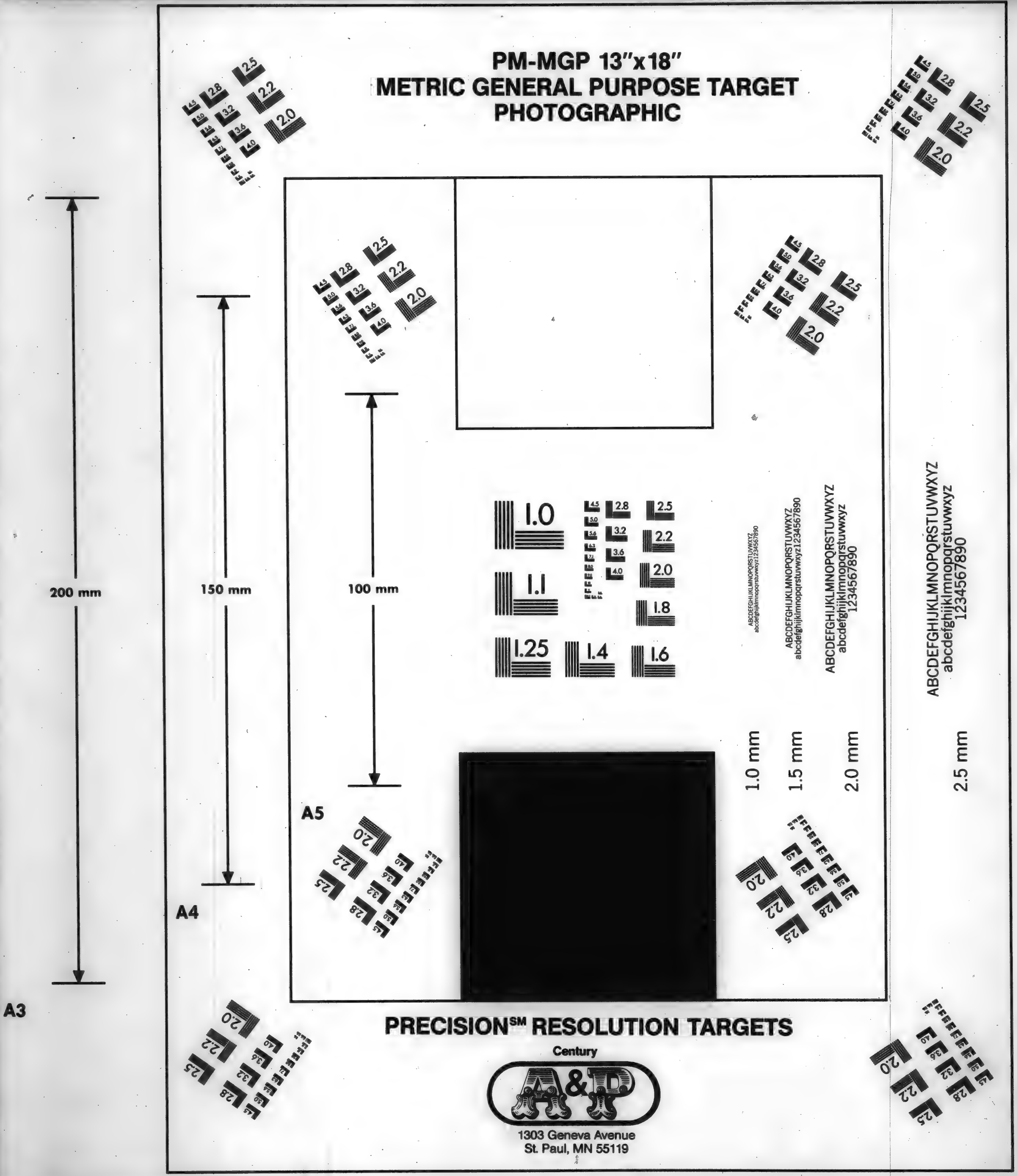
REEL 63

Volumes 101-102

Tanglewood
Far Eastern Tour

1959-1960

PM-MGP 13″x18″
METRIC GENERAL PURPOSE TARGET
PHOTOGRAPHIC



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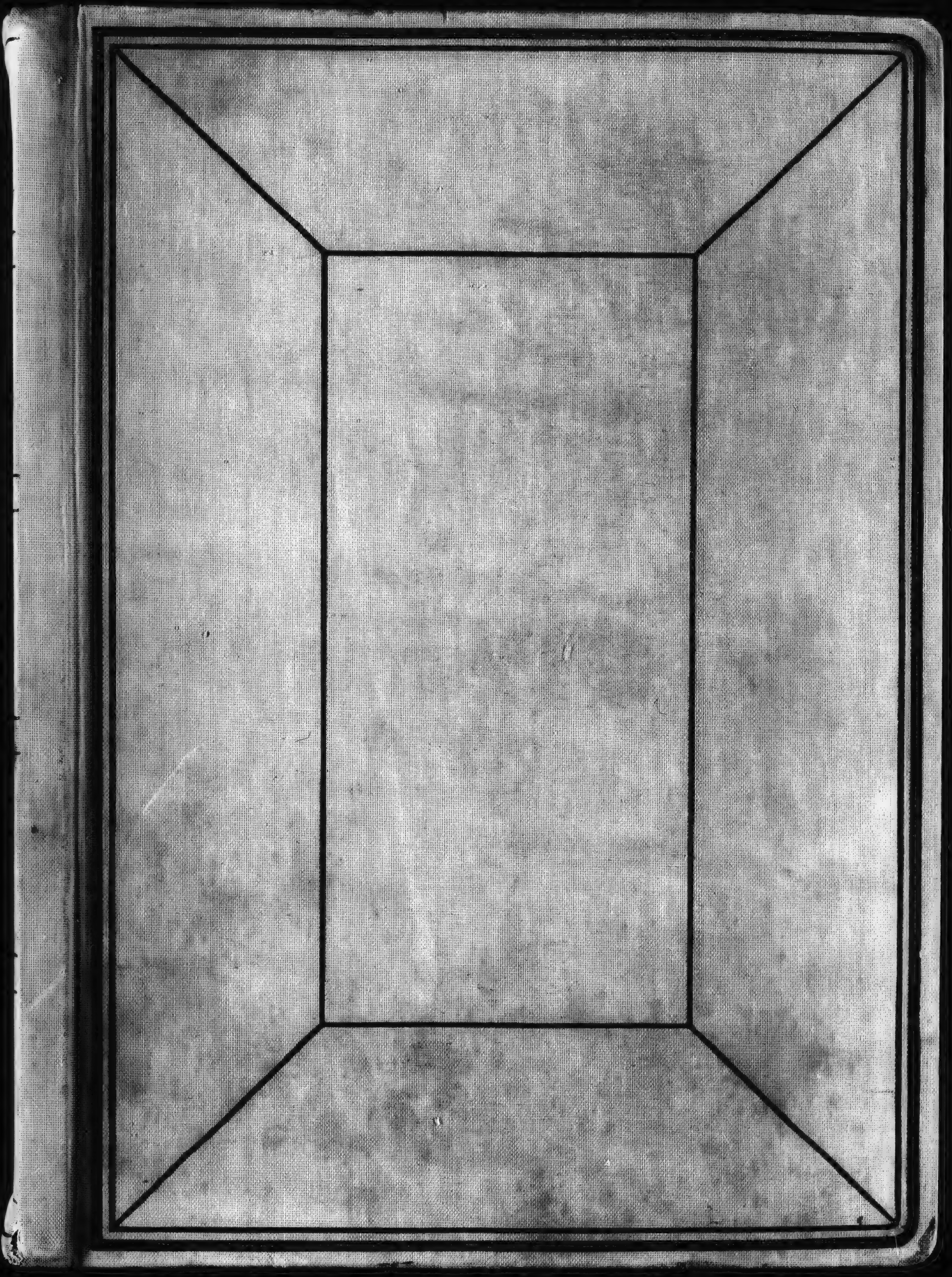
MULTIPLE EXPOSURES
DUE TO
COLOR VARIATIONS
AND OVERLAPPING
MATERIAL

VOLUME 101

Tanglewood

1959 - 1960



NATIONAL
FLAT BACK SCRAP BOOKS

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Without Index, Ruling, Paging or Title

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56-032	72 Leaves	12⅝ × 10¼
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56-036	90 Leaves	16 × 11⅜
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56-039	90 Leaves	18 × 13
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56-042	150 Leaves	25 × 20

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Scrapbook

Tanglewood

1960

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MUSIC LIFE | September 1959

VIDEO
AUDIO
RADIO

by ROY HEMMING

Music on Summer TV and Radio

According to advertisements in newspapers and magazines, there were more summer music festivals this year — both in Europe and the U.S. — than ever before. The stay-at-home American was able to sample some of the best, although not a very generous sample, through radio and television.

The CBS Radio network's Saturday night series "World Music Festivals" presented an excellent sampling from some of the top European festivals. Included were several programs each from the Bergen Festival in Norway, the Helsinki Sibelius Festival, the Holland Festival and the Festival of Two Worlds at Spoleto, Italy. The programs were taped at each festival under the direction of Jim Fassett, and the quality of the tapes was exceptionally good. Still to come in the series: two programs from the Salzburg Festival (Sept. 26 and Oct. 3) and one Wagnerian program from Bayreuth (Oct. 10).

More than 30 independent AM and FM radio stations from Maine to California broadcast the programs of the Berkshire Music Festival at Tanglewood, Mass., this year. Here again the quality of the concerts, featuring the Boston Symphony Orchestra under Charles Munch and Pierre Monteux, was exceptionally good. Technically speaking, the broadcasts — at least as heard over the QXR network in the East—were a distinct improvement on other years. This may have been due to the new million dollars orchestral shell built at Tanglewood this spring, or to reported improvements in a new QXR broadcasting "line" — or perhaps to both.

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,085

OCT 26 1959

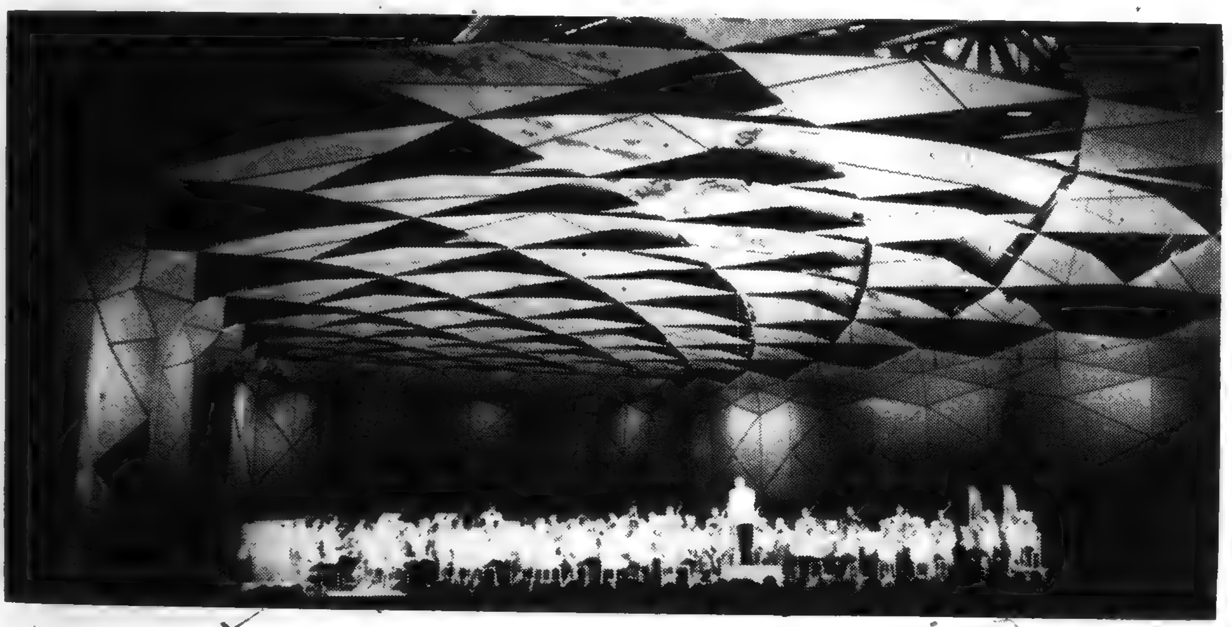
Enlarge Tanglewood Music Shed

STOCKBRIDGE—The Boston Symphony Orchestra, which conducts the annual music festival at Tanglewood, has been granted a building permit by the Stockbridge Selectmen for the erection of additional space on the Shed. The auxiliary rooms will be enlarged. The addition will about double the size of the conductor's dressing rooms and the piano room, plus adding about 20 feet to the width of the tuning room. The added space in the tuning room will be used for storage.

The cost for the project was estimated at $8,500. The work for the main part will be done by the maintenance crew at Tanglewood, with the exception of the plumbing and electrical work.

INSTRUMENTALIST
EVANSTON, ILL.
MONTHLY 14,741
FEB 1960

New Orchestra Shell at Tanglewood



The Boston Symphony Orchestra under the direction of Charles Munch in the new Tanglewood Music Shed. The enclosure will easily accommodate a 110-piece orchestra and a large chorus. The acoustical consultants were Bolt Beranek and Newman Inc., of Cambridge, Massachusetts, and the architects were Eero Saarinen and Associates, of Birmingham, Michigan.

Originally constructed for outdoor concerts, the 25-year old orchestra shell in the Tanglewood Music Shed was replaced this past summer by a new enclosure for the orchestra. The original shell never provided proper tonal balance for a large orchestra.

The new enclosure is officially called the Edmund Hawes Talbot Orchestra Canopy. The side walls of the stage are solid plywood, 3/8 inch to 5/8 inch thick, with modulations in shape and tilted inward at the top. In order to permit an audience seated within an arc of 110 degrees to view the orchestra, the side walls splay outward, making an opening about 85 feet wide at the front edge of the stage and 35 feet wide at the rear. The maximum depth of the stage is about 47 feet. The ceiling of the enclosure is suspended on steel cables from the roof trusses and consists of a series of triangular panels of various sizes connected tip-to-tip.

MINNEAPOLIS, MINN.
TRIBUNE
D. 214,827 S. 635,122
MAR 27 1960

City Violinist to Play With Casals Group

MUSIC CHAT

Minneapolis violinist Theodore Ptashne will be a member of the Casals festival orchestra in Puerto Rico in June . . . Alexander Tcherepnin, pianist-composer who has been a Twin Cities visitor, wrote the harmonica concerto John Sebastian played in New York's Town hall, winning audience and critical plaudits . . .

The April-May tour by the Boston Symphony orchestra to Japan, the Philippines and Australia will end with the orchestra back at the Berkshire music festival for its annual stint there, July 3 to Aug. 14.

JEANNETTE, PA.
NEWS-DISPATCH
D. 9,574
JAN 14 1960

NEW STAGE CANOPY

LENOX, Mass. (UPI) — A new $40,000 stage canopy will replace the present shell when the Boston Symphony Orcestra opens its six-week summer concert series at the Tanglewood Music Shed here. Mrs. Edmund T. Talbot donated the sum in memory of her late husband, a Boston attorney, for whom the structure will be named.

The new acoustical canopy will consist of 67 triangular plywood panels of various sizes, connected tip-to-tip and suspended from the roof trusses with side walls of plywood.

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 114,240

DEC 13 1959

Opening Date At Tanglewood May Be Delayed

Harry Beall, director of public relations of the Boston Symphony Orchestra, said Satday "it is possible the opening of the Berkshire Festival might be postponed, but no more than a week at the latest."

May Be Extended

The Boston Symphony Orchestra is scheduled to tour Japan during May under the auspices of the State Department. At the present time, with final plans still to be worked out, the tour will last six weeks. Should it be extended to eight weeks, it could "conceivably affect the normal opening of the Berkshire Festival," Beall said.

No definite opening date has been announced for Tanglewood because of the tour which opens in Osaka, Japan, with the Osaka Festival about May 1.

Beall confirmed the report that the BSO might possibly tour Korea, Hong Kong as well as the Philippines.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,770

JAN 11 1960

Early Festivals

To the Editor of THE EAGLE:—

I am a bit annoyed at your music historians for not correcting the statement made in The Eagle's notice on Jan. 4 of Mrs. Margaret Emerson's death on Jan. 2: "In 1936, the first year the Boston Symphony Orchestra was engaged to perform for the Berkshire Symphonic Festival, Mrs. Emerson offered Holmwood to the group for the 1936 season and huge crowds turned out for the first BSO concert in the Berkshires."

I attended the first Berkshire Symphonic Festival and several others conducted by the late Henry Hadley, at the Dan Hanna estate in Stockbridge in the early 1930s. I do not recall a concert at Holmwood in Lenox, although there may have been one. I thought the Berkshire Symphonic Festival shifted immediately from the Hanna estate to Tanglewood.

The concerts at the Hanna place were heavenly, sitting right out under the stars, remember? And the night it poured and we had to be under a big tent, high heels sunk in shamefully and evening gowns were covered with mud. Those were the days.

Then the festival shifted to Tanglewood with, of course, the honorable Dr. Serge Koussevitzky conducting. He did a tremendous job for so many years.

(Mrs.) BELLE W [illegible] AMS
Hotel Allen,
Pittsfield.

* * *

The concerts on the Hanna estate in Stockbridge, sponsored by the Berkshire Symphonic Festival in 1934 and 1935, were not presented by the Boston Symphony Orchestra but by musicians assembled from various orchestras and under the direction of Dr. Hadley. Mrs. Emerson's estate, Holmwood, was the site for the first Berkshire concert presented by the Boston Symphony in 1936. In 1937, the Berkshire Symphonic Festival concerts were moved from Holmwood to Tanglewood and presented in a tent.—Ed.

MUSIC LIFE September 1959

VIDEO AUDIO RADIO

by ROY HEMMING

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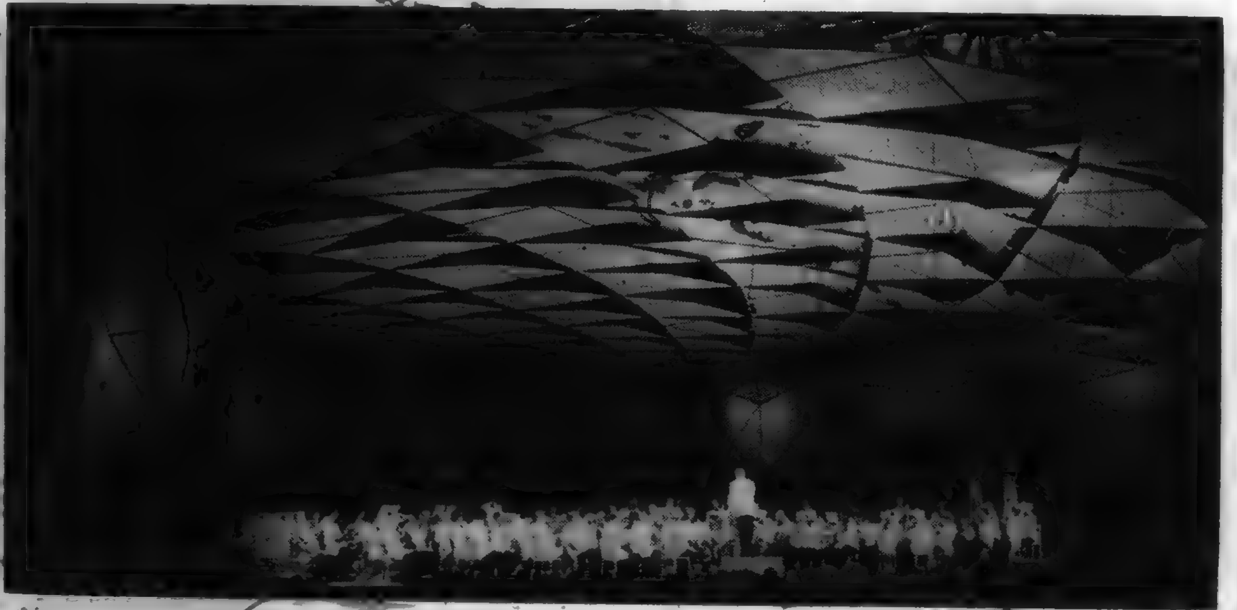

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TRIBUNE
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[illegible]

[illegible] many years.

BELLE W. [illegible]
Hotel [illegible]
Pittsfield.

[illegible]

[illegible]
SPRINGFIELD, Mass.
Independent
Circ. 114,240

DEC 13 1959

Opening Date At Tanglewood May Be Delayed

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[illegible]

2

NEW YORK, N.Y.
TIMES
D. 614,169 S. 1,254,635

MAY 22 1960

MUSICAL EVENTS: SUMMER 1960

Boston Symphony

New York

New York City
June 15-Aug. 14—Guggenheim Memorial Concerts by Goldman Band in Central and Prospect Parks.
June 21-Aug. 6—Lewisohn Stadium Concerts.
July [illegible]-Aug. 9—"Evenings-by-the-River" presented by Lower East Side Neighborhoods Association.
Aug. 1-22—Chamber Music in Washington Square Park.
Aug. 6-27—Municipal Concerts Orchestra in Central Park Mall.
Aug. 4-25—Concerts in Carl Schurz Park.
June 25-Aug. 6—Salmaggi Opera in Triboro Stadium, Randalls Island.
Aug. 19-21—Randalls Island Jazz Festival.

Stony Brook, L. I.
July 9-Aug. 13—Jazz and Pops concerts at Dogwood Hollow Amphitheatre.

Bear Mountain
July 7-Aug. 7—Empire State Music Festival in Anthony Wayne Recreation Area of Harriman State Park.

Chautauqua
July 3-Aug. 28—Operas and symphonic concerts.

Diamond Point
July 1-Aug. 15—Opera and light opera at Diamond Point Music Theatre.

Greenwood Lake
June 17-19—International Guitar Festival.

Katonah
June 18-July 3—Caramoor Festival of British music. Choral, orchestral and chamber works.

Lake Placid
July 17-Aug. 21—Concerts at Camp Minnowbrook.

Phoenicia
Aug. 12-13—Camp Woodland Folk Festival of the Catskills.

Rochester
June 3-4—Bach Festival.
June 29-July 30—Opera Under the Stars.

Woodbourne
June 1-30—Chester's Music and Arts Festival. Chamber music and solo recitals.

New Jersey

Morristown
June 17-18—Masterwork Festival Chorus and Orchestra in Handel's "Solomon."

Ventnor
Aug. 2-30—Ventnor Music Festival. Recitals at Ventnor Pier.

Lambertville
May 28-June 5—Music of George Gershwin conducted by Paul Whiteman at the Music Circus.
June 7-12—Jazz Festival with Louis Armstrong.

Connecticut

Deep River
July 14-Aug. 25—Connecticut Valley Music Festival. Chamber music and solo recitals.

Fairfield
June 18-Aug. 12—Music Under the Stars at Fairfield University campus.

Falls Village
July 3-Sept. 4—Sunday Chamber Music concerts at Music Mountain by the Berkshire String Quartet.

New Canaan
June 26-Sept. 11—Silvermine Guild Chamber Music Center concerts.

New Haven
June 28-Aug. 9—Starlight Festival of Chamber Music, Saybrook College Court, Yale University.

Norfolk
June 28-Aug. 13—Chamber music at Norfolk Music School of Yale University.

Massachusetts

Andover
Aug. 5-19—Concerts and organ recitals at Organ Institute.

Boston
June 3-19—Arts Festival at the Public Garden.
July 3-Aug. 20—Esplanade Concerts.

Lenox
July 6-Aug. 14—Berkshire Festival at Tanglewood. Boston Symphony Orchestra.
July 3-Sept. 4—Jazz and folk song concerts at the Berkshire Music Barn.

New Marlboro
July 23-Aug. 20—Chamber music and solo recitals at Red Fox Music Barn.

Pittsfield
July 20-Oct. 16—Chamber music at South Mountain.

Rhode Island

Newport
June 24-26—Newport Folk Festival.
June 30-July 4—Newport Jazz Festival.

Vermont

Bennington
Aug. 14-28—Composers' Conference and Chamber Music Center at Bennington College.

Burlington
July 7-26—Lane Summer Series at the University of Vermont.

Manchester
July 2-Sept. 5—Chamber music, recitals, ballet and opera at Southern Vermont Art Center.

Marlboro
July 2-Aug. 7—Chamber music at Marlboro School of Music.

New Hampshire

Wolfeboro, Gilford and Meredith
July 14-Aug. 23—New Hampshire Music Festival alternating in the three towns listed above.

Maine

Blue Hill
July 4—Aug. 29—Chamber music at Kneisel Hall.

Camden
July 3-Aug. 28—Recitals at the Summer Harp Colony.

Kennebunkport
July 4-Sept. 7—Arundel Opera Theatre. Musical comedy, opera and operetta.

Hancock
July 3-31—Domaine chamber music concerts conducted by Emery Davis.
Aug. 7-28—Orchestral concerts of the master class of Pierre Monteux.

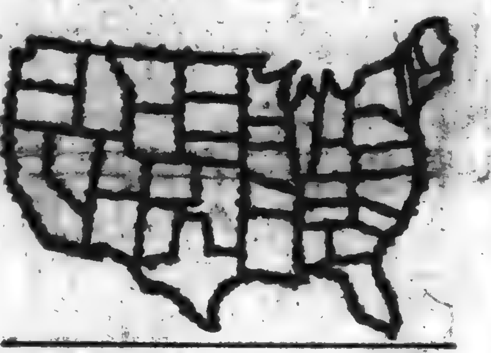
Springvale
July 4-Aug. 13—Chamber music concerts at Berkley Summer Music School.

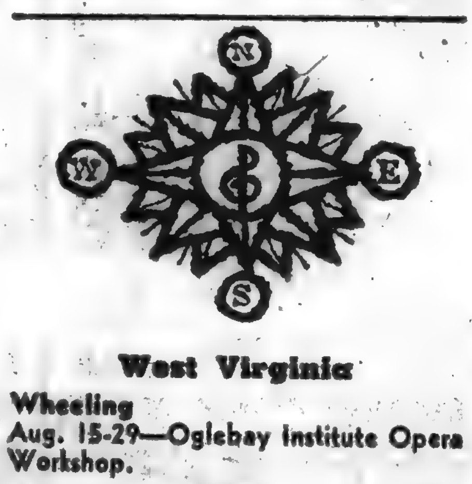
Pennsylvania

Philadelphia
June 20-July 28—Robin Hood Dell Concerts.

Pittsburgh
June 12-July 17—American Wind Symphony at Point State Park. After July 17, the Music Barge will go on tour.

Tamiment-in-the-Poconos
June 16-19—Chamber Music and Ballet Festival.





West Virginia

Wheeling
Aug. 15-29—Oglebay Institute Opera Workshop.

Ohio

Cincinnati
June 23-July 23—Cincinnati Summer Opera at the Zoo.

Cleveland
June 23-Aug. 13—Pops Concerts by Cleveland Summer Orchestra.

Yellow Springs
July 29-Sept. 4—Antioch College Festival.

Indiana

French Lick
July 29-31—Jazz Festival.

Illinois

Chicago
June 28-Aug. 14—Ravinia Festival. Symphonic and jazz concerts.
June 24-Aug. 16—Symphonic concerts at Grant Park.

Michigan

Detroit
June 19-Aug. 14—Detroit Little Symphony Concerts.
Aug. 19-21—Jazz Festival at the Fair Grounds.

Interlochen
June 29-Aug. 21—National Music Camp. Concerts, opera and dance programs.

Wisconsin

Fish Creek
Aug. 6-21—Peninsula Music Festival.

Milwaukee
June 20-July 31—Chamber Music at the University of Wisconsin-Milwaukee.

Kentucky

Ashland
June 12—American Folk Song Festival presented by Jean Thomas, The Traipsin' Woman.

North Carolina

Asheville
Aug. 4-6—Annual Mountain Dance and Folk Festival.

Brevard
June 26-Aug. 21—Transylvania Music Camp Concerts and Brevard Music Festival.

Tennessee

Sewanee
July 15-17—Sewanee Festival. Concerts and recitals.

Florida

Miami Beach
June 19-Aug. 21—Pops Concerts by University of Miami Symphony Orchestra.

Texas

Houston
May 29-Aug. 4—Houston Summer Symphony Park Concerts.

Arkansas

Eureka Springs
June 20-July 30—Inspiration Point Opera Workshop.

Colorado

Aspen
June 29-Sept. 4—Aspen Music Festival.

Boulder
June 19-Aug. 21—Creative Arts Festival, University of Colorado.

Central City
June 25-July 23—Central City Opera. "Aida" and "Lucia di Lammermoor."

Colorado Springs
June 29-Aug. 10—Summer Music Festival at Colorado College.

Denver
July 5-29—Red Rocks Music Festival with Denver Symphony Orchestra.

Estes Park
June 19-Sept. 4—Blue Jeans Music Festival. Orchestral concerts.
June 26-Aug. 5—Music In The Mountains. Chamber music concerts.

New Mexico

Santa Fe
June 22-Aug. 20—Santa Fe Opera. Opera in English including Stravinsky's "Oedipus Rex" conducted by the composer.

Utah

Provo
June 14-Aug. 17—Summer Music Festival at Brigham Young University.

California

Carmel-by-the-Sea
July 18-24—Bach Festival.

La Jolla
June 5-July 31—Musical Arts Society concerts.

Los Angeles
July 5-Sept. 3—Pops Concerts and Symphonies Under The Stars at Hollywood Bowl.
June 8-15 Los Angeles Music Festival.

Monterey
Sept. 23-25—Jazz Festival.

Ojai
May 21-30—Ojai Music Festival.

Redlands
June 28-Aug. 26—Redlands Bowl Music Festival.

San Diego
July 19-Aug. 30—San Diego Symphony Orchestra at Balboa Park.

San Francisco
June 20-25—Composers Workshop in Contemporary Music at the San Francisco Conservatory of Music.

Santa Barbara
Aug. 20-24—Strauss' "Arabella" in English at the Music Academy of the West.

Saratoga
June 26-Aug. 28—Recitals and chamber music at the Paul Masson Vineyards.

Alaska

Anchorage
June 19-28—Festival of Music.

Puerto Rico

San Juan
June 3-22—Festival Casals with Pablo Casals as Musical Director.

Canada

Montreal
Aug. 2-Sept. 1—Montreal Music Festival.

Stratford
July 15-Aug. 14—Symphonic concerts, International Conference of Composers and a production of H. M. S. Pinafore as the musical portion of the Stratford Festival.

Vancouver
July 22-Aug. 16—International Festival. Symphonic and chamber music concerts, ballet and opera, including the Peking Opera and the New York Philharmonic.

WORLD OF MUSIC

The Status Quo Prevails On Summer Circuit

By JOHN BRIGGS

THE listing on this page gives an idea of the quantity and variety of summer music that will be available in many parts of North America this summer.

There are not many festivals that are completely new to the list of summer music events. Those that did not appear on last summer's listing include the opera and light opera festival at Diamond Point, N. Y.; the International Guitar Festival at Greenwood Lake, N. Y.; the Oglebay Institute Opera Workshop at Wheeling, W. Va.; the Blue Jeans Music Festival at Estes Park, Colo.; the Composers Workshop in Contemporary Music at the San Francisco Conservatory of Music; the Monterey, Calif., jazz festival, and the Montreal Music Festival.

Leading orchestras of the nation again will be heard in their traditional summer locales. Concerts at Lewisohn Stadium will feature the Stadium Symphony Orchestra, made up of members of the New York Philharmonic. The Philharmonic also will play on the West Coast and at Vancouver. The Chicago Symphony will play at Ravinia, and the Philadelphia Orchestra will be heard at Robin Hood Dell. The Boston "Pops" Orchestra will play its Esplanade Concerts in [illegible] and the Boston Symphony will perform at the Berkshire Music Festival at Tanglewood.

NEW YORK, N.Y.
TIMES
D. 614,169 S. 1,254,635

MAY 22 1960

PROGRAMS LISTED FOR TANGLEWOOD

Boston Symphony to Present 14 Compositions Never Played There Before

The Boston Symphony Orchestra's programs for the 1960 Berkshire Festival include fourteen compositions never performed there before. Only four of the works are by contemporary composers, and nearly all are standard repertory pieces. The fete will be held at Tanglewood, near Lenox, Mass., from July 6 to Aug. 14.

Charles Munch, musical director of the orchestra, will conduct ten of the works—Bach's Triple Concerto and Cantata No 4 ("Christ lag in Todesbanden"), Mozart's Piano Concerto No. [illegible], Sibelius' Violin Concerto, Fauré's Requiem, Khrennikov's Symphony No. 1, Dutilleux' Symphony No. 2, and Dello Joio's Variations, Chaconne and Finale.

Pierre Monteux will be responsible for Respighi's "Fountains of Rome" and Cherubini's "Anacreon" Overture, Hugh Ross will lead the orchestra and Berkshire Festival Chorus in Mozart's Litany (K. 243), and Aaron Copland will conduct his own Symphony No. 1.

Soloists scheduled to make their Tanglewood debuts with the Boston Symphony are [illegible] Frank and Gary Graff[illegible], pianists; Jaime Laredo and [illegible]iero Ricci, violinists; Freda [illegible]-Masse, contralto, and David Laurent, bass.

Included among the special nonorchestral events at Tanglewood will be a Chopin Centenary Piano Recital by Claudio Arrau, on July 20, and an all-Copland piano recital played by William Masselos on July 18.

On Aug. 4, the Berkshire Music Center Opera Department will give the world première of Jan Meyerowitz' one-act opera, "Port Town." Puccini's "Suor Angelica" and Ravel's "L'Heure Espagnole" are also scheduled for presentation by the opera department during the summer.

3

NEW YORK, N.Y.
TIMES
D. 600,319 S. 1,221,337

FEB 28 1960

ON-BEAT VACATION

It Is Not Always Easy for Travelers To Select a Music Festival

By ERIC SALZMAN

HOW does one pick a music festival?

Some people like to organize their vacation trips around a program of festival hopping. Others like to catch an event or two in the course of their travels. But, unless one knows exactly what one wants, it is not easy to make a choice.

Practically every time a couple of musicians get together these days for a little fiddling, tootling or warbling, it constitutes a festival. Festivals, *fêtes*, *Festwochen* and *festivali* are organized at the drop of an F-sharp and they have proliferated over several continents, including this one.

A confirmed festival buff might spend most of his time zig-zagging from Wagner to modern music to Mozart to Sibelius with hardly a quarter-note rest in between. He would be on the move from early spring to late fall, and even then he would miss a lot.

Alas, there are no central bureaus or offices where information and tickets on *everything* can be found. But twenty-two important European events have formed the European Association of Music Festivals, 122 rue de Lausanne, Geneva, which will be most happy to dispense information and brochures. However, many of the more important events — Edinburgh, Salzburg, Spoleto, Glyndebourne and Bergen, to name a few — are not represented.

Up to Travel Agent

The easiest and simplest thing for the tourist to do is to leave himself at the mercy of his travel agent. He will be able to ship the traveler off to selected and glamorous events, and he can work out the details of the trip (stopovers, transportation, reservations, etc.). Or, the tourist can sign up with one of the "Festival" tours that leave these shores every summer. He will be in the hands of a guide or tour leader (if one is fortunate, a knowledgeable and experienced one), who will help the vacationist find his way about the musical geography of Europe.

Of course, if the traveler hates Wagner, he is going to feel silly about winding up at a five-hour music-drama marathon at Bayreuth. Or, as a lover of choral music, he will be saddened to discover that two weeks of same in Perugia, Italy, were by-passed for something that interested him less.

The only real answer is to stay alert. Watch the newspapers and other publications for announcements. Write early to the festival in the city where it will take place; a specific address often is not necessary. Information and addresses also can be obtained from the tourist or information services of the various countries; nearly all of them have offices in New York.

Many European festivals are specialized in interest. Some honor favorite sons, such as Wagner (Bayreuth), Mozart (Salzburg), Sibelius (Helsinki), Bach (Ansbach), Grieg (Bergen) and, this summer, Mahler (Vienna). The spotlight is on opera in a great many places (Aix-en-Provence, Glyndebourne, the Holland Festival, the Maggio Musicale in Florence, Munich, Spoleto and Wiesbaden); one festival Bregenz on the Lake of Constance) even stresses operettas.

Pablo Casals is, of course, still the feature attraction of the Prades Festival; at other places, a heavy diet of symphonic music can be expected (Lucerne, Prague, Edinburgh, Besançon and Strasbourg). Choral music can be found at the Sagra Musicale Umbra in Perugia, the Three Choirs Festival in England and at the famous Eisteddfod at Llangollen in Wales.

Modern music? The International Society for Contemporary Music has its annual jamboree in Cologne in June and there are other events in Darmstadt, Warsaw, Cheltenham, Donaueschingen, Venice and Aldeburgh that cater to it. Old music? The Dolmetsch family still holds forth in Haslemere; Perugia, Prades and other places mentioned above also feature it.

Folk music and dancing will be found in Dubrovnik, Yugoslavia, and Santander, Spain. Ancient Greek theatre can be seen in its natural habitat of Athens. Many of the others feature ballet, modern and classical theatre and even art exhibitions.

Very few festivals confine themselves to one category, and often several different types of events are offered. Some of the festivals are incurably miscellaneous; Berlin, Bordeaux, Granada, Stockholm and Zurich are among those that mix ballet, opera, symphony and chamber music.

Then, too, it is wise not to forget that there is plenty of first-class summer music-making on this side of the ocean. Besides such big-city events as Lewisohn Stadium (New York) and Robin Hood Dell (Philadelphia) concerts, there are small and large festivals and summer programs all over this country and in Canada.

The Blended Brew

Festivals in the New World tend toward the blended brew. Tanglewood is famous for its symphonic concerts, but interested [illegible] chamber music, opera and other types of musical endeavors both under the auspices of the Berkshire Music Festival or in the near geographical and temporal vicinity.

Similarly, events like the Empire State Festival, Vancouver, Chautauqua and Aspen tend toward variety. But this summer and next, Aspen will pay musical tribute to Beethoven in a number of special events.

Bach is honored at more than one place, including the famous Bach Festival in Bethlehem, Pa. Modern music can be heard at the Eastman School in Rochester, at the National Gallery in Washington, at Ojai, Calif., and at Bennington, Vt. Cincinnati, Central City, Colo., and Santa Fe, N. M., will be among those places specializing in opera; chamber music will be featured at many smaller locations in New England.

Even with American events, it is a good idea to plan well in advance. It may be the heart of winter, but it is not too early to begin dreaming about midsummer music.

Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,085

APR 2 1960

Miss Dunn Helps Plan New Music Center Set-Up

A former Williamstown resident has helped develop plans for what will be practically a new and novel department at the Berkshire Music Center at Tanglewood, Lenox, this summer.

She is Miss Florence A. Dunn, a member of the Music Center faculty for the past eight years, daughter of Mrs. Harland Dunn of Thomas St., Williamstown, and the late Mr. Dunn.

The Boston Symphony Orchestra which operates the Berkshire Music Center at Tanglewood each summer concurrently with the Berkshire Music Festival, announced today that the new feature will be called the Department of Listening and Analysis, designed to give students at the Music Center an opportunity to learn directly from the rehearsals and concerts prepared and performed at the Festival.

G. Wallace Woodworth, the James Edward Ditson professor of music at Harvard University, will head the department and today's announcement said that he had prepared the curriculum with the aid of Miss Dunn. The new department will replace the former Tanglewood Study Group.

Miss Dunn is a teacher of voice at the New England Conservatory of Music in Boston, of which she is a graduate, is accompanist for the St. Cecilia Society, and the Apollo Club of Boston and is a member of the choir of Trinity Church there.

Mr. Woodworth has been at Harvard since 1926 and is conductor emeritus of the Harvard Glee Club and Radcliffe Choral Society.

CHICAGO, ILL.
TRIBUNE
D. 686,455 S. 1,188,042

MAR 20 1960

Chamber Orchestra Plays Concert Today

The Chicago Chamber orchestra under the direction of Dieter Kober will present this concert today at 4 p. m. in Fullerton hall at the Art institute: Vaughan Williams' Concerto Accademico for Violin and String orchestra, with Stanley Czerwinski, violinist; Renaissance Dances for Descant Recorder, Strings

Suzanne Bloch

and Percussion, arranged by Suzanne Bloch; Elizabethan Suite for Lute and Chamber orchestra, from Jane Pickering's Lute Book, arranged by Miss Bloch, who is also the soloist; and Mozart's Piano Concerto in E-flat major, K. 449, with William Browning as soloist. On May 23 the chamber orchestra will play garden serenades in McKinlock Memorial Court of the Art institute at 7, 8:15, and 9:30 p. m.

• • •

The Berkshire Music Center's 1960 school session will be held July 3 to Aug. 14 at Tanglewood, near Lenox, Mass., where the Boston Symphony orchestra begins its six-week festival July 3. Meanwhile, the orchestra is planning its eight week tour of Japan and other far eastern countries, with concerts in Korea, Japan, the Philippines, Australia, and New Zealand. With Charles Munch, Richard Burgin, and Aaron Copland as conductors, the orchestra leaves Boston April 25 and returns there June 19. Among the American composers tentatively listed for performance are Samuel Barber, Easley Blackwood, Copland, Norman Dello Joio, Leon Kirchner, and William Schuman.

NEW YORK, N.Y.
WORLD-TELEGRAM & SUN
D. 454,224 SAT. 178,899

FEB 8 1960

SNOWY SYMPHONY

Bousquet's in Front For East Ski Cover

By ZANDER HOLLANDER,
World-Telegram Staff Writer.

PITTSFIELD, Mass., Feb. 8. — The Boston Symphony orchestra plays in the summer at nearby Tanglewood. A half dozen of its members come here in the winter, too — without cellos or violins.

They are learning how to ski, says Don Soviero, the vigorous ski operator who has taken Bousquet's out of the woods and transformed it into one of the East's busiest centers.

It is not in deference to the Boston Symphony skiers, however, that Soviero plays longhair music that makes schussing, sitzing and slaloming so pleasant. We took a header to Prokofieff's "Love of Three Oranges" during yesterday's snowstorm and didn't bother getting up until after the last note.

Revolution in the Snow.

It was just four years ago that Soviero introduced snowmaking on a large scale and so revolutionized the industry. Many, many areas have since followed Bousquet's lead — many without success, incidentally, as they've discovered the technological and backbreaking labor problems that go with creating snow for sizable areas.

But Soviero, ever refining the techniques, has now reached the point where he can (with the required below-freezing temperature) lay down a six-inch average machine cover in 14 hours on the 16-acre Russell Slope.

This has been the lever, of course, that from the first has drawn skiers to this area when there was little or no snow elsewhere. But from all evidence Bousquet's today gets the mass skiers regardless of ample snow at other areas.

This has been its best year — some 50 days of skiing to date. On weekends this seven-day-a-week area has been averaging [illegible] skiers, according to Soviero.

Nightly Ski Course.

Among the during-the-week group are more than 100 adults who are taking a five lesson one-night-a-week course for a total of $10. It's sponsored by the Pittsfield public park department, with Bousquet's supplying the instructors. This, indeed, is a fresh twist in adult education, and it means, naturally, that Bousquet's (as it does with its Saturday morning program for local youngsters) is building a substantial local following.

The greatest number of Bousquet's skiers, though, come from the cities: New York, Boston, Springfield, Hartford. For New Yorkers it's 145 miles.

NEW YORK, N.Y.
TIMES
D. 600,319 S. 1,221.337

MAR 22 1960

MUSIC NOTES

Events today: "Tosca," Metropolitan Opera, 8 P. M.; Eugene List, pianist, Carnegie Hall, 8:30; New Music Concert, Carnegie Recital Hall, 8:30.

Also, Herbert Burtis, organist, and Robert Spencer, tenor, St. Paul's Chapel, Columbia University, noon; Edwin Flath, organist, Calvary Protestant Episcopal Church, Park Avenue South at Twenty-first Street, 8:30; "Rigoletto," Amato Opera, Ninety-second Street Young Women's Hebrew Association, 8:30.

Instrumentalists who wish to apply to study orchestral and chamber music performance at the Berkshire Music Center, Tanglewood, Lenox Mass., in the summer may attend auditions. For percussion players, they will be held tomorrow at 7 P. M., in Carnegie Hall and for pianists, string and wind players, Friday, from 1 to 4 P. M., in room 503 at the Juilliard School. Harp players should write to Symphony Hall, Boston for appointments.

Times [illegible]

RESTORED

There'll be opera again at Tanglewood this summer. The opera department of the Berkshire Music Center, which was suspended last summer and the fate of which hung in the balance this year, has been saved by a number of its friends rallying to its rescue.

Boris Goldovsky will be back as the head of the reactivated department. It will be in operation during the center's regular summer session, which this year will be from July 3 to Aug. 14.

NEW YORK, N.Y.
TIMES
D. 600.319 S. 1,221,337

APR 2 1960

MUSIC COURSE LISTED

Berkshire Center Adds Unit on Listening and Analysis

The Berkshire Music Center at Tanglewood, Lenox, Mass., will feature a Department of Listening and Analysis. It will be headed by G. Wallace Woodworth, James Edward Ditson Professor of Music at Harvard University.

The program will be integrated with regular Tanglewood festival rehearsals and concerts. The school and the course run concurrently with the Boston Symphony's regular festival schedule from July 3 to Aug. 14.

The course for students at the Music Center will be made up of [illegible] sessions on Monday [illegible] Thursday of each week. [illegible] program is a revision and [illegible] of the former Tanglewood Study Group.

COLORED PAPER

4

Sunday Telegram
WORCESTER, Mass.
Circ. 104,590

APR 24 1960

Music

Tanglewood Program Is Announced

By RAYMOND MORIN
Telegram Music Critic

There is nothing either provocative or trite about the programs to be played by the Boston Symphony Orchestra during the Berkshire Music Festival at Tanglewood, July 6 through Aug. 14.

As in the last few summers, conductor Charles Munch is staying close to the center of the road, interjecting a light course of contemporary music with proven works that carry a box-office guarantee.

Eighteen concerts will be given by the orchestra in the 6,000-seat Music Shed on Friday evenings, Saturday evenings, and Sunday afternoons the six weekends beginning July 8. Munch will conduct 14 of these concerts. Pierre Monteux, the orchestra's 85-year-old "conductor emeritus" will conduct four, one on each of the last four weekends.

None of the festival's 18 major concerts will be given in the smaller Theater-Concert Hall, as in the past.

The first weekend of concerts (July 8, 9, 10) will be devoted to the music of Bach, and the second weekend, to Mozart (July 15, 16, 17).

Among the special works to be performed are the Berlioz "Damnation of Faust" (Aug. 14), Beethoven's Ninth Symphony (July 31), and Faure's Requiem (July 22).

Guest artists include the Chilean pianist, Claudio Arrau, in Beethoven's Fifth Piano Concerto (July 23), and in a Chopin Centenary recital (July 20).

Soprano Eleanor Steber will be guest in the Berlioz "Damnation of Faust" (Aug. 14) and in the Beethoven Ninth.

Violinist Ruggiero Ricci is scheduled to play the Sibelius Violin Concerto Aug. 5. The 18-year-old Bolivian violinist, Jaime Laredo, who won the Queen Elisabeth of Belgium International Music Competition (June 1959) will appear for the first time with the orchestra, July 24, in the Mendelssohn Violin Concerto.

Other piano soloists will be Jorge Bolet, Leon Fleisher, Gary Graffman, Eugene Istomin, and Byron Janis.

Among the vocalists are Saramae Endich, Donald Gramm, Freday Gray-Masse, David Laurent, John McCollum, and Martial Singher.

Chamber Music

In addition to Arrau's recital (July 20) five other Wednesday-evening concerts of chamber music will be given by the Budapest String Quartet, the Knoll Quartet, the Beaux Arts Trio of New York, and pianist Claude Frank with members of the Boston Symphony.

Arthur Fiedler will conduct the Boston Pops at "Tanglewood on Parade," Aug. 11. Aug. 4, a "Gala Evening" has been planned to benefit the Berkshire Music Center.

KALAMAZOO, MICH.
GAZETTE
D. 49,775 S. 50,640

MAY 29 1960

* * *

THE BOSTON SYMPHONY has programmed 18 concerts for its six-week Berkshire Festival at the 210-acre Tanglewood Estate near Lenox, Mass. The concerts will be on weekends. Besides the orchestra's performances in its 6,000-seat Music Shed will be midweek chamber music events, with the Budapest Quartet and others. Among guest artists will be pianist Claudio Arrau, soprano Eleanor Steber, and the 18-year-old Bolivian violinist, Jaime Laredo, who also will appear in Kalamazoo next season. (Larry Pratt)

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,071

MAY 23 1960

In Brief . . .

Berkshire Street Railway's petition fo a license to run buses from Pittsfield New York is a cheerful item at a tim when curtailment is the watchword o every local transportation front . . . I the wake of the state Junior Chamb of Commerce organization's unprecedented action in electing Mr. and Mr Dennis J. Duffin to the presidencies o the Jaycees and Jaycee-ettes respectively, the consensus in Lenox today is tha the honors couldn't have come to a nice couple . . . And speaking of well-earne honors, it was particularly satisfying t see the South Church civic award go thi year to Lincoln S. Cain, whose lon record of devout community service ha been somewhat concealed by his distast for the limelight . . .

In the light of the complaints about Tanglewood's tendency to rely on the tried and true, it is interesting to note that several of the compositions that will be heard there for the first time this year have been very much in the concert repertory elsewhere for half a centur

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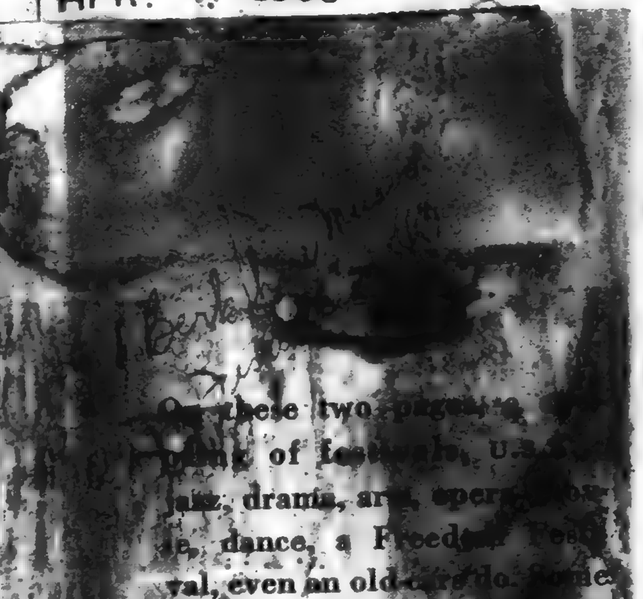
MADEMOISELLE
NEW YORK, N.Y.
MONTHLY 505,568

APR. 1960

FESTIVALS, U.S.A.



On these two pages, a sampling of festivals, U.S.A.: jazz, drama, art, opera, [illegible] ic, dance, a Freedom Festival, even an old-cars do. Some 1,200 festivals/celebrations a year in this U.S.A., and their greatest concentration's from mid-April well into October.

1 The big news this summer, at the Berkshire Music Festival, Tanglewood, Mass., is a small shell in the huge Shed. Right on the stage of the Shed a specially designed shell to house small orchestras is being installed. Importance: over 6,000 will be able to hear the festival's opening Bach (July 8, 9, 10), all-Mozart (July 15, 16, 17) concerts. Seasons past only 1,200 heard them in the Theatre-Concert Hall. [illegible] August 14 the Shed [illegible] shelled for programs [illegible] Boston Symphony Orchestra returned from Far [illegible]

NEW YORK, N.Y.
HERALD TRIBUNE
D. 325,065 S. 505,121

APR 17 1960

Programs Are Announced for Tanglewood

By FRANCIS D. PERKINS

The Boston Symphony Orchestra will give its usual quota of eighteen concerts in its 1960 Berkshire Festival at Tanglewood, Lenox, Mass., playing on six Friday and Saturday nights and Sunday afternoons from July 6 through Aug. 14. Pierre Monteux, who celebrated his eighty-fifth birthday on April 4, will conduct four programs, and the others will be directed by Charles Munch.

As usual, the first two week ends will be devoted to music of Bach and Mozart, played by a chamber ensemble of Boston Symphony musicians. The full orchestra will be heard in the other four week ends. For the first time, all the festival concerts will be held in Tanglewood's Music Shed. Formerly most of the Bach and Mozart concerts took place in the Theater-Concert Hall, but the size of the audiences has taxed the smaller auditorium's capacity.

While emphasis on particular composers will not again be a feature of the full orchestra's concerts, the program policy continues the conservatism which has marked the last few summers. Out of fifty-four works scheduled, only five were composed during the last forty years, and American representation is limited to one work apiece by Aaron Copland, Walter Piston and Norman Dello Joio.

The list of programs follows:

July 8 (Munch). Bach: Suite No. 1; Violin Concerto in E (William Kroll); Piano Concerto in F minor (Seymour Lipkin); Triple Concerto in A minor for flute, violin and piano (James Pappoutsakis, Messrs. Kroll, Lipkin). July 9 (Munch). Bach: Excerpts from "Musical Offering" and "Art of the Fugue"; Piano Concerto in D minor (Lipkin); Suite No. 4. July 10 (Munch). Bach: Suite No. 3; Brandenburg Concertos Nos. 6, 2; Cantata, "Christ lag in Todesbanden."

July 15 (Munch). Mozart: Bassoon Concerto (Sherman Walt); Clarinet Concerto (Gino Cioffi), Sinfonia Concertante oboe, clarinet, bassoon and horn (Ralph Gomberg, Gino Cioffi, Sherman Walt, James Stagliano). July 16 (Munch). Mozart: Eine Kleine Nachtmusik; Piano Concerto, K.491 (Claude Frank); Litany, K.243. July 17 (Munch). Mozart, Symphony No. 36; Violin Concerto, K.218 (Joseph Silverstein); Symphony No. 39.

July 22 (Munch). Beethoven, "Eroica" Symphony; Faure, Requiem (Saramae Endich, soprano; Donald Gramm, bass). July 23 (Monteux). Cherubini "Anacreon" Overture; Beethoven, Piano Concerto No. 5 (Claude Arrau); Respighi, "Fountains of Rome; Strauss, Till Eulenspiegel. July 24 (Munch). Dello Joio, Variations, Chaconne and Finale; Mendelssohn, Violin Concerto (Jaime Laredo); Beethoven, Symphony No. 5.

July 29 (Munch). Stravinsky, Jeu de Cartes; Khrennikov, Symphony No. 1; Rachmaninoff, Piano Concerto No. 3 (Byron Janis). July 30 (Munch). Berlioz, Symphonie Fantastique; Piston, Symphony No. 6; Ravel, "Daphnis et Chloe." July 31 (Monteux). Monteux, "Haffner" Symphony; Beethoven, Symphony No. 9 (Eleanor Steber, Freda Gray-Masse, John McCollum, David Laurent).

Aug. 5 (Munch). Wagner, Excerpts from "Die Meistersinger;" Sibelius, Violin Concerto (Ruggiero Ricci); Mendelssohn, Scotch Symphony. Aug. 6 (Munch). Beethoven, "Prometheus" Overture; Dutilleux, Symphony No. 2; Brahms, Piano Concerto No. 2 (Eugene Istomin). Aug. 7 (Monteux). Vaughan Williams, Tallis Fantasia; Beethoven, Piano Concerto No. 3 (Leon Fleisher); Brahms, Symphony No. 4.

Aug. 12 (Monteux). Beethoven, Symphony No. 2; Liszt, Piano Concerto in E flat (Jorge Bolet); Stravinsky, "Fire Bird" Suite. Aug. 13 (Munch). Handel, Water Music Suite; Chopin, Piano Concerto No. 1 (Gary Graffman); Copland, Symphony No. 1 (composer conducting). Aug. 14 (Munch). Berlioz, "La Damnation de Faust" (Eleanor Steber, John McCollum, Martial Singher).

The usual festival chamber music series will be held on six Wednesday nights, beginning July 6. Claudio Arrau will play a Chopin program in honor of the composer's 150 anniversary on July 20. The Budapest and Kroll Quartets, the Beaux-Arts Trio and Claude Frank, pianist, with members of the Boston Symphony, will be heard in the other programs.

The customary single "Tanglewood on Parade" program for the benefit of the Berkshire Center will be replaced by two on consecutive Thursdays. The Center's various activities will be demonstrated on Aug. 4, and Arthur Fiedler will conduct the Boston "Pops" orchestra, which is composed mainly of Boston Symphony musicians, on Aug. 11.

• • •

Pierre Monteux

Met Champion

Probably for the first time in the Metropolitan Opera's history, a Mozart work has won a season's championship for frequency of performances. "Don Giovanni" heads the 1959-'60 list with fourteen hearings. But since seven of them were in special performances for students without a general ticket sale, "Madama Butterfly" leads in the number of representations open to the public at large; it was staged twelve times.

"Aida" follows with eleven hearings; "Cavalleria Rusticana," "Pagliacci" and "Carmen" are tied with ten each. "Tosca," "La Traviata" and "The Gypsy Baron" follow with nine performances apiece.

According to the figures furnished by the Metropolitan's invaluable press department, the season which closed last night included 189 performances of twenty-four operas on 173 evenings and afternoons. Counting the six performances which have been given in Philadelphia and the fifty-one scheduled for the seven-week tour which opens in Boston tomorrow, the 1959-'60 grand total will be 236 performances; two more than in [illegible]

By languages, this season's home score is: Italian; thirteen operas, 116 performances; German, six and thirty-five; French, four and twenty-nine, and English, one and nine.

• • •

Incidentals

Mary Curtis-Verna, Metropolitan Opera soprano, will sing with the New York University Glee Club under Peter Sozio's direction at 2:30 p. m. today in Rockefeller Center's Lower Plaza. . . . The St. Cecilia Club will give its spring invitation concert Wednesday night in the Carnegie Recital Hall under David Buttolph's direction.

MINNEAPOLIS, MINN.
TRIBUNE
D. 223,559 S. 650,165

MAY 8 1960

Jaime Laredo, young Bolivian violinist who played here Monday, will be one of the guest artists at the Berkshire Music festival, playing the Mendelssohn concerto there July 24. The Berkshire Tanglewood season will be July 6 to Aug. 14 and Charles Munch will conduct 18 of the concerts.

NEW YORK, N.Y.
POST
D. 328,402 S. 282,240

MAY 1 1960

SHREVEPORT, LA.
TIMES
D. 87,184 S. 108,625

MAY 1 1960

TANGLEWOOD OPENS JULY 6

BOSTON, Mass., April 30 (Special)—Of interest to music lovers and musicians in our own country is the Berkshire Festival at Tanglewood, near Lenox, Mass. Sponsored by the Boston Symphony Orchestra, this festival begins July 6, and runs through Aug. 14.

Guest artists scheduled to appear include Claudio Arrau, pianist, Ruggiero Ricci, violinist and soprano, Eleanor Steber. Miss Steber will appear in "The Damnation of Faust," Aug. 14.

COLORED PAPER

4

[illegible]
WORCESTER, Mass.
Circ. 104,590
APR 24 1960

Music

Tanglewood Program Is Announced

By RAYMOND MORIN
Telegram Music Critic

There is nothing either provocative or trite about the programs to be played by the Boston Symphony Orchestra during the Berkshire Music Festival at Tanglewood, July 8 through Aug. 14.

[illegible] conductor Charles Munch is staying close to the center-of-the-road, interjecting a light course of contemporary music with proven works that carry a box-office guarantee.

Eighteen concerts will be given by the orchestra in the 6,000-seat Music Shed on Friday evenings, Saturday evenings, and Sunday afternoons the six weekends beginning July 8. Munch will conduct 14 of these concerts. Pierre Monteux, the orchestra's 85-year-old "conductor emeritus" will conduct four, one on each of the last four weekends.

None of the festival's 18 major concerts will be given in the smaller Theater-Concert Hall, as in the past.

The first weekend of concerts (July 8, 9, 10) will be devoted to the music of Bach, and the second weekend, to Mozart (July 15, 16, 17).

Among the special works to be performed are the Berlioz "Damnation of Faust" (Aug. 14), Beethoven's Ninth Symphony (July 31), and Faure's Requiem (July 22).

Guest artists include the Chilean pianist, Claudio Arrau, in Beethoven's Fifth Piano Concerto (July 23), and in a Chopin Centenary recital (July 20).

Soprano Eleanor Steber will be guest in the Berlioz "Damnation of Faust" (Aug. 14) and in the Beethoven Ninth.

Violinist Ruggiero Ricci is scheduled to play the Sibelius Violin Concerto Aug. 5. The [illegible]-year-old Bolivian violinist, Jaime Laredo who won the Queen Elisabeth of Belgium International Music Competition (June 1959) will appear for the first time with the orchestra, July 24, in the Mendelssohn Violin Concerto.

Other piano [illegible] will be Jorge Bolet, [illegible] Gary Graffman, Eugene Istomin and Byron Janis.

Among the vocalists are Saramae Endich, Donald Gramm, Freday Gray-Masse, David Laurent, John McCollum, and Martial Singher.

Chamber Music

In addition to Arrau's recital (July 20) five other Wednesday-evening concerts of chamber music will be given by the Budapest String Quartet, the Knoll Quartet, the Beaux Arts Trio of New York, and pianist Claude Frank with members of the Boston Symphony.

Arthur Fiedler will conduct the Boston Pops at "Tanglewood on Parade," Aug. 11. Aug. 4, a "Gala Evening" has been planned to benefit the Berkshire Music Center.

[illegible]
PITTSFIELD, Mass.
Circ. 29,071
MAY 23 1960

In Brief . . .

Berkshire Street Railway's petition for a license to run buses from Pittsfield [illegible] New York is a cheerful item at a time when curtailment is the watchword [illegible] every local transportation front . . . [illegible] the wake of the state Junior Chamber of Commerce organization's unprecedented action in electing Mr. and Mrs. Dennis J. Duffin to the presidencies of the Jaycees and Jaycee-ettes respectively, the consensus in Lenox today is that the honors couldn't have come to a nicer couple . . . And speaking of well-earned honors, it was particularly satisfying to see the South Church civic award go this year to Lincoln S. Cain, whose long record of devout community service has been somewhat concealed by his distaste for the limelight . . .

In the light of the complaints about Tanglewood's tendency to rely on the tried and true, it is interesting to note that several of the compositions that will be heard there for the first time this year have been very much in the concert repertory elsewhere for half a cent

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KALAMAZOO, MICH.
GAZETTE
D. 49,775 S. 50,640
MAY 29 1960

* * *

THE BOSTON SYMPHONY [illegible] concerts for its six-week Berkshire Festival at the 210-acre Tanglewood Estate near [illegible], Mass. The concerts will be on weekends. Besides the orchestra's performances in its 6,000-seat Music Shed will be midweek chamber music events, with the Budapest Quartet and others. Among guest artists will be pianist Claudio Arrau, soprano Eleanor Steber, and the 18-year-old Bolivian violinist, Jaime Laredo, who also will appear in Kalamazoo next season. (Larry Pratt)

MADEMOISELLE
NEW YORK, N.Y.
MONTHLY 505,568
APR. 1960

FESTIVALS, U.S.A.

[illegible] these two [illegible] a [illegible] of [illegible] jazz, drama, art, opera [illegible] dance, a Freedom Festival, even an old cars [illegible] 1200 festivals/celebrations a year in this U.S.A., and their greatest concentration's from mid-April well into October.

1 The big news this summer, at the Berkshire Music Festival, Tanglewood, Mass., is a small shell in the huge Shed. Right on the stage of the Shed a specially-designed shell to house small orchestras is being installed. Importance: over 6,000 will be able to hear the festival's opening Bach (July [illegible]) all-Mozart (July 15 [illegible]) concerts. [illegible] 1,200 heard them [illegible] Concert Hall. [illegible] August 14 the Shed [illegible] shelled for programs [illegible] Boston Symphony Orchestra returned from [illegible]

MINNEAPOLIS, MINN.
TRIBUNE
D. 223,559 S. 650,165
MAY 8 1960

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NEW YORK, N.Y.
POST
D. 328,402 S. 262,240
MAY 1 1960

SHREVEPORT, LA.
TIMES
D. 87,184 S. 108,625
MAY 1 1960

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BOSTON, Mass., April 30 (Special)—Of interest to music lovers and musicians in our own country is the Berkshire Festival at Tanglewood, near Lenox, Mass. Sponsored by the Boston Symphony Orchestra, this festival begins July 6, and runs through [illegible]

Guest artists [illegible] to appear include [illegible] Arrau, pianist; Ruggiero Ricci, violinist and soprano Eleanor Steber. Miss Steber will appear in "The Damnation of Faust," Aug. 14.

NEW YORK, N.Y.
HERALD TRIBUNE
D. 32[illegible],065 S. 505,121
APR 17 1960

Programs Are Announced for Tanglewood

By FRANCIS D. PERKINS

The Boston Symphony Orchestra will give its usual quota of eighteen concerts in the 1960 Berkshire Festival at Tanglewood, [illegible] Mass., playing on six Friday and Saturday nights and Sunday afternoons from July 8 through Aug. 14. Pierre Monteux, who celebrated his eighty-fifth birthday on April 4, will conduct four programs, and the others will be directed by [illegible] Munch.

As usual, the first two weekends will be devoted to music of Bach and Mozart, played by a chamber ensemble of Boston Symphony musicians. The full orchestra will be heard in the other four week-ends. For the first time, all the festival concerts will be held in Tanglewood's Music Shed. Formerly most of the Bach and Mozart concerts took place in the Theater-Concert Hall but the size of the audiences has taxed the smaller auditorium's capacity.

While emphasis on particular composers will not again be a feature of the full orchestra's concerts, the program policy continues the conservatism which has marked the last few summers. Out of fifty-four works scheduled, only five were composed during the last forty years, and American representation is limited to one work apiece by Aaron Copland, Walter Piston and Norman Dello Joio.

The list of programs follows:

July 8 (Munch). Bach: Suite No. 1; Violin Concerto in [illegible] (William Kroll); Piano Concerto in [illegible] minor (Seymour Lipkin); Triple Concerto in A minor for flute, violin and piano (James Pappoutsakis, Messrs. Kroll, Lipkin). July 9 (Munch). Bach: Excerpts from "Musical Offering" and "Art of the Fugue"; Piano Concerto in D minor (Lipkin); Suite No. 4. July 10 (Munch). Bach: Suite No. 3; Brandenburg Concertos Nos. [illegible]; Cantata, "Christ lag in Todesbanden."

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Aug. 12 (Monteux). [illegible], Symphony No. 2; Liszt, Piano Concerto in E flat (Jorge Bolet); Stravinsky, "Fire Bird" Suite. Aug. 13 ([illegible]). Handel, Water Music Suite; Chopin, Piano Concerto No. 1 (Gary Graffman); Copland, Symphony No. 1 (composer conducting). Aug. 14 (Munch). Berlioz, "La Damnation de Faust" (Eleanor Steber, John McCollum, Martial Singher).

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* * *

Pierre Monteux

Met Champion

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* * *

Incidentals

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Sunday Telegram
WORCESTER, Mass.
Circ. 104,590

MAR 27 1960

Music

Berkshire Center Plans Announced

By RAYMOND MORIN
Telegram Music Critic

With few changes, the Berkshire Music Center at Tanglewood will operate this year from July 3 to Aug. 14, concurrently with the Boston Symphony's Berkshire Music Festival.

The Center's opera department will be reactivated this year under the direction of Boris Goldovsky, founder and head of the New England Opera Theater. He returns to Tanglewood after a year's leave of absence.

Sponsored by the Koussevitzky Music Foundation, the guest composer in the composition department for the 1960 session will be Luciano Berio. Aaron Copland, department head, will also be assisted by the young American composer, Lukas Foss, and members of the Lenox Quartet.

Founded in 1940 by the Boston Symphony in the realization of a long-held wish of Koussevitzky, then the orchestra's music director, the Berkshire Center annually attracts more than 300 students from the United States and many foreign countries.

In this school for the training of performers through performance, the young artist is guided by a faculty of leading musicians and learns to practice with professional intensity.

New Department

The newly organized department of listening and analysis, on the other hand, provides an opportunity for the teacher, student, amateur, or the listener to participate in making music to gain a greater understanding of the music performed at Tanglewood by the Center and by the Orchestra.

Information on rates, tuition grants, awards, and scholarships of the Berkshire Music Center may be obtained from Miss R. Bossler, registrar, Berkshire Music Center, Symphony Hall, Boston 15, Mass.

Far Eastern Tour

April 25 the Boston Symphony will leave Boston by chartered planes to make an eight-week tour of Japan and other Far-Eastern countries.

The orchestra wil go first to Korea, and then to Japan, where it will give 22 concerts in 16 cities. Next it will go to the Philippines and Australia, and will wind up the tour with two concerts in New Zealand.

Return to Boston is scheduled for June 19, to prepare for the six-week Berkshire Music Festival which will begin Friday, July 8.

Tour conductors will be Charles Munch, Richard Burgin (concertmaster of the orchestra), and Aaron Copland.

Programs embrace 22 compositions by 19 composers. Included in the tentative list are eight works by seven American composers — Samuel Barber, "Medea's Meditation and Dance of Vengeance"; Easley Blackwood, "Symphony No. 1"; Copland, from "The Tender Lands"; Norman Dello Joio, "Variations, Chaconne and Finale"; Leon Kirchner, "Toccata"; Walter Piston, "Symphony No. 6"; and William Schuman, "New England Tryptich.'

Staats-Zeitung. G.A.
3/27/60

Über 300 Studenten für Tanglewood-Kurse

Charles Munch, Dirigent des Boston-Symphonie-Orchesters und Direktor des Berkshire Music Centers, gab bekannt, daß für das diesjährige Semester der Sommerschule der Boston Symphony, die während der Tanglewood-Festspiele vom 3. Juli bis zum 14. August angesetzt sind, bereits mehr als 300 Studenten aus den Vereinigten Staaten und allen Teilen der Welt angemeldet sind. Das Berkshire Music Center, das von Serge Koussevitsky gegründet wurde, ermöglicht es Musikstudenten, unter Führung von Berufskünstlern praktische Erfahrung in allen Phasen der Musik zu sammeln.

Für die Tanglewood-Festspiele sind unter Leitung von Charles Munch, Pierre Monteux und einer Reihe bedeutender Gastdirigenten 24 Konzerte geplant, deren Programme in den nächsten Tagen bekanntgegeben werden.

Sunday Journal
PROVIDENCE, R. I.
Circ. 183,699

MAR 20 1960

LANSING, MICH.
STATE JOURNAL
D. 63,999 S. 63,202
MAR 20 1960

Sun (e)
WESTERLY, R. I.
Circ. 7,657

MAR 15 1960

PHILADELPHIA, PA.
INQUIRER
D. 618,557 S. 1,033,048
MAR 27 1960

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Circ. 12,775

MAR 12 1960

BATTLE CREEK, MICH.
ENQUIRER AND NEWS
D 37,691 S 37,467
APR 10 1960

Sunday Standard-Times
NEW BEDFORD, Mass.
Circ. 50,885

MAR 27 1960

Berkshire Center To Open July 3

Special to The Standard-Times

BOSTON, March 26—The 1960 session of the Berkshire Music Center will be held July 3 to Aug. 14 at Tanglewood, the Boston Symphony Orchestra's summer home near Lenox, Charles Munch, director, announced yesterday.

The center will be in session concurrently with the orchestra's Berkshire Festival consisting of more than 24 concerts by the Boston Symphony under the direction of Mr. Munch and Pierre Monteux with guest artists.

Composer Aaron Copland is chairman of the center's faculty and Ralph Berkowitz is dean. The center annually attracts more than 300 students from the United States and abroad.

NEW YORK, N.Y.
HERALD TRIBUNE
D. 325,065 S. 505,121
MAR 20 1960

Bostonians' Travels

According to a recently announced tentative itinerary, the Boston Symphony Orchestra will give thirty-six concerts in five countries during its Far Eastern spring tour, with Charles Munch, Richard Burgin and Aaron Copland conducting. Leaving Boston by air April 25, the orchestra will arrive in Korea two days later for a concert in Seoul and another probably in Pusan. Flying to Tokyo May 1, it will give six concerts there, two in Osaka and fourteen in other Japanese cities.

Three concerts will be given in Manila early in June before the Bostonians reach Australia for seven concerts in Sydney, Brisbane, Melbourne and Adelaide. They will also play at Auckland and Wellington in New Zealand before the orchestra returns to Boston June 19 and opens its six week Berkshire Festival at Tanglewood, Lenox, Mass. on Friday, July 8, with Mr. Munch and Pierre Monteux conducting.

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Berkshire Center

Mr. Munch will again be director of the Berkshire Music Center for its 1960 session at Tanglewood, July 3 to Aug. 14, with Mr. Copland as chairman of the faculty and Ralph Berkowitz as dean. The opera department, which was suspended last summer, will resume its activities under the direction of Boris Goldovsky, who returns after a year's leave of absence. Full information about the Center may be obtained from its registrar, Miss R. Bossler, Symphony Hall, Boston 15, Mass.

Members of the Boston Symphony will hold auditions here for instrumentalists who wish to study orchestra and chamber music playing at the Center. Timpanists and percussionists will be heard at 7 p. m. Wednesday at Carnegie Hall, and string and wind players will have their hearings from 1 to 4 Friday in Room 503 of the Julliard School. Harpists should arrange for audition appointments through Miss Bossler at Symphony Hall.

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MUSICAL LEADER
CHICAGO, ILL.
MONTHLY

APR 1960

MUSICAL AMERICA
NEW YORK, N.Y.
MONTHLY - CIRC. NOT AVAIL.
APR 1960

MUSICAL COURIER
NEW YORK, N.Y..
MONTHLY 38,700

APR 1960

COLLEGE NEWS

■ The 1960 sessions of the Berkshire Music Center at Tanglewood, Mass., will be held July 3 to Aug. 14. Charles Munch will again be the director, Aaron Copland chairman of the faculty and Ralph Berkowitz, dean. The opera department, which did not function last summer, will resume activities under the direction of Boris Goldovsky. Information concerning the courses to be given may be obtained by writing to Miss R. Rossler, Symphony Hall, Boston 15, Mass.

Banner (e)
BENNINGTON, Vt.
Independent
Circ. 4,953

APR 8 1960

Christian Science
Monitor (e)
BOSTON, Mass.
Independent
Circ. 159,968
APR 5 1960

Sunday Courant
HARTFORD, Conn.
Circ. 146,727

APR 17 1960

Sunday Standard-Times
NEW BEDFORD, Mass.
Circ. 50,885

APR 3 1960

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Circ. 12,775

APR 1 1960

MUSICAL AMERICA
NEW YORK, N.Y.
MONTHLY - CIRC. NOT AVAIL.
MAY 1960

Back Bay Ledger &
Beacon Hill Times
BOSTON, Mass.
Weekly Independent
Circ. 14,500
APR 28 1960

Berkshire Courier
GT. BARRINGTON,
Mass.
Weekly Independent
Circ. 2,572
APR 14 1960

G. W. WOODWORTH ON TANGLEWOOD STAFF

Harvard Music Professor To Direct Expanded Study Group

G. Wallace Woodworth, James Edward Ditson Professor of Music at Harvard University, has accepted the invitation of Charles Munch to head the newly revised and expanded Department of Listening and Analysis at the Berkshire Music Center. The school's 1960 session will be held from July 3 to August 14 at Tanglewood in Lenox, concurrently with the Boston Symphony Orchestra's Berkshire Festival.

Dr. Munch, the center's director, and Aaron Copland, faculty chairman, have long felt students at the Music Center should be given more opportunity to learn directly from the many rehearsals and concerts prepared and performed at the Berkshire Festival each summer. Prof. Woodworth, with the assistance of Miss Florence Dunn, has revised the curriculum of the department, formerly known as the Tanglewood Study Group, to make this possible.

A teacher at Harvard since 1926 and conductor emeritus of the Harvard Glee Club and the Radcliffe Choral Society, Prof. Woodworth has also been active on radio and television. In 1954 the Institute for Education by Radio and Television gave him their national award for the best radio program in the area of the humanities, calling his work "exceptional in spontaneity, authenticity and comprehensiveness." Doctor Woodworth's program "Two Centuries of Symphony," a National Educational Television production, is now being shown throughout the United States.

[illegible] Telegram
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Circ. 104,590

MAR 27 1960

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Far Eastern Tour

April 25 the Boston Symphony will leave Boston by chartered planes to make an eight-week tour of Japan and other Far-Eastern countries.

The orchestra will go first to Korea, and then to Japan, where it will give 22 concerts in 16 cities. Next it will go to the Philippines and Australia, and will wind up the tour with two concerts in New Zealand.

Return to Boston is scheduled for June 19, to prepare for the six-week Berkshire Music Festival which will begin Friday, July 8.

Tour conductors will be Charles Munch, Richard Burgin (concertmaster of the orchestra), and Aaron Copland.

Programs embrace 51 compositions by 19 composers. Included in the tentative list are eight works by seven American composers — Samuel Barber, "Medea's Meditation and Dance of Vengeance"; Easley Blackwood, "Symphony No. 1"; Copland, from "The Tender Lands"; Norman Dello Joio, "Variations, Chaconne and Finale"; Leon Kirchner, "Toccata"; Walter Piston, "Symphony No. 6"; and William Schuman, "New England Triptych."

[illegible]

Über 300 Studenten für Tanglewood [illegible]

Charles [illegible] Dirigent des Boston [illegible] Orchesters [illegible] Direktor [illegible] Berkshire Music Center [illegible] bekannt, daß für das diesjährige Semester der Sommerschule der Boston Symphony, die während der Tanglewood-Festspiele vom 3. Juli bis 14. August [illegible] sind, mehr als 300 Studenten aus den Vereinigten Staaten [illegible] Teilen der Welt an[illegible]. Das Berkshire [illegible] Center, das von Serge [illegible] [illegible]

Sunday Journal
PROVIDENCE, R. I.
Circ. 183,699

MAR 20 1960

LANSING, MICH.
STATE JOURNAL
D. 83,900 S. 83,202
MAR 20 1960

Sun (e)
WESTERLY, R. I.
Circ. 7,657

MAR 15 1960

PHILADELPHIA, PA.
INQUIRER
D. 618,557 S. 1,033,048
MAR 27 1960

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Circ. 12,775

MAR 12 1960

BATTLE CREEK, MICH.
ENQUIRER AND NEWS
D 37,891 S 37,487
APR 1 0 1960

Sunday Standard-Times
NEW BEDFORD, Mass.
Circ. 50,885

MAR 27 1960

Berkshire Center To Open July 3

Special to The Standard-Times

BOSTON, March [illegible] — The 1960 session of the Berkshire Music Center will be held July 3 to Aug. 14 at Tanglewood, the Boston Symphony Orchestra's summer home near Lenox, Charles Munch, director, announced yesterday.

The center will be in session concurrently with the orchestra's Berkshire Festival consisting of more than 24 concerts by the Boston Symphony under the direction of Charles Munch and Pierre Monteux with guest artists.

Composer Aaron Copland is chairman of the center's faculty and Ralph Berkowitz is dean. The center annually attracts more than 300 students from the United States and abroad.

NEW YORK, N.Y.
HERALD TRIBUNE
D. 325,065 S. 505,121
MAR 20 1960

Bostonians' Travels

According to a recently announced [illegible] itinerary, the Boston Symphony Orchestra will [illegible] six concerts in five countries during its Far Eastern spring tour, with Charles Munch, Richard Burgin, and Aaron Copland conducting. Leaving Boston by air April 25, the orchestra will arrive in Korea two days later for a concert in Seoul and another probably in Pusan. Flying to Tokyo May 1, it will give six concerts there, two in Osaka and fourteen in other Japanese cities.

Three concerts will be given in Manila early in June before the Bostonians reach Australia for seven concerts in Sydney, Brisbane, Melbourne and Adelaide. They will also play at Auckland and Wellington in New Zealand before the orchestra returns to Boston June 19 and opens its six week Berkshire Festival at Tanglewood, Lenox, Mass., on Friday, July 8, with Mr. Munch and Pierre Monteux conducting.

Berkshire Center

Mr. Munch will again be director of the Berkshire Music Center for its 1960 session at Tanglewood, July 3 to Aug. 14, with Mr. Copland as chairman of the faculty and Ralph Berkowitz as dean. The opera department, which was suspended last summer, will resume its activities under the direction of Boris Goldovsky, who returns after a year's leave of absence. Full information about the Center may be obtained from its [illegible], Miss R. Rossler, Symphony Hall, Boston 15, Mass.

Members of the Boston Symphony will hold auditions here for instrumentalists who wish to study orchestra and chamber music playing at the Center. Timpanists and percussionists will be heard at 7 p. m. Wednesday at Carnegie Hall, and string and wind players will have their hearings from 1 to 4 Friday in Room 508 of the Juilliard School. Harpists should arrange for audition appointments through Miss Rossler at Symphony Hall.

MUSICAL LEADER
CHICAGO, ILL.
MONTHLY
APR 1960

MUSICAL AMERICA
NEW YORK, N.Y.
MONTHLY - CIRC. NOT AVAIL.
APR 1960

MUSICAL COURIER
NEW YORK, N.Y.
MONTHLY 38,700
APR 1960

COLLEGE NEWS

■ The 1960 sessions of the Berkshire Music Center at Tanglewood, Mass., will be held July 3 to Aug. 14. Charles Munch will again be the director, Aaron Copland chairman of the faculty and Ralph Berkowitz, dean. The opera department, which did not function last summer, will resume activities under the direction of Boris Goldovsky. Information concerning the courses to be given may be obtained by writing to Miss R. Rossler, Symphony Hall, Boston 15, Mass.

[illegible]TON, Vt.
Independent
Circ. 4,953
APR 8 1960

[illegible]
APR 5 1960

Sunday Courant
HARTFORD, Conn.
Circ. [illegible]27

[illegible] 17 1960

Sunday Standard-Times
NEW BEDFORD, Mass.
Circ. 50,885

APR 3 1960

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Circ. 12[illegible]

APR 1 19[illegible]

MUSICAL AMERICA
NEW YORK, N.Y.
MONTHLY - CIRC. NOT AVAIL.
MAY 1960

[illegible] &
[illegible] Times
BOSTON, Mass.
Weekly Independent
Circ. 14,500
APR 28 1960

Berkshire Courier
GT. BARRINGTON,
Mass.
Weekly Independent
Circ. 2,572
APR 14 1960

G. W. WOODWORTH ON TANGLEWOOD STAFF

Harvard Music Professor To Direct Expanded Study Group

G. Wallace Woodworth, James Edward Ditson Professor of Music at Harvard University, has accepted the invitation of Charles Munch to head the newly revised and expanded Department of Listening and Analysis at the Berkshire Music Center. The school's 1960 session will be held from July 3 to August 14 at Tanglewood in Lenox, concurrently with the Boston Symphony Orchestra's Berkshire Festival.

Dr. Munch, the center's director, and Aaron Copland, faculty chairman, have long felt students at the Music Center should be given more opportunity to learn directly from the many rehearsals and concerts prepared and performed at the Berkshire Festival each summer. Prof. Woodworth, with the assistance of Miss Florence Dunn, has revised the curriculum of the department, formerly known as the Tanglewood Study Group, to make this possible.

A teacher at Harvard since 1926 and conductor emeritus of the Harvard Glee Club and the Radcliffe Choral Society, [illegible] Woodworth has also been active on radio and television. In 1954 the Institute for Education by Radio and Television gave him their national award for the best radio program in the area of the humanities, calling his work "exceptional in spontaneity, authenticity and comprehensiveness." Doctor Woodworth's program "Two Centuries of Symphony," a National [illegible] Television production, is [illegible] shown throughout the [illegible]

6

INSTRUMENTALIST
EVANSTON, ILL.
MONTHLY 14,741
APR 1960

Fourth Annual Directory

Summer Music Schools, Camps, and Clinics

Name and address W—winter address S—summer address	Name of Director	No. of weeks	Opening and closing dates	Age Limits Min.-Max.	Tuition	This includes Private Lessons	This includes Room and Board	Band	Orchestra	Chorus	Small Ensembles	Private Lessons	Baton Twirling	Music Theory	Other
Alabama, University of, Music Camp, Box 2886, University, Ala.	Yale H. Ellis	2	May 30-June 11	11-18	$40.00	no	yes	X	X	X	X	X	—	—	voice, piano, organ, dance band
All-State Music Camp, Director's Clinic, Kansas St. University, Manhattan, Kan.	Morris D. Hayes	8 days	June 12-19	9th-12th grades (Also high school directors)	$30	no	yes	X	X	X	X	—	X	X	stage band, string orch., voice class
Amherst Summer Music Center, Box 442, Univ. of Mass., Amherst, Mass.	J. C. Schuler	6	June 26-Aug. 7	14-20	$295	yes	yes	X	X	X	X	X	—	X	piano, organ, music lit., history, harmony, harp
Arizona, Univ. of, High School of Fine Arts, Tucson, Ariz.	George W. Lotzenhiser	2	June 12-25	12-18	$65.50	no	yes	X	X	X	X	X	X	X	art, drama, speech, radio-TV, dance, photography, journalism, grad. seminar
Arizona State College, Flagstaff, Summer Music Camp, Flagstaff, Ariz.	Charles Warren	2	July 31-Aug. 13	12-20	$17.80	no	no	X	X	X	X	X	—	X	piano, organ, dance band, exploring music
Arizona State Univ., All-State High School Music Camp, Tempe, Ariz.	Miles A. Dresskell	3	June 13-July 2	8th grade-high school	$75	yes	yes	X	X	X	X	X	X	X	opera workshop, conducting, appreciation, art, dance, dance band
Arrowbear Music Camp, W-4220 Heather Rd., Long Beach 8, Cal. S-Arrowbear Lake, Cal.	Fred Ohlendorf	8	June 26-Aug. 21	Jun. H. S. age-College	$35/week	yes	yes	X	X	X	X	X	—	X	dance band, conducting
Aspen Music School W-161 W. 86th St. N.Y. 2, N.Y. S-Aspen, Colo.	Norman Singer	9, 7, 5, or 4	June 27 Aug. 27	For spec. string prog. 14-17; otherwise, 16 min.	varies	yes	yes	—	X	X	X	X	—	X	conducting, composition, opera voice, piano, Aspen Festival Concerts
Baldwin-Wallace College, High School Clinic, Berea, Ohio	Cecil W. Munk	2	June 20-July 3	9th-12th grades	$65	no	yes	X	X	X	X	X	—	X	
Ball State Mid-America Camp, Muncie, Ind.	Earl Dunn	1	July 17-24	12-19	$36	no	yes	X	X	X	X	X	—	—	dance band, mus. apprec., band and orch. directors' clinic
Baylor University Summer Music Camp for High School Students, Waco, Texas	Nadine Borden Derby	8 days	June 4-12	8th-12th grades	By Scholarship	yes	no	—	X	X	X	X	—	X	mus. ed., mus. apprec.
Bemidji State College, Bemidji, Minn.	Edgar B. Gangware	2	July 31-Aug. 12	5th grade	$23.50 (5 days) $52 (12 days)	no	yes	X	X	X	X	X	X	X	dance band, oboe reed making, conducting
Berklee School of Music, 284 Newbury St., Boston 15, Mass.	Lawrence Berk	7	July 11-Aug. 26	15—	$250	yes	no	X	X	—	X	X	—	X	ear training, arranging, composition, dance band, jazz workshop
Berkshire Music Center, W-Symphony Hall, Boston 15, Mass. S-Tanglewood, Lenox, Mass.	Charles Munch	6	June 27-Aug. 7	18 min.		no	no	—	X	X	X	—	—	X	conducting, opera, composition

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Eagle (e)
CLAREMONT, N. H.
Independent
Circ. 8,314
APR 9 1960

DAYTON, OHIO
NEWS
D. 147,297 S. 179,061
APR 10 1960

TWIN STATE TELESCOPE

Are You Listening

According to a release from the winter quarters of the Berkshire Music Festival, G. Wallace Woodworth, a Harvard music professor, has accepted the invitation of Charles Munch to head a newly revised and expanded Department of Listening and Analysis at the Berkshire Music Center.

This may sound silly to some people, but we'll wager if they think it over a minute they'll see merit in the course.

How many people do you know who turn on the record player or the radio before they even get their gloves off and keep the music going till they fall asleep?

Do these people listen to music? Should you listen to music or should you use it for wallpaper, merely to cover silence.

What about music while studying? More students seem to want it than want silence.

Maybe it doesn't bother them, but what does it do to the composers?

The following portion of Professor Woodworth's "Statement of Listening" may prove to be of interest:

"I suppose more people can be said to listen to music today than ever before in the history of the world. But I am not at all sure that this indiscriminate background listening may not be gradually and insidiously debasing the coin. The New York Times the other day was talking about the 'curtain of sound' which is draped over every aspect of our life. We have music while we [illegible], music while we do our shopping, music while we drive our car, music while we read the paper, music while we work, music while we sit by the fire, music while we talk with other people.

"There are two things wrong: first, a great deal of music is utterly inferior and worthless, and second, the continued effect of mere passive background listening may well be permanently damaging.

"The understanding of music consists of responding to music in its own terms. This calls for active participation on the part of the listener. Alfred North Whitehead has said, 'Culture is activity of thought, receptiveness to beauty, and humane feeling.' Receptiveness to beauty calls for infinitely more than passive background listening. It challenges the utmost concentration and the utmost energy of penetration on the part of the listener. To 'respond to music in its own terms' involves repeated practice by performers and repeated hearing by the listener. . . ."

HOWARD T. SWAIN

Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,085
APR 26 1960

Berkshire Courier
GT. BARRINGTON,
Mass.
Weekly Independent
Circ. 2,572
APR 28 1960

Banner (e)
BENNINGTON, Vt.
Circ. 4,953
APR 29 1960

Sunday Standard Times
NEW BEDFORD, Mass.
Circ. 50,885
APR 24 1960

Christian Science
Monitor (e)
BOSTON, Mass.
Circ. 156,267
APR 30 1960

Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 25,958
APR 26 1960

Sunday Globe
BOSTON, Mass.
Circ. 416,[illegible]
MAY 1 1960

American (e)
BOSTON, Mass.
Circ. 179,169
MAY 9 1960

Sunday Telegram
WORCESTER, Mass.
Circ. 104,590
MAY 22 1960

MUSICAL COURIER
NEW YORK, N.Y.
MONTHLY 38,700
MAY 1960

NEW YORK, N.Y.
TIMES
D. 614,169 S. 1,254,835
MAY 1 1960

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,770
APR 23 1960

Burgin, Kroll Seminar Leaders For String Players

TANGLEWOOD — Charles Munch, director of the Berkshire Music Center, announces an addition to the center's program of study for string instrumentalists. A series of seminars has been established to explore problems of solo and ensemble playing encountered particularly by players of stringed instruments. The seminars will be led by Richard Burgin, associate conductor and concertmaster of the Boston Symphony Orchestra and William Kroll, first violin of the Kroll Quartet. Mr. Burgin and Mr. Kroll are associate heads of the chamber music division of the center.

The topics of the seminars will include: The Techniques of the Bach Solo Sonatas and Linear Counterpoint, The Solo Player in the Orchestra, The Sonatas of Beethoven, Performance Problems in Contemporary Music. Other topics will be announced.

String players are encouraged to apply for admission to the center, which will be in session at Tanglewood July 3 [illegible] 14. Scholarships are available through the Tanglewood Revolving Scholarship Fund. Information may be secured by addressing: The Registrar, Berkshire Music Center, Symphony Hall, Boston 15.

6

INSTRUMENTALIST
EVANSTON, ILL.
MONTHLY 14,741

APR 1960

Fourth Annual Directory

Summer Music Scho[illegible] Camps, and Clinic[illegible]

Name and address W—winter address S—summer address	Name of Director	No. of weeks	Opening and closing dates	Age Limits Min.-Max.	Tuition	This includes Private Lessons	This includes Room and Board	Band	Orchestra	Chorus	Small Ensembles	Private Lessons	Baton Twirling	Music Theory	Other
Alabama, University of, Music Camp, Box 2886, University, Ala.	Yale H. Ellis	2	May 30-June 11	11-18	$40.00	no	yes	X	X	X	X	X	—	—	voice, piano, organ, dance band
All-State Music Camp, Director's Clinic, Kansas St. University, Manhattan, Kan.	Morris D. Hayes	8 days	June 12-19	9th-12th grades (Also high school directors)	$30	no	yes	X	X	X	X	—	X	X	stage band, string orchestra, [illegible]
Amherst Summer Music Center, Box 442, Univ. of Mass., Amherst, Mass.	J. C. Schuler	6	June 26-Aug. 7	14-20	$295	yes	yes	X	X	X	X	X	—	X	piano, [illegible] lit., history, harmony, harp
Arizona, Univ. of, High School of Fine Arts, Tucson, Ariz.	George W. Lotzenhiser	2	June 12-25	[illegible]	$65.50	no	yes	X	X	X	X	X	X	X	art, drama, speech, radio-TV, dance, photography, journalism, grad. seminar
Arizona State College, Flagstaff, Summer Music Camp, Flagstaff, Ariz.	Charles Warren	2	July 31-Aug. 13	12-20	$17.80	no	no	X	X	X	X	X	—	X	piano, organ, dance band, exploring music
Arizona State Univ., All-State High School Music Camp, Tempe, Ariz.	Miles A. Dresskell	3	June 13-July 2	8th grade-high school	$75	yes	yes	X	X	X	X	X	X	X	opera workshop, conducting, appreciation, art, dance, dance band
Arrowbear Music Camp, W-4220 Heather Rd., Long Beach 8, Cal. S-Arrowbear Lake, Cal.	Fred Ohlendorf	8	June 26-Aug. 21	Jun. H. S. age-College	$35/week	yes	yes	X	X	X	X	X	—	X	dance band, conducting
Aspen Music School, W-161 W. 86th St. N.Y. 2, N.Y. S-Aspen, Colo.	Norman Singer	9, 7, 5, or 4	June 27 Aug. 27	For spec. string prog. 14-17; otherwise, 16 min.	varies	yes	yes	—	X	X	X	X	—	X	conducting, composition, opera, voice, piano, Aspen Festival Concerts
Baldwin-Wallace College, High School Clinic, Berea, Ohio	Cecil W. Munk	2	June 20-July 3	9th-12th grades	$65	no	yes	X	X	X	X	X	—	X	
Ball State Mid-America Camp, Muncie, Ind.	Earl Dunn	1	July 17-24	12-19	$36	no	yes	X	X	X	X	X	—	—	dance band, mus. apprec., band and orch. directors' clinic
Baylor University Summer Music Camp for High School Students, Waco, Texas	Nadine Borden Derby	8 days	June 4-12	8th-12th grades	By Scholarship	yes	no	—	X	X	X	X	—	X	mus. ed., mus. apprec.
Bemidji State College, Bemidji, Minn.	Edgar B. Gangware	2	July 31-Aug. 12	5th grade	$23.50 (5 days) $52 (12 days)	no	yes	X	X	X	X	X	X	X	dance band, oboe reed making, conducting
Berklee School of Music, 284 Newbury St., Boston 15, Mass.	Lawrence Berk	7	July 11-Aug. 26	15—	$250	yes	no	X	X	—	X	X	—	X	ear training, arranging, composition, dance band, jazz workshop
Berkshire Music Center, W-Symphony Hall, Boston 15, Mass. S-Tanglewood, Lenox, Mass.	Charles Munch	6	June 27-Aug. [illegible]	18 min.		no	no	—	X	X	X	—	—	X	conducting, opera, composition

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[illegible]

APR 28 1960

Berkshire Courier
GT. BARRINGTON,
Mass.
Weekly Independent
Circ. 2,572

APR 28 1960

[illegible]
BENNINGTON, Vt.
Circ. 4,9[illegible]

APR 2[illegible]

[illegible]

[illegible] 24 1960

[illegible]
BOSTON, Mass.
Circ. [illegible]

[illegible] 1960

[illegible] (e)
[illegible]
Circ. [illegible],958

APR 26 1960

[illegible]
[illegible]STON, Mass.
Circ. 41[illegible]

[illegible] 1 1960

American (e)
BOSTON, Mass.
Circ. 1[illegible],169

MAY 9 1960

Sunday Telegram
WORC[illegible]
Circ. [illegible]

[illegible]MAY 2[illegible]

MUSICAL COURIER
NEW YORK, N.Y.
MONTHLY 38,700

MAY 1960

NEW YORK, N.Y.
TIMES
D. 814,109 S. 1,25[illegible]

MAY 1 1960

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,779

APR 23 [illegible]

Burgin, Kroll Seminar Leaders For String Players

TANGLEWOOD — Charles Munch, director of the Berkshire Music Center, announces an addition to the center's program of study for string instruments. A series of seminars has been [illegible] to explore [illegible] of [illegible] ensemble playing [illegible] particularly by players of stringed instruments. The seminars will be led by Richard Burgin, associate conductor and concertmaster of the Boston Symphony Orchestra and William Kroll, first violin of the Kroll Quartet. Mr. Burgin and Mr. Kroll are associate [illegible] the chamber music [illegible] center. [illegible]

Eagle (e)
CLAREMONT, N. H.
Independent
Circ. 8,514

APR 9 1960

DAYTON, OHIO
NEWS
D. 147,297 S. 179,081

APR 10 1960

TWIN STATE TELE[illegible]

Ar[illegible] You Li[illegible]

According to a release from the winter quarters of the Berkshire Music Festival, G. Wallace [illegible] music pro[illegible] the invitation [illegible] to head a [illegible] expanded De[illegible] [illegible] ing and Analy[illegible] [illegible]shire Music Cen[illegible]

[illegible] silly to some [illegible] wager if they [illegible] minute they'll see [illegible]

[illegible] people do you know [illegible] record player or [illegible] even get [illegible] keep the music [illegible] fall asleep?

Do [illegible] people listen to music? Should you listen to [illegible] or should you use it for wallpaper, merely to [illegible]

What [illegible]

Maybe it doesn't bother them, but what does it do to the composers?

The following portion of Professor Woodworth's "Statement of Listening" may prove to be of interest:

"I suppose more people can be said to listen to music today than ever before in the history of the world. But I am not at all sure that this indiscriminate background listening may not be gradually and insidiously debasing the coin. The New York Times the other day was talking about the 'curtain of sound' which is draped [illegible] aspect of our life. We have [illegible] music [illegible] music while [illegible] music while we [illegible]

"There are two things wrong: first, a great deal of music is utterly inferior and [illegible]less, and second, the c[illegible] effect of mere passive [illegible] sound listening may well [illegible] permanently damaging.

"The understanding of music consists of resp[illegible] to music in its own terms. T[illegible] for active participation [illegible] the part of the listener. Alfred North Whitehead has said, 'Culture is activity of thought, [illegible] beauty, and human[illegible] receptiveness to beauty calls for [illegible] more [illegible] background listening [illegible]

Union (m)
SPRINGFIELD, Mass.
Circ. 80,581

MAR 14 1960

Back Bay Ledger &
Beacon Hill Times
BOSTON, Mass.
Weekly Independent
Circ. 14,500

MAR 31 1960

Bee
NEWTOWN, Conn.
Weekly Independent
Circ. 5,920

APR 15 1960

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,770

MAR 14 1960

Herald
20 March 1960

Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,085

MAR 14 1960

KINGSTON, N.Y.
FREEMAN
D. 15,025

MAR 16 1960

Berkshire Courier
GT. BARRINGTON,
Mass.
Weekly Independent
Circ. 2,572

MAR 17 1960

Morning Globe
BOSTON, Mass.
Independent
Circ. 194,909

MAR 14 1960

Music Center Opens July 3; Opera Dept. Reactivated

TANGLEWOOD — Charles Munch, director of the Berkshire Music Center, announces the school's 1960 session will be July 3 to Aug. 14 at Tanglewood, the Boston Symphony Orchestra's summer home in Lenox. The Music Center will be in session concurrently with the orchestra's Berkshire Festival which consists of more than 24 concerts by the Boston Symphony Orchestra under the direction of Charles Munch and Pierre Monteux with distinguished guest artists.

Listening Department Added

Founded in 1940 by the orchestra in the realization of a long held wish of Serge Koussevitzky, then the orchestra's music director, the Berkshire Music Center annually attracts more than 300 students from the United States and many foreign countries. In this school for the training of performers through performance, the young artist guided by a faculty of leading musicians learns to practice his profession with professional intensity. The newly reorganized department of listening and analysis, on the other hand, provides an opportunity for the teacher, student, amateur or the listener to participate in making music and to gain a greater understanding of the music performed at Tanglewood by the Center and by the orchestra.

Under the direction of Charles Munch, Aaron Copland is chairman of the faculty and Ralph Berkowitz is dean.

Goldovsky Returning

Pierre Monteux, Gregor Piatigorsky and Leonard Bernstein are advisers to the department of instrumental music. The orchestral conducting division of this department is headed by the Brazilian conductor Eleazar de Carvalho. The orchestra playing and chamber music sections of this department are headed by Richard Burgin, the orchestra's associate conductor and concertmaster, and William Kroll, leader of the Kroll String Quartet. Twenty-three members of the orchestra and violinist Ruth Posselt instruct in this department.

The Center's opera department will be reactivated this year under the direction of Boris Goldovsky, founder and head of the New England Opera Theater, who returns to Tanglewood after a year's leave of absence. The department of choral music will be headed by Hugh Ross, conductor of the Schola Cantorum of New York, and his faculty will include Mrs. Lorna Cooke de Varon, head of the choral department of the New England Conservatory of Music and Alfred Nash Patterson, conductor of the Chorus Pro Musica of Boston.

Sponsored by the Koussevitzky Music Foundation, the guest composer in the composition department for the 1960 session will be Luciano Berio. Aaron Copland, department head, will also be assisted by young American composer Lukas Foss, and members of the Lenox Quartet.

Prof. G. Wallace Woodworth of Harvard University, assisted by Miss Florence Dunn, will head the center's revised and expanded department of listening and analysis.

Information on rates, tuition grants, awards and scholarships of the Berkshire Music Center may be obtained from Miss R. E. Bossler, registrar, Berkshire Music Center, Symphony Hall, Boston.

G. Wallace Woodworth
Heads New Department

↑Also in Christian Science Monitor↑
17 March 1960

Evening Globe
BOSTON, Mass.
Independent
Circ. 149,070

APR 13 1960

Course Just for Listeners Tanglewood Aim of 'Woody'

By CYRUS DURGIN

The formal way of putting it is that G. Wallace Woodworth will return to Tanglewood next Summer, after [illegible] years, to head the Department of Listening and Analysis at the Berkshire Music Center.

But I'll bet a cookie that when Harvard's "Woody" gets busy with his lectures, they'll be anything but formal or aloof. As everybody knows, who has seen and heard "Woody" in action on radio, TV or in the classroom, he has the especial gift of imparting knowledge with infectious enthusiasm.

WOODWORTH

"To me, the person who just listens to music is not a second-class citizen," declared "Woody" yesterday. "After all he's the third party of the musical transaction—the composer, the performer and the listener. We're going along on that basis with this Summer's program for the amateurs who attend the Berkshire Music Center."

Invited by Munch

The James Edward Ditson Professor of Music at Harvard University, who conducted the Harvard Glee Club and Radcliffe Choral Society for a quarter-century, has been invited to the post by the Boston Symphony's music director, Dr. Charles Munch.

What formerly was known as the Tanglewood Study Group used to combine some lectures with amateur musical performance. That will be all changed. Between them "Woody" and Florence Dunn have revised the material and the aim of the department.

"Just think of the wonderful opportunities the average listener who enrolls will have to hear music being rehearsed several times and then publicly performed. What I shall do is tell about that music and its composers, and give illustrations with recordings. Then the listeners will hie themselves off to rehearsals of orchestral music chamber pieces, and what-not."

Small Chorus, Too

"Miss Dunn probably will work up a small chorus from among this department's students. She's a very good conductor. But there won't be any amateur orchestra. That apparently was not too successful. You never knew whether you'd have a balanced orchestra, and generally there was not one. It might be eight clarinets, one viola and three trombones, or something along that line.

"Age limits? Only on the young end—18 is the minimum age, for a student at Tanglewood. No limit on the other end, thought. There will be a regular amount of time spent on lectures—two hours every Monday through Thursday. In between they will just listen to rehearsals and performances."

The new department of the Berkshire Music Center will carry out the purpose of its director, Dr. Munch, and faculty chairman Aaron Copland. They, too, have felt for a long while that there should be more scope for Center students to learn directly by listening.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,770

APR 21 1960

Cioffi To Be Soloist

To the Editor of THE EAGLE:—

I read with keen interest [*Eagle*, April 16] that Gino Cioffi is to be soloist in a Tanglewood performance of Mozart's clarinet concerto on July 15.

Four years ago Benny Goodman was the soloist in this same clarinet concerto. The performance was an inferior one. The Boston Symphony engaged Goodman as a box office attraction, but this was an injustice to their principal clarinetist, who is one of the outstanding clarinet virtuosi of our time.

Everyone is aware of the myth Benny Goodman has created in the jazz field. Justifiably, he is called "the king of swing." I maintain strongly that you cannot reconcile the two conceptions of music—jazz and classical. If it weren't for his name, Benny Goodman would never have been given the opportunity to be soloist with the Boston Symphony. He doesn't measure up to their standards.

Justice will finally prevail when Gino Cioffi, one of the most exciting clarinetists in the world, performs the Mozart clarinet concerto on July 15.

JOSEPH PIZZONIA

8 Lyric St.,
Pittsfield.

Traveler (e)
BOSTON, Mass.
Circ. 178,037

APR [illegible] 1960

Sun (e)
LOWELL, Mass.
Circ. 41,142

APR 9 1960

American (e)
BOSTON, Mass.
Circ. 179,169

APR 11 1960

Sunday Globe
BOSTON, Mass.
Circ. [illegible]886

APR 10 1960

Sunday Herald
BOSTON, Mass.
Circ. 293,904

APR 10 1960

Berkshire Auditions Scheduled Wednesday

Auditions will be held at Symphony Hall on Wednesday for instrumentalists applying for summer study at the Berkshire Music Center at Tanglewood. The Boston Symphony Orchestra's summer school will be in session from July 3 to August 14 concurrently with the Orchestra's Berkshire Festival. Charles Munch, music director of the Boston Symphony is also director of the Center.

Auditions for strings, woodwinds, brass, timpani and percussion, piano and harp will be held from 1:30 to 4 p.m.

Applicants accepted in the Berkshire Music Center Orchestra are eligible for tuition from grants the Tanglewood Revolving Schol-Scholarship Fund. There are also prize awards in the names of such artists as Jascha Heifetz, Gregor Piatigorsky and the late Albert Spalding.

Applicants forms will be available at the auditions.

Sunday Republican
SPRINGFIELD, Mass.
Circ. 114,240

APR 24 1960

LAS VEGAS, NEV.
REVIEW-JOURNAL
D. 24,538 S. 27,267

APR 26 1960

The Music World

By DELOS SMITH
United Press International

Prof. G. Wallace Woodworth would rob music listeners of their do-nothing passivity if he could, and he's going to have an intense try at it with a bunch of volunteers this summer.

He is professor of music at Harvard and is going to head up a new department of "listening and analysis" at the Boston Symphony Orchestra's famous Berkshire Music Center and Festival at Tanglewood, Lenox, Mass.

Woodworth's idea is that music is being debased by listeners who just sit and listen while musicians pour out their hearts on their art. As often as not, they chatter or read, using music as "background."

He wants listening to be "active;" he believes listeners should be "rehearsed" for concerts as carefully as musicians are. From July 3 to August 14 he'll show anyone who wants to enroll what real listening is.

"The understanding of music consists of responding to music in its own terms," he said. "This calls for active participation on the part of the listener. Receptiveness to beauty calls for infinitely more than passive background listening. It challenges the utmost concentration and the utmost energy of penetration on the part of the listener."

His classes will last for two hours and any enrollee who expects "commentary with a few anecdotes" is in for a shock.

These classes, he said, "will involve the repeated rehearsing of music for listeners (from records) who prepare for the concerts just as performers do, by going back over and over the hard places, the interesting places, and the beautiful places in the music, seeking to penetrate as deeply and with as vivid imagination as possible into the music intself.'

The concerts these listeners will be preparing for will be those of the Boston Symphony in its six-week summer festival in the beautiful Berkshire countryside. There will be 18 concerts in the 6,000 seat "Music Shed" on successive weekends (Friday evenings, Saturday evenings, and Sunday afternoons) beginning July 8.

The first week-end will be devoted entirely to Bach and the second, to Mozart. Among the "big" works which are being prepared are Berlioz's "Damnation of Faust," Bethoven's "Choral" Symphony, and Faure's "Requiem." Charles Munch, the orchestra's music director, will conduct 14 of the concerts and Pierre Monteux, who is 85 and the orchestra's "conductor emeritus," will conduct four.

Tanglewood probably is the busiest summer music beehive in the world. It is a 210-acre estate in the hills of western Massachusetts. In addition to week-end concerts, there are Wednesday evening recitals. At one of these, Claudio Arrau, the renowned pianist, will play Chopin. Others will feature the Budapest and Kroll string quartets and the Beaux Arts Trio.

And there is also a music school which attracts several hundred students from all over the country and from abroad. Members of the Boston Symphony teach the professional aspects of all the instruments of the orchestra.

Town Times
OAKVILLE, Conn.
Weekly Independent
Circ. 2,290
APR 14 1960

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Circ. 12,775
APR 9 1960

Record (m)
BOSTON, Mass.
Circ. 369,809
APR 19 1960

Sunday Standard Times
NEW BEDFORD, Mass.
Circ. 50,885
APR 24 1960

Sun (e)
LOWELL, Mass.
Circ. 42,164
MAY 28 1960

Sunday Globe
BOSTON, Mass.
Circ. 416,486
APR 24 1960

Bee
NEWTOWN, Conn.
Weekly Independent
Circ. 5,920
APR 29 1960

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,770
APR 16 1960

CHICAGO, ILL.
TRIBUNE
D. 883,213 S. 1,198,862
APR 17 1960

KINGSTON, N.Y.
FREEMAN
D. 15,925
APR 9 1960

ASBURY PARK, N.J.
PRESS
D. [illegible] S. 32,800
APR 20 1960

ALBANY, N.Y.
KNICKERBOCKER NEWS
D. 66,739
APR 15 1960

ALBANY, N.Y.
TIMES-UNION
D. 67,629 S. 118,093
MAY 15 1960

TULSA, OKLA.
WORLD
D. 95,474 S. 150,615
MAY 29 1960

Berkshire Courier
GT. BARRINGTON,
Mass.
Weekly Independent
Circ. 2,572
APR 21 1960

News-Times (e)
DANBURY, Conn.
Circ. 18,203
APR 16 1960

Sunday Journal
PROVIDENCE, R. I.
Circ. 183,699
MAY 8 - 1960

Gazette
EAST HARTFORD
Conn.
Weekly Non-Partisan
Circ. 3,951
MAY 19 1960

Journal
LAKEVILLE, Conn.
Weekly Independent
Circ. 2,463
APR 21 1960

News
WILLIAMSTOWN, Mass.
Weekly Circ. 4,200
MAY [illegible] 1960

Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,065
APR 16 1960

Sun (e)
LOWELL, Mass.
Circ. 41,242
APR [illegible] 1960

News (e)
SPRINGFIELD, Mass.
Circ. 98,416
APR 15 1960

American (e)
WATERBURY, Conn.
Circ. 39,778
APR 18 1960

Christian Science
Monitor (e)
BOSTON, Mass.
Circ. 156,267
MAY 18 1960

Sunday Post
BRIDGEPORT, Conn.
Circ. 67,391
APR 17 1960

Sunday Herald
BOSTON, Mass.
Circ. 289,111
JUN 19 1960

ALBANY, N.Y.
TIMES-UNION
D. 67,628 S. 118,093
JUN 19 1960

Festival Guest Artists Named For 1960 Tanglewood Season

BOSTON — Programs and guest artists for the Boston Symphony Orchestra's 1960 Berkshire Festival were announced today by Charles Munch. The six-week Festival will open Wednesday, July 6, and close Sunday, Aug. 14. All Festival events will be held at Tanglewood, the orchestra's 210-acre estate near Lenox in the hills of Western Massachusetts.

Eighteen concerts will be given by the orchestra in the 6,000-seat Music Shed on Friday evenings, Saturday evenings and Sunday afternoons on the six weekends beginning July 8. Doctor Munch will conduct 14 of these concerts and Pierre Monteux, the orchestra's [illegible]-year-old "conductor emeritus," four, one on each of the last four weekends.

Bach and Mozart

The first weekend of concerts July 8, 9, 10 will be devoted to the music of Bach and the second weekend to Mozart July 15, 16, 17.

Among the special works to be performed are the Berlioz "Damnation of Faust" Aug. 14, Beethoven's Ninth Symphony July 31 and Faure's "Requiem" July 22.

Guest artists invited to perform at the Festival include the Chilean pianist Claudio Arrau, who will be heard in a performance of Beethoven's Fifth Piano Concerto July 23 as well as in a Chopin centenary recital July 20. Soprano Eleanor Steber will be guest in a performance of Berlioz' "Damnation of Faust" Aug. 14 and in the Beethoven Ninth Symphony July 31.

Violinist Ruggiero Ricci will be guest in a performance of the Sibelius violin concerto Aug. 5. The 18-year-old Bolivian violinist, Jaime Laredo, who won the Queen Elizabeth of Belgium International Music Competition in June of 1959, will appear for the first time with the orchestra on July 24 in a performance of the Mendelssohn Violin Concerto. Pianists Jorge Bolet, Leon Fleisher, Gary Graffman, Eugene Istomin and Byron Janis will be heard. Among the vocalists invited are Saramae Endich, Donald Gramm, Freda Gray-Masse, David Laurent, John McCollum and Martial Singher.

In addition to Mr. Arrau's recital, five other Wednesday evening concerts of chamber music will be given by the Budapest and Kroll Quartets, the Beaux Arts Trio of New York, and pianist Claude Frank with members of the Boston Symphony Orchestra.

Arthur Fiedler will conduct the Boston Pops at Tanglewood [illegible] Aug. 11. On Aug. 4 a Gala Evening to benefit the Berkshire Music Center, has been planned.

Detailed Programs

The orchestral programs (subject to change), date by date, with conductors:

July 8 Munch BACH Suite No. 1; Violin Concerto in E (Kroll); Piano Concerto in F minor (Lipkin); Triple Concerto in A minor (Pappoutsakis, Kroll, Lipkin).
July 9 Munch BACH Excerpts: Musical Offering and Art of the Fugue; Piano Concerto in D minor (Lipkin); Suite No. 4.
July 10 Munch BACH Suite No. [illegible]; Brandenburg Concerti Nos. [illegible]; Cantata "Christ lag in Todesbanden."
July 15 Munch MOZART Bassoon Concerto (Walt); Clarinet Concerto (Cioffi); Sinfonia Concertante (Gomberg, [illegible], Walt, Stagliano).
July 16 Munch MOZART Eine kleine Nachtmusik; Piano Concerto K. 491 ([illegible]); Litany K. 243.
July 17 Munch MOZART Symphony No. [illegible]; Violin Concerto K. 218 (Silverstein); Symphony No. 39.
July 22 Munch BEETHOVEN Eroica Symphony; FAURE Requiem (Endich, Gramm).
July 23 Monteux CHERUBINI Anacreon Overture; BEETHOVEN Piano Concerto No. 5 (Arrau); RESPIGHI Fountains of Rome; STRAUSS Till Eulenspiegel.
July 24 Munch DELLO JOIO Variations, Chaconne and Finale; MENDELSSOHN Violin Concerto (Laredo); BEETHOVEN Symphony No. 5.
July 29 Munch STRAVINSKY Jeu de Cartes; KHRENNIKOV Symphony No. [illegible]; RACHMANINOFF Piano Concerto No. 3 (Janis).
July 30 Munch BERLIOZ Symphonie fantastique; PISTON Symphony No. 6; RAVEL Daphnis and Chloe Suite.
July 31 Monteux MOZART Haffner Symphony; BEETHOVEN Ninth Symphony (Steber, Gray-Masse, McCollum, Laurent).
Aug. 5 Munch WAGNER Die Meistersinger Excerpts; SIBELIUS Violin Concerto (Ricci); MENDELSSOHN Scotch Symphony.
Aug. 6 Munch BEETHOVEN Prometheus Overture; DUTILLEUX Symphony No. 2; BRAHMS Piano Concerto No. 2 (Istomin).
Aug. 7 Monteux WILLIAMS Fantasia on a Theme by Tallis; BEETHOVEN Piano Concerto No. 3 (Fleisher); BRAHMS Symphony No. 4.
Aug. 12 Monteux BEETHOVEN Symphony No. 2; LISZT Piano Concerto in E flat (Bolet); STRAVINSKY Firebird Suite.
Aug. 13 Munch HANDEL Water Music Suite; CHOPIN Piano Concerto [illegible] (Graffman); COPLAND Symphony [illegible] (Composer conducting).
Aug. 14 Munch BERLIOZ Damnation of Faust (Steber, McCollum, Singher).

BROOKLYN, N.Y.
KINGS COURIER
W. 15,719
JUN 25 1960

Sunday Courant
HARTFORD, Conn.
Circ. 148,332
MAY 29 1960

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,0[illegible]
MAY 21 1960

Back Bay Ledger &
Beacon Hill Times
BOSTON, Mass.
Weekly Circ. 14,500
MAY 19 1960

Berkshire Courier
GT. BARRINGTON,
Mass.
Weekly Independent
Circ. 2,572
MAY 19 1960

Town Times
OAKVILLE, Conn.
Weekly Independent
Circ. 2,290
MAY 26 1960

BROOKLYN, N.Y.
BROOKLYN DAILY
D. 40,280
JUN 28 1960

Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 25,958
MAY 23 1960

Times (e)
GLOUCESTER, Mass.
Circ. 9,273
MAY 24 1960

Christian Science
Monitor (e)
BOSTON, Mass.
Circ. 156,267
MAY 28 1960

Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,026
MAY 23 1960

Sunday Republican
SPRINGFIELD, Mass.
Circ. 112,664
MAY 22 1960

List Artists Slated To Appear At Tanglewood

Fourteen compositions — from the classic Bach, Mozart and Cherubini to the contemporary Dutilleux, Copland and Khrennikov, — will be performed for the first time at Tanglewood this summer by the Boston Symphony Orchestra at its Berkshire Festival between July 6 and August 14.

The Orchestra will perform, for the first time in its 80 years, Mozart's "Litany," K. 243, at the Festival on July 16 in a performance conducted by Hugh [illegible]. A second choral work to be heard for the first time at Tanglewood will be Bach's Cantata No. 4, "Christ lag in Todesbanden," which Charles Munch will include in his program of July 10. Also new to Tanglewood will be the "Requiem" by Gabriel Faure which has been scheduled for the annual Koussevitzky Memorial concert on July 22. Pierre Monteux, who will conduct one concert in each of the four final Festival weekends, will include in his programs two works not previously performed at Tanglewood, — the "Anacreon" Overture by Cherubini and Respighi's "Fountains of Rome."

Charles Munch's guests at the Festival range from Mr. Monteux, the revered octogenarian, to 18-year-old violinist Jaime Laredo who won the Queen Elizabeth of Belgium International Music Competition in 1959. Seven of the 25 soloists will be heard for the first time at Tanglewood. In addition to Mr. Laredo, new to Tanglewood [illegible] the pianists Gary [illegible] and Claude Frank; [illegible] Gray-Masse and bass David [illegible] violinist Ruggiero Ricci [illegible] Joseph Silverstein, violinist

TOWN TIMES (WATERTOWN, C

in the Boston Symphony Orchestra and the only American to be honored at the Queen Elizabeth of Belgium International Music Competition.

In addition to the eighteen concerts to be given by the Boston Symphony Orchestra in the 6000-seat Music Shed on Friday evenings, Saturday evenings and Sunday afternoons for the six weekends beginning July 8, the Festival will include six Wednesday evening recitals and two programs sponsored by the Fromm Foundation of Chicago.

The internationally famed pianist, Claudio Arrau, will be heard in a Chopin Centenary Recital on Wednesday evening, July 20, in addition to his appearance with Mr. Monteux and the Orchestra on July 23. On other Wednesday evenings, programs will be given by the Budapest Quartet (July 6), Claude Frank, pianist, with members of the Boston Symphony Orchestra (July 13), the Beaux Arts Trio of New York (July 27), and the Kroll Quartet (August 10). The program for Wednesday evening, August 3, is to be announced.

Pianist William Masselos will give an all-Copland recital under the sponsorship of the Fromm Foundation on Monday, July 18. In honor of his 60th birthday the program will consist of Mr. Copland's Piano Fantasy, Piano Variations and Piano Sonata. Luciano Berio and members of the Boston Symphony Orchestra will give a concert of Contemporary Chamber Music under the Foundation's auspices on August 1st.

Series tickets for each weekend of three concerts and tickets to the Chamber Music series [illegible] available or a single [illegible]. Further information is available from the Festival Office, Symphony Hall, Boston 15, Massachusetts.

Times (e)
HARTFORD, Conn.
Circ. 121,657
JUL 2 1960

9

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,770
APR 23 1960

New Tanglewood Greenhouse Makes Debut With Geraniums for Boston Pops' Opener

Prentiss

Supt. Kiley loading Tanglewood geraniums to go to Boston

LENOX — Tanglewood-grown geraniums will make their debut on the marquee at Symphony Hall in Boston when the Boston Pops Orchestra opens its season there Tuesday night.

Supt. of Grounds James F. Kiley, who propagated some 500 [illegible] cuttings himself in Tanglewood's new greenhouse, packed more than 100 in 22 boxes yesterday to be shipped to Boston Tuesday morning. Each box also contains seven petunias and three English ivy plants.

Traditionally, on opening nights the marquee at Symphony Hall has always been decorated with geraniums bought from Boston florists.

Cheaper Here

"Geraniums grown in the country, however, are cheaper than in the big city," Mr. Kiley points out—and one day last spring, he set out to prove geraniums could be raised at Tanglewood without too much expense.

A new greenhouse was needed though, so Mr. Kiley sold the BSO manager, Thomas D. Perry Jr., on the idea of buying one. It cost [illegible] not including plumbing and the foundation.

Mr. Kiley, who had experimented with petunias, marigolds and geraniums in the old greenhouse, had already proven that it was more economical for Tanglewood to grow its own flowers than to buy them. Mr. Perry couldn't help but agree.

Do-It-Yourself

Besides Mr. Kiley, four maintenance men worked on putting the greenhouse up when the parts arrived in a sort of do-it-yourself kit. There were glass pieces, 30 inches by 50 inches, and five-foot aluminum ribs and nuts and bolts.

"It was a mess," Mr. Kiley says. "We had a little difficulty trying to follow the blueprints. It was all trial and error."

One night during a windstorm three sheets of glass were blown out onto the front lawn. Total loss was [illegible]. Mr. Kiley and his crew finally got the greenhouse to stand in one piece, however, just before Thanksgiving day.

Potting Shed Added

A potting shed, 8 feet by 14 feet, was also built onto the greenhouse, which measures 14 feet by 26 feet. As an economy measure, the heating plant in the garage 90 feet away pipes heat into the greenhouse.

Now that the weather isn't so bad, Mr. Kiley plans to put asbestos shingles on the potting shed to match those on his home adjacent to the greenhouse. The surrounding area will be landscaped with a three-foot flower bed around the greenhouse.

Mr. Kiley and his men are also working on enlarging the auxiliary rooms of the Tanglewood Shed. Cost of the project will be in the neighborhood of $8,000. The maintenance crew is doing all but the plumbing and electrical work.

Dressing Rooms

The Shed addition, 114 feet long, varies in width from 18 to 28 feet. It includes a dressing room for Dr. Charles Munch, director of the BSO, two dressing rooms for soloists, a dressing room for the girls in the orchestra, an orchestra library and storage rooms.

When Mr. Kiley joined the maintenance staff at Tanglewood in September, 1949, he says he couldn't even tell the difference between a geranium and a gardenia—but he soon picked up horticulture as a hobby, and by the time he was appointed superintendent of grounds in November, 1958, he knew what he was doing.

The geraniums being sent to Boston were grown from cuttings taken from old plants last year. Geraniums left over here will be planted around Memorial Day in Tanglewood's flower beds, boxes and tubs. Marigolds and petunias, which were originally seeds transplanted into flats by Mr. Kiley's wife, Barbara, will also be planted outside to beautify the grounds for the coming festival season.

NEW YORK, N.Y.
TIMES
D. 614,169 S. 1,254,635
MAY 8 1950

A TOURIST'S CALENDAR OF COMING EVENTS

NORTHEAST

CONNECTICUT

[illegible]

Dog Show, Farmington, July 9.
American Dance Festival, New London, Aug. 18-21.

MAINE

Broiler Day, Belfast, July 10-11.

MASSACHUSETTS

Regatta, Cambridge, May 21. Harvard, Princeton and Yale 150-pound crews compete for the Goldthwait Cup.
Boston Arts Festival, Boston, June 4-19.
Boating, [illegible] Olympic elimination trials for the 5.5 class, June 19; Finn Class Olympic elimination trials, July 11 [illegible]

NEW YORK, N.Y.
HERALD TRIBUNE
D. 325,065 S. 505,121

MAY 22 1960

Tanglewood Projects

By FRANCIS D. PERKINS

The first performance of Jan Meyerowitz' one-act "Port Town" will be the principal operatic event of the 1960 season at Tanglewood, Lenox, Mass. This will be part of the benefit program for the Berkshire Music Center, usually known as "Tanglewood on Parade," on Thursday, Aug. 4. The Center's Opera Department, directed by Boris Goldovsky, will also stage Puccini's "Suor Angelica" and Ravel's "L'Heure Espagnole." The dates for these are not specifically announced, but will presumably be those listed in the Tanglewood calendar for opera scenes, Wednesday afternoon, July 20, and Monday night, July 25. The department was suspended last summer, owing to Mr. Goldovsky's leave of absence.

Thirteen works will have their first Tanglewood hearings in the Boston Symphony's festival concerts, including contemporary music by Norman Dello Joio, Tikhon Khrennikov, Henri Dutilleux and Mr. Copland. One of the others is Sibelius' Violin Concerto, which Ruggiero Ricci will play on Friday, Aug. 5.

Copland and Masselos

The Fromm Foundation will sponsor two Monday night Tanglewood events, a recital of Aaron Copland's piano music by William Masselos on July 18 in honor of the composer's sixtieth birthday (Nov. 14) and a contemporary chamber music program played by Boston Symphony musicians on Aug. 1.

As already announced, the Boston Symphony Orchestra's Berkshire Festival concerts will occupy all the Friday and Saturday nights and Sunday afternoons of the Tanglewood season (July 5-Aug. 14) and the usual public rehearsals will take place Saturday mornings.

Chamber Works

Tuesday nights will be shared by Listeners' Forums (July 5, 26 and Aug. 2) and the Tanglewood Choir (July [illegible] and Aug. 9). Wednesday nights will be devoted to the festival chamber music series, and the Center's student orchestra will play on the first four Thursday nights. The Boston "Pops" Orchestra under Arthur Fiedler will be heard on the closing Thursday, Aug. 11. Seminars in contemporary music are scheduled for all six Friday afternoons, and chamber music for all the Sunday mornings. Composer's Forums will take place on five Sunday nights, July 10 to Aug. 7.

Sunday Telegram
WORCESTER, Mass.
Circ. 104,590

APR 17 1960

Music

Listening School Is Planned at Tanglewood

By RAYMOND MORIN
Telegram Music Critic

A few weeks ago Howard Taub[illegible] of the New York Times [illegible] about the "Curtain of sound" that is draped over every [illegible] of daily life. [illegible]

We have music while we eat, do our shopping, drive our car, read the paper, sit by the fire, and talk with other people . . . not to mention those who lie in bed listening to music on the radio while waiting for the 11 o'clock news.

Virgil Thomson, former music critic for the New York Herald Tribune, said much the same thing in his recent Art Museum lecture.

G. Wallace Woodworth also has something to say on the subject. James Edward Ditson professor of music at Harvard University and former director of the Harvard Glee Club, he states:

"There are two things wrong. First, a great deal of music is utterly inferior and worthless, and second, the continual effect of mere passive background listenin gmay well be permanently damaging."

Dr. Woodworth will have an opportunity to put his theory into practice this summer. He has been appointed to head the newly revised and expanded department of listening and analysis at the Berkshire Music Center.

To implement his program of "active listening," the sessions of the department will involve the "rehearsing" of recorded music for listeners who prepare for the concerts just as the performers do.

The range of literature to be studied will include music scheduled for concert performance at Tanglewood, with special emphasi on contemporary music.

In Passing

One of the profound statements about music came from the great scientist, Albert Einstein:

"[illegible] they are interrelated through their common aim, the desire to express the [illegible]. The strongest motive for both science and music is [illegible] ness and monotony of everyday life." [illegible]

Disagreeing with a statement that was made at the recent convention of the Massachusetts Music Educators Assn., that "instrumental music in the schools was begun in 1916," is the following fact:

The first school band in America was organized at Thompson Academy, Boston, in 1857. It started with the idea of having a good time. School leaders soon saw the educational value of the band and incorporated music into the overall educational program.

Plato is famous for many statements about music. One of the best known is, "The education of heroes shall be gymnastics for the body and music for the soul. Begin the education with music."

Met Tickets

We have received many inquiries about the purchase of tickets for the one - week engagement of the Metropolitan Opera Co. at the Metropolitan Theater, Boston, April 18 through 24.

It would seem that the only possibility of attending any of the eight performances is to acquire tickets that are tuurned in. The week is a sell-out.

T. Charles [illegible]

Director of the Worcester Music Festival Chorus, T. [illegible] was recently responsible for the first New York performances as director of the Oratorio Society of New York. [illegible] church in New York [illegible] One [illegible] was Randall Thompson's "Ode to the Virginian Voyage," which he conducted at the 99th Worcester Festival October 23, 1958. The other was Ralph Vaughan Williams' "A Sea Symphony." Soloists were Gail Manners, soprano, and Walter [illegible], baritone. The Carnegie Hall performance also had the Symphony of the Air.

Mount Holyoke Series

The Arts in Performance subscription series at Mount Holyoke College, South Hadley, already announces its attractions for [illegible].

Marcel Marceau, [illegible] pantomimist, will open the series Nov. 2. Next will be the New York Pro Musica Nov. [illegible] George Bernard Shaw's "St. [illegible]" presented by the Canadian Players in December; and the Cleveland Orchestra's 18th successive appearance on the series in February. The wind-up will be the Jose Limon Dance Company in March.

Casals Festival

The indestructible and indefatigable 84-year-old Pablo Casals will make three solo appearances as cellist and direct several concerts during the fourth annual Casals Festival to be held in the auditorium of the University of Puerto Rico in San Juan from June 8 to 22.

[illegible] will be violinist Alexander Schneider, who played at the Art Museum [illegible] member of the Budapest String Quartet.

Hartford Times
28 May 1960
Boston Globe
22 May 1960

News (e)
SOUTHBRIDGE, Mass.
Circ. 5,169

MAY 21 1960

Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,026

MAY 23 1960

Christian Science
Monitor (e)
BOSTON, Mass.
Circ. 156,267

MAY 23 1960

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,071

MAY 21 1960

Back Bay Ledger &
Beacon Hill Times
BOSTON, Mass.
Weekly Circ. 14,500

JUN 16 1960

News
WILLIAMSTOWN, Mass.
Weekly Circ. 1,700

JUN 9 - 1960

Music Center Schedules Three Operas

Goldovsky Returning To Reactivate Department

LENOX — Boris Goldovsky, who was on sabbatical last summer from the Berkshire Music Center at Tanglewood, will reactivate the school's opera department for the 1960 session July 3 through Aug. 14.

World Premiere

The world premiere of Jan Meyerowitz's one-act opera "Port Town" will be given Aug. 4 as part of a "Gala Evening" to benefit the Berkshire Music Center. A former faculty member at Tanglewood, Mr. Meyerowitz has seen two of his earlier operas premiered at Tanglewood. In 1948 the school gave the first performance of his "Simoon," and in 1953 it presented his "Bad Boys in School."

Two other one-act operas have been scheduled by Mr. Goldovsky for summer presentation: Puccini's "Suor Angelica" and "L'Heure Espagnol" by Ravel. In addition to the complete operas, the department will present, throughout the school term, several concerts of scenes and acts from the standard operatic repertoire with novelties from the contemporary field.

The opera department will continue its work, begun in 1957, with the cooperation of the [illegible] Foundation, on the multi-[illegible] shell concept of scenic m[illegible] which was designed and developed by the noted scenic designer Dr. Elemer Nagy.

Support for the Berkshire Music Center's opera department activities will be assumed jointly by the Boston Symphony Orchestra and the leadership training program of the New England Opera Theater.

Plouffe

Boris Goldovsky

Sunday Post
BRIDGEPORT, Conn.
Circ. 67,391

JUN 19 1960

TOLEDO, OHIO
TIMES
D 36,819

MAY 24 1960

List Of Summer Music Must Include Tanglewood

By FREDERICK J. KOUNTZ

Last week we pointed out various proposals in the way of summer music reasonably nearby. Tanglewood is not nearby, reasonably or otherwise. But in any section of the country no enumeration of summer musical activities is complete without accounting for Tanglewood.

Beginning July 6 and continuing every Wednesday evening through Aug. 10 there will be chamber music concerts at Tanglewood. The Budapest Quartet will begin this series July 6.

On the evening of July 8, Friday, the Boston Orchestra will take over. On that date, on the following Saturday evening and Sunday afternoon, and all Friday and Saturday evenings and Sunday afternoons until Aug. 14 the Boston Orchestra will be playing in the Shed on the Tanglewood grounds.

The concerts of July 8, 9, and 10 will be conducted by Charles Munch and the programs will be all Bach. Mr. Munch will [illegible] conduct the concerts on July 15, 16 and 17. In the second week the programs will be all Mozart.

Norm[illegible] Slated

The [illegible] concerts [illegible] ends [illegible] mal symphony fare; actually this period [illegible] concerts is [illegible] an extension of [illegible] programs in a different locality. Mr. Munch will [illegible] July 22, 24, 29, 30, [illegible], 13, and 14. Pierre Monteux will conduct July 23 and 31, Aug. 7 and 12. There will be soloists in abundance.

Inquiries about Tanglewood and ticket orders will be received at Symphony Hall, Boston 15, Mass., until June 20. Thereafter one must address himself to Tanglewood, Lenox, Mass.

NEW YORK, N.Y.
HERALD TRIBUNE
D. 325,065 S. 505,121

JUN 12 1960

Berkshire Series

The Budapest Quartet will open the Berkshire Festival's Wednesday night chamber music series at Tanglewood, Lenox, Mass., on July 6 with works by Schubert and Ravel and the Heitor Villa-Lobos Quartet No. 17, composed last year. Two Mozart piano quartets and Beethoven's last sonata are in the tentative program to be played by Claude Frank and Boston Symphony instrumentalists on July 13, and Claudio Arrau will play a Chopin program July 20.

The Beaux Arts Trio will present works of Beethoven, Ravel and Brahms on July 27, and Leon Fleisher will play sonatas by Liszt, Schubert and Leon Kirchner on Aug. 3. The Kroll Quartet will wind up the series on Aug. 10 with music by Haydn, Walter Piston and Beethoven.

Sunday Herald
BOSTON, Mass.
Circ. 289,111

MAY 22 1960

Tanglewood Plans Standout Season

By ROBERT T[illegible]

The forthcoming Berkshire Festival at Tanglewood, July 6 through August 14, [illegible] to be one of the most stimulating in the history of this outstanding summer cultual event. Four [illegible] compositions will receive an initial Berkshire performance; a striking roster of soloists—including Jaime L[illegible] the remarkable 19-year-old Bolivian violinist who has yet to appear in these parts—looms in [illegible]. The auguries for the summer are auspicious.

The new music scheduled at Tanglewood this season by Dr. Munch falls into three categories. One consists of genuine novelties. For example, on July 18, Mozart's "Litany," K. 243, will be conducted by Hugh Ross, a "first," so far as I know, in the 80-year-history of the Boston Symphony Orchestra.

And then there is "new" music in the sense that it was encountered once during the regular 79th season of the BSO. The Dello Joio "Variations" (July 24); Khrennikov's First Symphony (July 29); Dutilleux's Symphony No. 2 (August 6); Copland's Symphony No. 1, con[illegible] the composer (August 13) come under this heading.

[illegible], there are items from the so-called "standard repertory," more or less, which, by [illegible] of being heard at Tanglewood for the first time, qualify [illegible] premieres. Faure's "Requiem," [illegible] for the annual Koussevitzky Memorial Concert, [illegible] is typical here. Other [illegible] include the Sibelius Violin Concerto (August 5) with Ruggiero Ricci as soloist; Mendelssohn's "Scotch" Symphony, [illegible] Cherubini's "Anacreon" Overture, and Respighi's "[illegible] of Rome," selected by Pierre Monteux in [illegible] appearance, July 22.

The Soloists

The Festival's program does [illegible] on soloists, [illegible] according to standard concert procedures these days. Seven, however, are new to the Tanglewood audience. In addition [illegible] Messrs. Laredo and Ricci, these include the pianist, Claude Frank (July 13 and 16); Joseph Silverstein from the ranks of the Boston Symphony's violin section (July 17); Freda Gray-Massé, alto (July 31); David Laurent, bass (July 31); Gary Graffman, the young American pianist (August 13).

Claudio Arrau, the Chilean virtuoso, will appear in a Chopin Centenary recital Wednesday night, July 20, besides playing with Mr. Monteux on the weekend of the 23rd. Another musical fete to note at Tanglewood this summer is the 60th birthday of Aaron Copland. Pianist William Masselos gives an all-Copland recital under the auspices of the Fromm Foundation Monday, July 18, made up from the Piano Fantasy, Piano Variations and Piano Sonata.

Opera Premiere

Nor will Boris Goldovsky be idle. Mr. Goldovsky was on sabbatical leave last year in the Berkshires. This year he has returned, as usual, brimming with ideas in the field of Opera, and renewing the Opera Department of the Music Center.

Perhaps the most novel of Mr. Goldovsky's efforts this season will be the world premiere of Jan Meyerowitz's one-act opera, "Port Town." Mr. Meyerowitz, a fomer colleague of the Tanglewood faculty, has had two works unveiled here previously. In 1949 the school offered the first performance of his "Simoon," and in 1953, the premiere of his "Bad Boys in School." "Port Town" is to be given on the evening of August 4 as part of a gala benefit.

Two other one-act operas will be seen. Puccini's "Suor Angelica," from "Il Trittico," and "L'Heure Espagnol," by Ravel, as well as excerpts and fragments from the repertory and the contemporary operatic field. Moreover, with the cooperation of the Ford Foundation, Mr. Goldovsky anticipates carrying on his experiments with the multi-projection shell concept of scenic materials—and [illegible] has seen how incisive [illegible] this work in such winter performances as the recent "Count Ory," by Rossini.

Althgether the Boston Symphony plans to present 18 concerts in the 6000-seat Music Shed on Friday evenings, Saturday evenings and Sunday afternoon, starting July 8. The phenomenally active octogenarian, Piere Monteux, conducts one concert in each of the final four weekends. Six Wednesday evening recitals and two Fromm Foundation events round out what should be, in preview, a vintage summer.

[illegible]
NEW BEDFORD, Mass.
Circ. 50,885

JUN 5 - 1960

Tanglewood Opera Department to Have Busy Season

Boris Goldovsky, who was on sabbatical leave last summer from the Berkshire Music Center at Tanglewood, will reactivate the school's opera department for the ~~1960 season~~, July 3 through Aug. 14.

The world premiere of Jan Meyerowitz's "Fort Town" will be performed on Aug. 4 as part of a "Gala Evening" to benefit the Berkshire Music Center. A former faculty member at Tanglewood, Mr. Meyerowitz has seen two of his earlier operas premiered at the festival—"Simoon" in 1949 and "Bad Boys in School" in 1953.

Two other one-act operas have been scheduled by Mr. Goldovsky for Summer presentation—Puccini's "Soeur Angelica" (which the Sacred Hearts Academy Glee Club performed here last month) and Ravel's "L'Heure Espagnole." In addition to the complete operas, the department will present, through the school term, several concerts of scenes and acts from the standard operatic repertoire, plus novelties from the contemporary field.

The department will also continue its work, begun in 1957, with the co-operation of the Ford Foundation, on the multi-projection shell concept of scenic materials which was designed and developed by Dr. Elmer Nagy, the noted scenic designer.

ALBANY, N.Y.
TIMES-UNION
D. 87,829 S. 118,093

JUN 19 1960

CONCERTS AT TANGLEWOOD

The Boston Symphony Orchestra, conducted by Charles Munch, will open the 1960 Berkshire Music Festival at Tanglewood in Lenox, Mass., Friday, July 8. The festival will continue through Sunday, Aug. 14.

Guest conductors will be Pierre Monteux and composer Aaron Copland.

Friday and Saturday performances begin at 8:30 P. M. Sunday performances at 2:30 P. M.

THE PROGRAMS

FRIDAY, JULY 8: Bach
Suite No. [illegible]
Violin Concerto in E (Kroll)
Piano Concerto in F Minor (Lipkin)
Triple Concerto in A Minor (Zazofsakis, Kroll, Lipkin)
Conductor: Charles Munch

SATURDAY, JULY 9: Bach
Excerpts: Musical Offering and The Art of the Fugue.
Piano Concerto in D Minor [illegible]
Suite No. [illegible]
Conductor: Charles Munch

SUNDAY, JULY 10: Bach
Suite No. 3
Brandenburg Concerto [illegible]
Cantata: "Christ lag in Todesbanden" (Hugh Ross conducting; Festival Chorus)
Conductor: Charles Munch

FRIDAY, JULY 15: Mozart
Bassoon Concerto [illegible]
Clarinet Concerto [illegible]
Sinfonia Concertante [illegible] Wall, Stagliano)
Conductor: Charles Munch

SATURDAY, JULY 16: Mozart
Eine kleine Nachtmusik
Piano Concerto K. 491 (Frank)
Litany K. 243 (Hugh Ross conducting; Festival Chorus)
Conductor: Charles Munch

SUNDAY, JULY 17: [illegible]
[illegible]

Violin Concerto K. 218 (Silverstein)
Symphony No. 39
Conductor: Charles Munch

FRIDAY, JULY 22: Beethoven: "Eroica" Symphony
Faure: Requiem (Endich, [illegible], Festival Chorus)
Conductor: Charles Munch

SATURDAY, JULY 23: Cherubini: Anacreon Overture
Beethoven: Piano Concerto No. 5 (Arrau)
Respighi: The Fountains of Rome
Strauss: Till Eulenspiegel
Conductor: Pierre Monteux

SUNDAY, JULY 24: Dello Joio: Variations, Chaconne & Finale
Mendelssohn: Violin Concerto (Laredo)
Beethoven: Symphony No. 5
Conductor: Charles Munch

ST. LOUIS, MO.
POST-DISPATCH
D. 414,437 S. 580,541

JUN 19 1960

Berkshire Festival

CONTEMPORARY MUSIC to be played by the Boston Symphony Orchestra at the Berkshire Festival this summer includes works by Henri Dutilleux, Tikhon Khrennikov, Norman Dello Joio, Walter Piston and Aaron Copland. New chamber music and operas also will be offered. The Festival, which is [illegible] a 210-acre estate near Lenox, Mass., [illegible] through August 14.

Concerts by the Boston orchestra will be confined to Friday, Saturday and Sunday evenings. Chamber music concerts are scheduled on weekdays. Among the ensembles will be one composed of orchestra members and the Budapest and Kroll Quartets.

The contemporary selections will be Dutilleux's Symphony No. 2, Khrennikov's Symphony No. 1, Dello Joio's Variations, [illegible] Piston's Symphony No. [illegible] and Copland's Symphony No. 1, which he will conduct, August 13. A contemporary chamber music concert will be played August 1 by the Boston orchestra ensemble. On August 4 the Berkshire Center Opera Company will give the first performance of Jan Meyerowitz's [illegible] "Port Town."

[illegible] to be presented are Puccini's "Suor Angelica" [illegible] "L'heure espagnole." Two special [illegible] July 18 William Masselos [illegible] in commemoration of the composer's [illegible] anniversary. A recital in observance of the sesquicentennial of Chopin's birth will be played by Claudio Arrau on July 20. All three concerts of the first weekend will be devoted to Bach; those of the second weekend will be devoted to Mozart. Charles Munch will conduct 14 concerts during the season and Pierre Monteux, former music director of the orchestra, will return for four concerts. Among the offerings conducted by Monteux will be Beethoven's Ninth Symphony. Other works for orchestra, chorus and soloists this season will be Faure's "Requiem" and the Berlioz "Damnation of Faust."

[illegible] roster of soloists includes Eleanor [illegible] soprano; [illegible] Ricci and Jaime Laredo, violinists, and Jorge Bolet, Gary Graffman, Eugene Istomin and [illegible]

NEW YORK, N.Y.
TIMES
D. 614,169 S. 1,254,835

JUN 30 1960

Boston Symphony on WQXR

Radio station WQXR will broadcast the Boston Symphony Orchestra's concerts from the Berkshire Music Festival at Tanglewood in Lenox, Mass.

The concerts will be heard live on Saturdays from 8:30 to 10:30 P. M., July 9 through Aug. 13. Charles Munch will conduct all of the presentations except that of July 23, when Pierre Monteux will wield the baton.

Town Crier
WESTPORT, Conn.
Bi-Weekly Independent
Circ. 6,448

JUN 12 1960

Tanglewood Guests . . .

Charles Munch has announced his guests at the 1960 Berkshire Festival's Chamber Music Series.

The chamber music recitals, to be given on six Wednesday evenings beginning July 6, will be held in the Theatre at Tanglewood, Lenox (Mass.). Participants in these programs, held in conjunction with the Boston Symphony Orchestra's 18 Festival concerts, include the Budapest and Kroll Quartets, the Beaux Arts Trio of New York, pianist Claude Frank with members of the Orchestra, plus Claudio Arrau in a Chopin Centenary Recital and Leon Fleisher in a program of sonatas for the piano.

Information and complete programs for the Boston Symphony Orchestra's 1960 Berkshire Festival are available at the Festival ticket office, Symphony Hall, Boston 15, Mass.

NEW YORK, N.Y.
POST
D. 328,402 S. 262,240

JUN 5 1960

Munch to Open Berkshire Season

Charles Munch and the Boston Symphony will lead off the Berkshire Festival's summer season at Tanglewood July 8 with a week-end of Bach.

The second week-end of concerts will be devoted to works by Mozart. Other special works to be performed are Berlioz' "Damnation of Faust" Aug. 14; Beethoven's Ninth Symphony July 23 and Faure's Requiem July 22.

Among the [illegible]-week season's guest artists will be pianists Jorge Bolet, Gary Graffman and [illegible]; violinists Ruggiero Ricci and Jaime Laredo and [illegible] Eleanor Steber, [illegible] and Martial Singher. Munch will conduct 14 of the concerts; Pierre Monteux will be on the podium for the remaining four.

1
0 12

Connecticut

[redacted]

CONN. LIFE
JULY

June

3 Opening of American Shakespeare Festival Theater, Stratford. Alternating "Twelfth Night," "The Tempest," "Antony and Cleopatra," through Sept. 11. Tuesday's through Saturday evenings, Wednesday and Sunday matinees.

Laurel festival at Winsted

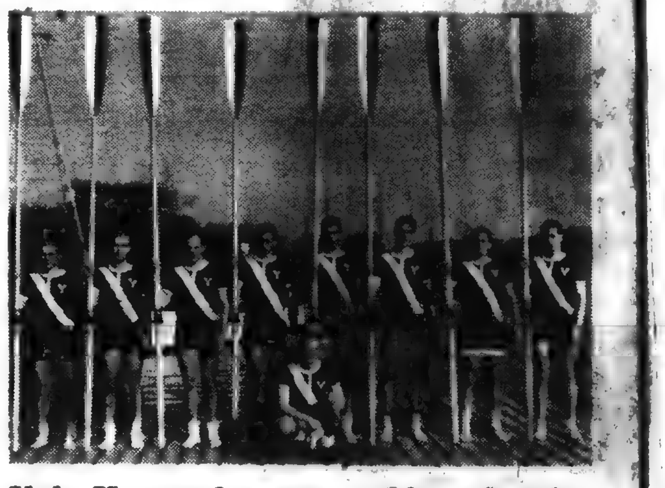
4 Long Island Sports Car race, Lime Rock.
Evening of dance, Silvermine Guild, New Canaan.
5 Glastonbury Junior Horse Show.
5-July 4 New England Exhibition of Painting and Sculpture, Silvermine.
8 Tour of homes, Essex.
10 Jazz trumpeter Dizzy Gillespie at University of Connecticut, Storrs.
12 Commencements at University of Connecticut, Wesleyan, Trinity, Connecticut College.
Dog Show, Longshore — Southport Kennel Club, Cedar Ridge Hunting Preserve, Fairfield.
13-14 Miss Connecticut Pageant, Middletown.
16 Watertown Fire Department parade and carnival.

Barnum festival at Bridgeport

17-19 Ox Ridge Club Hunt Club Horse Show, Darien.
18 Yale-Harvard Crew Race, New London.
Louis Armstrong, with Connecticut Pops Concert, Fairfield University, Fairfield.
18-July 10 Lyme Art Assn. spring exhibition, Old Lyme.
19 Bridgeport Civic Symphony, Klein Auditorium, Bridgeport.
23-25 Country Antiques Festival, Riverton fairgrounds. Benefits Children's Services of Connecticut.
23-26 Horse show, Fairfield County Hunt Club, Westport.
23-28 Festival of Arts, New Haven Green.
24-26 Annual Winsted Laurel Festival, Winsted.
25 Hunt Brothers Circus, Ridgefield.
25-26 Horse show, combined Connecticut Horsemen's Horse Show and L. B. Riding Club, Middletown.
27 Sharon Playhouse opens season.
28 Starlight Festival of Chamber Music, Saybrook College, Yale, New Haven.

July

1-9 Barnum Festival at Bridgeport.



Yale-Harvard race at New London

2 National Sports Car Club races, Lime Rock.
Old Greenwich Art Festival, Old Greenwich.
3 Berkshire String Quartet, Music Mountain, Falls Village.
4 Ivoryton Playhouse opens.
Scottish games, Round Hill, Greenwich.
5 Hartford Festival of Music, grounds of Connecticut General Insurance Co., Bloomfield.
6 Tanglewood season opens, Lenox, Mass.
9 Tour of historic homes, Litchfield, in support of Connecticut Junior Republic.
Dog Show, Farmington Valley Kennel Club, polo grounds at Farmington.
10 Stamford Horsemen's Association, Frank Altschul estate, Riverbank Road, Stamford.
Tour of historic homes, Ridgefield.

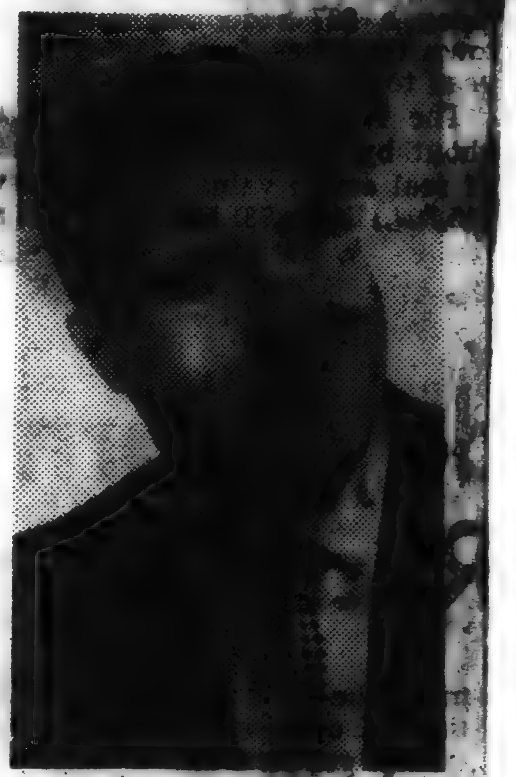
LOWELL, Mass.
Circ. 42,164

MAY 21 1960

Music

Contreras to Sing Top Role in "Rigoletto"

LOWELL — [illegible] Contreras, leading bass of the Philadelphia [illegible] company will make his initial appearance in this city tomorrow evening at the Little Theater, Lowell State Teachers college, when he sings the role of Sparafucile in Verdi's "Rigoletto" which is being sponsored by the Hunnewell Fund and performed by members and guest artists of the Boston-New England Opera company.



Joseph Contreras

The talented bass who will join such noted singers as Ariadne Moshos, coloratura soprano; Chester Ludgin, baritone; and Enrico Di Giuseppe, tenor, has enjoyed an outstanding operatic season during the musical year of 1959-60. During the past year he has been singing star with the Chicago and Brooklyn Opera companies and the Connecticut Opera associations.

He has a repertoire of 24 leading roles and has gained acclaim for performances in such leads as Boris Godunov, Mephistopheles, Don Giovanni and Colline among others.

The plans for tomorrow afternoon's concert at the Memorial high school by the Reading Symphony orchestra has been completed. Guest artist will be the internationally known organist, Virgil Fox. Walter Brannen will conduct. This program will be the only New England appearance of this season for Mr. Fox.

Arthur Howes, director of the Organ Institute at Andover, has announced that the 1960 session will be conducted from Aug. 1 to the 20th. Concerts will be given on Aug. 5 (Arthur Howes); Aug. 12 (Donald Willing) and Aug. 19, (Heinrich Fleisher). Faculty [illegible] will include the three named recitalists, [illegible] (voice), Johannes Brenneke, Volcker Gwinner, Fritz [illegible], Leif Thybo, Joep Toebusch and Heinz Wunderlich.

"Festival of Favorites" will be the motif of this season's activity at the North Shore Music theater in Beverly. As in past years, there will be preseason opening, and centered in the spotlight will be America's number one jazz personality, Louis Armstrong. His program will be a concert of jazz-in-the-round. It is expected that the session will be one of [illegible] musical parade.

Between July 6 and August 14 there will be [illegible] in this season's Berkshire Festival which will be held at Tanglewood, the Boston Symphony orchestra's 210-acre estate of formal gardens, [illegible] hemlock and pines which has changed little since Nathaniel Hawthorne said of it: "I cannot write in the presence of that view."

Dr. Charles Munch has invited Pierre Monteux, the Orchestra's beloved "conductor emeritus," and a group of brilliant soloists to be his guests in the list of programs. To accommodate the large audiences for the Festival's concerts, all Friday and Saturday evenings and Sunday afternoon programs will be presented in the 6000-seat music shed under the new Talbot Memorial Canopy which was installed last summer. Those who prefer may listen to these concerts from the Great Lawn which adjoins the Shed.

The Orchestra's famed summer school of Music, the Berkshire Music Center, will be in session during the Festival. The Friends of the Berkshire Music Center is an organization of those who believe in the ideals and the work of the Music Center [illegible]. Friends are invited to the School's many concerts of orchestral, choral, chamber music, opera evenings, lectures, forums and other events.

NEW YORK, N.Y.
HERALD TRIBUNE
D. 325,065 S. 505,121

JUN 26 1960

Festivals of Music All Over America

By FRANCIS D. PERKINS

Besides more than 100 events within the city limits, this summer offers a varied array of musical activities within a few hours' travel from New York. Among these are three major festivals, each featuring a different kind of music. The seventh annual Newport Jazz Festival begins its five days in Freebody Park, Newport, R. I., this Thursday night, and the Boston Symphony Orchestra will give eighteen concerts in the Berkshire Festival at Tanglewood, Lenox, Mass., which runs from July 6 through Aug. 14.

NEW YORK, N.Y.
POST
D. 328,402 S. [illegible]

JUN 14 1960

Set Special Tours For Music and Art

Special tours have been arranged for music and art enthusiasts by Ski Bird Tours of 2039 Broadway, N. Y. They include attendance of the Berkshire Music Festival, Tanglewood, [illegible] at Jacob's Pillow.

The personally escorted tours include transportation by air-conditioned motor coaches, accommodations at both luxury hotels and country inns, and a full range of sports facilities and sightseeing.

Ski Bird also features a direct service to the Empire State Music Festival at Anthony Wayne Park with departures at 6:00 p.m. to each performance. Complete information on all tours is available from Ski Bird.

MUSICAL LEADER
CHICAGO, ILL.
MONTHLY - CIRC. NOT AVAIL.

JUN 1960

Boston Symphony—Tanglewood Forecasts

Fourteen compositions will be performed for the first time at Tanglewood this summer by the Boston Symphony at its Berkshire Festival, July 6-Aug. 14. The Orchestra will perform for the first time in its 80 year history Mozart's "Litany," K. 243, Hugh Ross conducting orchestra and chorus, July ances at Tanglewood of other works by Dello Joio, Khrennikov, Sibelius, Mendelssohn, Dutilleux, Chopin, Copland, Faure, Cherubini and Respighi. Charles Munch's guests at the Festival range from octogenarian conductor Pierre Monteux to 19-year-old violinist Jaime Laredo. Seven of the 25 soloists will be making their Tanglewood debuts: Mr. Laredo; Claude Frank, pianist; Joseph Silverstein, violinist; Freda Gray-Masse, alto; David Laurent, bass; Ruggiero Ricci, violinist; and Gary Graffman, pianist.

12

Connecticut

CONN. LIFE
JUNE

June

3 Opening of American Shakespeare Festival Theater, Stratford. Alternating "Twelfth Night," "The Tempest," "Antony and Cleopatra," through Sept. 11. Tuesday's through Saturday evenings, Wednesday and Sunday matinees.

Laurel festival at Winsted

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[illegible] festival at Bridgeport

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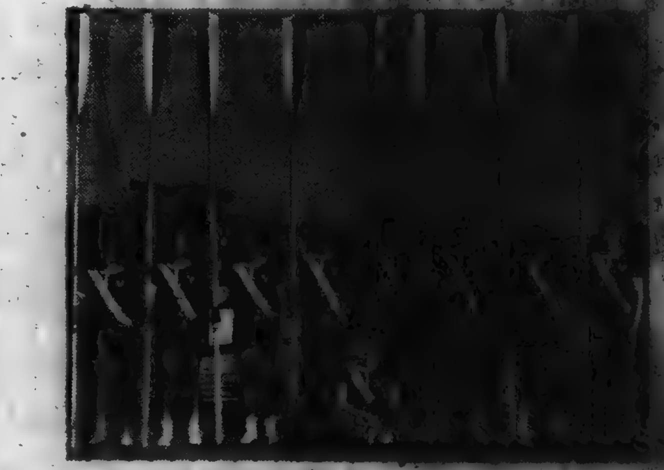

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5 Hartford Festival of Music, grounds of Connecticut General Insurance Co., Bloomfield.
6 Tanglewood season opens, Lenox, Mass.
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Dog Show, Farmington Valley Kennel Club, polo grounds at Farmington.
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MAY 21 1960

Music

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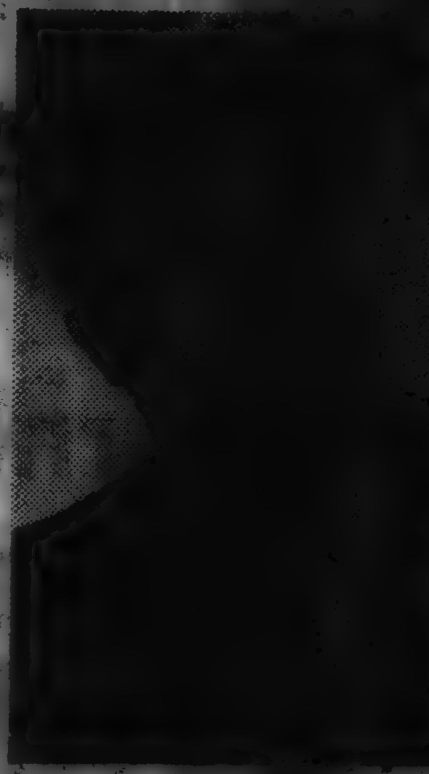

Joseph Contreras

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[illegible] July 6 and August [illegible] there will [illegible] season's Berkshire Festival which [illegible] held at Tanglewood, the Boston Symphony [illegible] estate of formal gardens [illegible] which has changed little since [illegible] Hawthorne [illegible] of it: "I cannot write in the present [illegible] view."

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The Orchestra's famed summer school of Music, the Berkshire Music Center, will be in session during the Festival. The Friends of the [illegible] organization of [illegible] work of the [illegible] Friends are invited [illegible] orchestral, choral, chamber [illegible] opera evenings, lectures, forums and other events [illegible]

NEW YORK, N.Y.
HERALD TRIBUNE
D. 325,065 S. 505,121
JUN 26 1960

Festivals of Music All Over America

By FRANCIS D. PERKINS

Besides more than 100 events within the city limits, this summer offers a varied array of musical activities within a few hours' travel from New York. Among these are three major festivals, each featuring a different kind of music. The seventh annual Newport Jazz Festival begins its five days in Freebody Park, Newport, R. I., this Thursday night, and the Boston Symphony Orchestra [illegible]

NEW YORK, N.Y.
POST
D. 3[illegible],402
JUN 24 1960

Set Special Tours For Music and Art

Special tours have been arranged for music and art enthusiasts by Ski Bird Tours of 2039 Broadway, N. Y. They [illegible]

The personally escorted tours include transportation by air-conditioned motor coaches [illegible] accommodations at better country hotels and country inns [illegible]

MUSICAL LEADER
CHICAGO, ILL.
MONTHLY - CIRC. NOT AVAIL.
JUN - 1960

Boston Symphony—Tanglewood Forecasts

by Shirley Clark

Fourteen compositions will be performed for the first time at Tanglewood this summer by the Boston Symphony at its Berkshire Festival, July 6-Aug. 14. The Orchestra will perform for the first time in its 80 year history Mozart's "Litany," K. 243, Hugh Ross conducting orchestra and chorus, July [illegible] at Tanglewood [illegible] other works [illegible] kovsky, Sibelius, Mendelssohn, Dutilleux, Chopin, Copland, Faure, Cherubini and Respighi. Charles Munch's guests at the Festival range from octogenarian conductor Pierre Monteux to 19-year-old violinist Jaime Laredo. Seven of the 21 soloists will be making their Tanglewood debuts: Mr. Laredo; Claude Frank, pianist; Joseph Silverstein, violinist; Freda Gray-Masse, alto; David Laurent, bass; Ruggiero Ricci, violinist; and Gary Graffman, pianist.

12

Connecticut

CONN. LIFE

JUNE

June

3 Opening of American Shakespeare Festival Theater, Stratford. Alternating "Twelfth Night," "The Tempest," "Antony and Cleopatra," through Sept. 11. Tuesday's through Saturday evenings, Wednesday and Sunday matinees.

Laurel festival at Winsted

4 Long Island Sports Car race, Lime Rock.
Evening of dance, Silvermine Guild, New Canaan.

5 Glastonbury Junior Horse Show.

5-July 4 New England Exhibition of Painting and Sculpture, Silvermine.

8 Tour of homes, Essex.

10 Jazz trumpeter Dizzy Gillespie at University of Connecticut, Storrs.

12 Commencements at University of Connecticut, Wesleyan, Trinity, Connecticut College.
Dog Show, Longshore—Southport Kennel Club, Cedar Ridge Hunting Preserve, Fairfield.

13-14 Miss Connecticut Pageant, Middletown.

16 Watertown Fire Department parade and carnival.

[illegible] festival at Bridgeport

17-19 [illegible] Ridge Club Hunt Club Horse Show, Darien.

18 Yale-Harvard Crew Race, New London.
Louis Armstrong, with Connecticut Pops Concert, Fairfield University, Fairfield.
[illegible] 10 Lyme Art Assn. spring [illegible], Old Lyme.

19 Bridgeport Civic Symphony, Klein Auditorium, Bridgeport.

23-25 Country Antiques Festival, Riverton fairgrounds. Benefits Children's Services of Connecticut.

23-26 Horse show, Fairfield County Hunt Club, Westport.

23-28 Festival of Arts, New Haven Green.

24-26 Annual Winsted Laurel Festival, Winsted.

25 Hunt Brothers Circus, Ridgefield.

25-26 Horse show, combined Connecticut Horsemen's Horse Show and L. B. Riding Club, Middletown.

27 Sharon Playhouse opens season.

28 Starlight Festival of Chamber Music, Saybrook College, Yale, New Haven.

July

1-9 Barnum Festival at Bridgeport.

Yale-Harvard race at New London

2 National Sports Car Club races, Lime Rock.
Old Greenwich Art Festival, Old Greenwich.

3 Berkshire String Quartet, Music Mountain, Falls Village.

4 Ivoryton Playhouse opens.
Scottish games, Round Hill, Greenwich.

5 Hartford Festival of Music, grounds of Connecticut General Insurance Co., Bloomfield.

6 Tanglewood season opens, Lenox, Mass.

9 Tour of historic homes, Litchfield, in support of Connecticut Junior Republic.
Dog Show, Farmington Valley Kennel Club, polo grounds at Farmington.

10 Stamford Horsemen's Association, Frank Altschul estate, Riverbank Road, Stamford.
Tour of historic homes, Ridgefield.

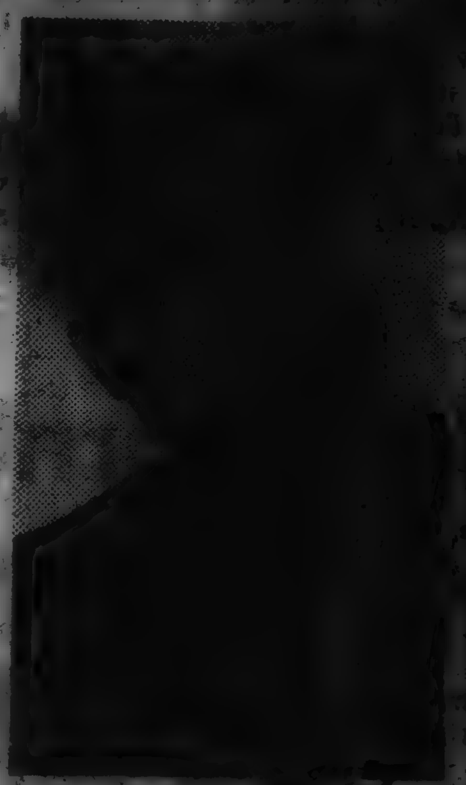
MAY 21 1960

Music

Contreras to [illegible] Top Role in "Ri[illegible]"

LOWELL [illegible] Contreras, [illegible] bass of the Philadelphia [illegible] Company [illegible] make his [illegible] appearance in this [illegible] tomorrow evening at the Little Theater, Lowell State Teachers college, when he sings the role of Sparafucile in Verdi's "Rigoletto" which is being sponsored by the Hunnewell Fund and performed by members and guest artists of the Boston-New England Opera company.

The talented bass who will join such noted singers as Ariadne Moshos, coloratura soprano, Chester Ludgin, baritone, and Enrico di Giuseppe, tenor, has enjoyed an outstanding operatic season during the musical year of 1959-60. During the past year he has been singing star with the Chicago and Brooklyn Opera companies and the Connecticut Opera association.



Joseph Con[illegible]

He has a repertoire of 24 leading roles and has gained acclaim for performances in such leading roles as Boris Godunov, Mephistopheles, Don Giovanni and Colline, among others.

The plans for tomorrow afternoon's concert at the Memorial high school by the Reading Symphony orchestra have been completed. Guest artist will be the internationally known organist, Virgil Fox. Walter Brannen will conduct. This program will be the only New England appearance of this season for Mr. Fox.

Arthur Howes, director of the Organ Institute at Andover, has announced that the 1960 session will be conducted from Aug. 1 to the 20th. Concerts will be given on Aug. 5 (Arthur Howes); Aug. 12 (Donald Will[illegible]) and Aug. 19, (Heinrich Fleisher). Faculty [illegible] will include the three named recitalists, Ho[illegible] [illegible]ice), Johannes Brenneke, Volcker Gwinner, Fritz [illegible], Leif Thybo, Joep Toebusch and Heinz Wunderlich.

"Festival of Favorites" will be the motif of this season's activities at the North Shore Music Theatre in Beverly. As in past years, there will be pre[illegible], and centered in the spotlight will be Ame[illegible] [illegible] personality, Louis Armstrong.

[illegible] program will be a concert of jazz [illegible] expected that the session will be one of [illegible]

[illegible] July and August there will [illegible] Berkshire Festival which [illegible] Tanglewood, the Boston Symphony [illegible] estate of formal gardens [illegible] which has changed little since Nathaniel Hawthorne [illegible] of it. "I cannot write in the presence of [illegible]

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NEW YORK, N.Y.
HERALD TRIBUNE
D. 325,085 S. 505,121
JUN 26 1960

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NEW YORK, N.Y.
POST
[illegible]
JUN 24 1960

Set Special Tours For Music and Art

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MUSICAL LEADER
CHICAGO, ILL.
MONTHLY - CIRC. NOT AVAIL.

The Musicians Club of Women has a record of continuous service to the musical life of Chicago. One of its first presidents was Mrs. Theodore Thomas, wife of the famous conductor of the Chicago Symphony.
The club sponsors two morning operas [illegible]

16. A Tanglewood first will be Bach's Cantata No. 4, "Christ lag in Todesbanden," July 10. There will be first performances at Tanglewood of other works by Dello Joio, Khrennikov, Sibelius, Mendelssohn, Dutilleux, Chopin, Copland, Faure, Cherubini and Respighi. Charles Munch's guests at the Festival range from octogenarian conductor Pierre Monteux to 19-year-old violinist Jaime Laredo. Seven of the 25 soloists will be making their Tanglewood debuts: Mr. Laredo; Claude Frank, pianist; Joseph Silverstein, violinist; Freda Gray-Masse, alto; David Laurent, bass; Ruggiero Ricci, violinist; and Gary Graffman, pianist.

FADED TEXT

SHOWTHROUGH

13

INTERNATIONAL MUSICIAN
NEWARK, N.J.
MONTHLY 229,348
JUN 1960

Charles Munch, Music Director of the Boston Symphony Orchestra and the Berkshire Festival, conducts in the Music Shed at Tanglewood.

SUMMER MUSIC . . .
Pop to Prokofiev

32

For instance, the faculty of leading musicians at the Berkshire Music Center, the school in connection with the Berkshire Festival at Tanglewood, leans heavily on members of the Boston Symphony. The Music Director of the Boston Symphony, [illegible] Symphony, is administrator [illegible] Richard Burgin, the Boston Symphony's [illegible] Conductor and Concertmaster, is head [illegible] the Kroll [illegible] also [illegible] school.

INTERNATIONAL MUSICIAN

NEW YORK, N.Y.
WORLD-TELEGRAM & SUN
D. 453,331 SAT. 174,917
JUN 7 1960

Tours to Visit Three Festivals

Some of New England's major artistic attractions—the annual Berkshire Music Festival at Tanglewood (near Lenox, Mass.) and the Jacob's Pillow Dance Festival (at Lee, Mass.)—are on the direct motor tour schedule this summer of Ski Bird Tours, 2039 Broadway.

In addition, the tours will include performances of the Empire State Music Festival at Anthony Wayne Park, N. Y.

Berkshire Festival Tours leave every Friday evening and Saturday morning starting July 8 and continuing through Aug. 14, with rates starting at $23.75, including transportation by air-conditioned motor coaches, "immediate vicinity" accommodations. All tours are personally escorted. For information call EN. 2-1405 or write Ski Bird Tours.

MUSICAL LEADER
CHICAGO, ILL.
MONTHLY
JUN 1960

At The Berkshire Music Center: This Summer's session will be from July 3 through Aug. 14. **Boris Goldovsky,** who was on sabbatical leave last summer, will reactivate the school's opera department. The world premiere of Jan Meyerowitz' one-act opera "Port Town" will be given Aug. 4. Other complete performances will include Puccini's "Suor Angelica" and Ravel's "L'Heure Espagnol" . . . **G. Wallace Woodworth,** will head the newly revised and expanded Department of Listening and Analysis. The scope of the department will enable students to learn more from the many rehearsals and concerts . . . **Richard Burgin** and **William Kroll** will head the Chamber Music Divisions. A series of seminars have been established to explore solo and ensemble playing . . . The programs and guest artists of the Boston Symphony's Berkshire Festival at the Center will include a varied fare. All 18 concerts will be given in the shed, with the first two weeks devoted to music by Bach and Mozart respectively. Special works will include Berlioz' "Damnation of Faust," Beethoven's Ninth Symphony and Faure's "Requiem." Among the artists will be Claudio Arrau, Eleanor Steber, Ruggiero Ricci and Jaime Laredo.

News (e)
SOUTHBRIDGE, Mass.
Circ. 5,169
047
JUN 2[illegible] 1960

Festivals Offer Chance For Live Music

By IRENE JARRY
News Music Columnist

With music festivals mushrooming everywhere, music lovers, students, etc., are planning to hear again this summer live music concerts, which their busy winter schedules have limited.

Plan to sparkle many of your short summer trips with them. Although as a nation we have been accused of having a very [illegible] culture rating—you know that long-hair stuff—our cultural spectaculars are fast juxtaposing those in Europe. Americans are learning to discriminate, and thousands of people travel to top-flight art festivals, many of them free such as the Boston Festival, June 3-19.

Musical calendars and events for this summer are now being listed in all the leading papers, schools, etc. The Esplanade Concerts with Arthur Fiedler and the Boston Symphony Orchestra, with a little lighter menu than the Arts Festival, are starting July 5—also free.

The Tanglewood Berkshire Festival at Lenox, considered the best festival in America, will be held July 6-Aug. 14. It features the Boston Symphony Orchestra. Tanglewood has one of the most glamorous settings, and some of the best and most varied music. You can bring a picnic lunch, walk around the beautifully landscaped grounds before a concert, visit the school and music stores with their many unusual scores and records. Brush up against artists, students, ballet dancers, and composers from all over the world, who are either visiting or teaching.

INSIDER'S NEWSLETTER
NEW YORK, N.Y.
W. CIRC. NOT AVAIL.
JUN 6 1960

SUMMER TUNE-UPS

Music, outdoors or on the half shell, will be the sustaining note for summer. The shortage of new Broadway musicals for strawhat playgoers has led to plans for a flock of new music festivals--for longhairs, ducktails and "folkniks" (folk music addicts). Wherever you intend to spend the summer, you are likely to be within the sound of music and the sight of famous musicians. Reminder: Some virtuosos will be in residence all season, others will be on tour, so check with the local Chamber of Commerce, state tourist bureau or any travel agent. Program notes:

Most of the new music circuses are Jazz. If you can't make the big jazz festivals at Newport, R.I., French Lick, Ind., Detroit or Philadelphia you will still be able to hear them over CBS radio or on a Columbia Records LP, "World Jazz Series."

Opera fans will have a good season too: Mozart's "Thamos, King of Egypt" makes its U.S. debut high in the Rockies at Aspen, Colo.; Jose Ferrer, actor-director, can be seen and heard in Puccini's "Gianni Schicchi" in Santa Fe, N.M. Highlight of the 9-week Santa Fe season will be Stravinsky conducting his own "Oedipus Rex"; and the Berkshire Music Center reopens its Opera Department at Tanglewood, Mass. (The Department of Listening and Analysis also holds "listening rehearsals" for Tanglewood tourists.)

POUGHKEEPSIE, N.Y.
NEW YORKER
D. 28,986 S. 30,153
JUN 19 1960

Recital Series Set at Tanglewood

Charles Munch has made known the programs to be performed by his guests at the 1960 Berkshire Festival's Chamber Music series. The recitals, to be performed on six Wednesday nights beginning July 6, will take place in the theater at Tanglewood, Lenox, Mass.

Participants in these programs, held in conjunction with the Boston Symphony Orchestra's 18 Festival concerts, include the Budapest and Kroll Quartets, the Beaux Arts Trio of New York, pianist Claude Frank with members of the orchestra, plus Claudio Arrau in a Chopin Centenary recital and Leon Fleisher in a program of sonatas for the piano.

FADED TEXT

SHOWTHROUGH

13

INTERNATIONAL MUSICIAN
NEWARK, N.J.
MONTHLY 228,348
JUN 1960

Charles Munch, Music Director of the Boston Symphony Orchestra and the Berkshire Festival, conducts in the Music Shed at [illegible]

INTERNATIONAL MUSICIAN
JUNE, 1960

32

[illegible] instance, the faculty of leading [illegible] the Berkshire Music Center [illegible] Boston Symphony. [illegible]

NEW YORK, N.Y.
WORLD-TELEGRAM & SUN
D. 45[illegible] SAT. 174,917
JUN [illegible] 1960

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MUSICAL LEADER
CHICAGO, ILL.
MONTHLY
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POUGHKEEPSIE, N.Y.
NEW YORKER
D. 2[illegible] S. 30,1[illegible]
JUN 19 1960

Recital Series Set at Tanglewood

Charles Munch has made known the programs to be performed by his guests at the 1960 [illegible] recitals, to be performed [illegible] Wednesday nights beginning July [illegible], will take place in the theater at Tanglewood, Lenox, Mass.

Participants in these programs, held in conjunction with the Boston Symphony Orchestra's [illegible] Quartet, the [illegible] of New York [illegible] Frank with members of the orchestra, plus Claudio Arrau in a Chopin Centenary recital and Leon Fleisher in a program of sonatas for the piano.

[illegible], Mass.
Circ. 5,1[illegible]

6/7

[illegible] Offer [illegible] For [illegible] Music

[illegible]

PIANIST JORGE BOLET

Bass Baritone DONALD GRAMM

PIANIST GARY GRAFFMAN

VIOLINIST JAIME LAREDO

PIANIST LEON FLEISHER

TENOR JOHN McCOLLUM

SOPRANO SARAMAE ENDICH

SOPRANO ELEANOR STEBER

PIANIST CLAUDIO ARRAU

PIANIST EUGENE ISTOMIN

TANGLEWOOD GUEST ARTISTS

Guest artists at Tanglewood this summer include Chilean pianist Claudio Arrau; lovely Metropolitan soprano Eleanor Steber; Violinist Ruggiero Ricci; 18-year-old Bolivian violinist Jaime Laredo, (1959 winner of Queen Elisabeth of Belgium International Competition), in his first appearance with the BSO. Also top keyboard artists Jorge Bolet, Leon Fleisher, Gary Graffman, Eugene Istomin and Byron Janis, and acclaimed vocalists Saramae Endich, Donald Gramm, Freda Gray-Masse, David Laurent, John McCollum and Martial Singher.

FIRST TWO WEEKENDS, BACH AND MOZART

The first weekend of Tanglewood concerts (July 8, 9, 10) will be devoted to Bach, and the 2nd weekend (July 15, 16, 17) to Mozart. Special works, Damnation of Faust (Berlioz) will be performed August 14; Beethoven's 9th, July 31; Faure's Requiem, July 22.

FAIRS

The Great Barrington Fair opens Sunday, Sept. 11 and closes the 17th with horse racing every day except the opening day.

Hancock Fair — Racing Sept. 19 to Oct. 15 except Sundays.

LOUISVILLE, KY.
COURIER JOURNAL
D. 215,551 S. 313,605

JUN 12 1960

MUSIC NOTES By William Mootz

New Works, New Scenery Mark Cincinnati Opera

THE CINCINNATI Summer Opera will open its season on June 23 with a performance of Verdi's "Macbeth," starring Frank Guarrera and Mary Curtis-Verna.

The revolutionary and sweeping changes in scenic design which enlivened the Zoo Opera last year will share the spotlight with three operas being presented for the first time in the 39-year history of the Summer Opera. Wolfgang Roth again will be in charge of scenery and costumes. Dino Yannopoulos will return to stage the season, and Nelle Fisher once more will be the company's choreographer.

In addition to "Macbeth," the new operas are Bellini's "La Sonnambula" and Britten's "Peter Grimes."

"Sonnambula" will star Roberta Peters, a Cincinnati favorite, in her first performance anywhere of the title role.

"Peter Grimes," which won a place in the Metropolitan Opera repertory during the 1948 season, will feature Ilona Kombrink, soprano of the Toronto Opera, in her Cincinnati debut; Richard Cassilly, and James Pease.

Other works in the repertory will be "Madame Butterfly," "Carmen," "La Traviata," "Aida," "La Boheme," and "Salome."

For ticket information, write the Cincinnati Summer Opera Association, 4509 Carew Tower, Cincinnati 2, Ohio.

The schedule:

June 23 and July 1—Macbeth

June 24 and July 2—Madame Butterfly, with Phyllis Curtin and Charles Anthony

June 25 and 29—Sonnambula

June 30 and July 3—Carmen, with Gloria Lane and Richard Cassily

July 8 and 10—La Traviata, with Mary Costa and Barry Morell

July 9 and 15—Aida, with [illegible] Novich, Gloria Lane and Richard Cassily

July 14 and 16—La Boheme, with Laurel Hurley and Barry Morell

July 20 and 22—Peter Grimes

July 21 and 23—Salome, with Phyllis Curtin

Roberta Peters
Star of 'Sonnombula'

Music Festivals

FOR MUSIC LOVERS traveling east to New England or west to the Rockies, two of the country's best summer music festivals have enticing programs waiting.

The Berkshire Festival, the Boston Symphony Orchestra's summer showplace at Tanglewood, will be conducted by Charles Munch and Pierre Monteux.

Many well-known soloists will perform throughout the season, which runs from July 6 to August 14.

For ticket information and a brochure listing all concerts, write Festival Ticket Office, Tanglewood, Lenox, Mass.

Sunday Telegram
WORCESTER, Mass.
Circ. 10[illegible]

JUN 26 1960

Tanglewood Concerts Open July 6

ONE OF THE THINGS that Worcester certainly has is an attractive proximity to many cultural activities in addition to those offered here in the city. Summer theaters are within easy driving distance, Boston's great variety of musical and artistic programs are not far away, and beautiful old houses and historic sites are so readily available that most of us never manage to visit them.

To the west in summer is a world-famous musical event, the Berkshire Festival at Tanglewood in Lenox, nearer than ever via the Massachusetts Turnpike. The festival is a six-week program of concerts by the Boston Symphony Orchestra under the direction of Charles Munch with an [illegible] guest artists.

This year's festival will be held July 6 to Aug. 14. Twenty-four [illegible] concerts will be given in [illegible] weekend series of Friday and Saturday evening and Sunday afternoon programs. In this series, the programs of July 8-10 will be devoted to the music of Bach, and July 15-17 to Mozart. Six chamber music concerts will be given in the theater-concert hall on Wednesday evenings. The Berkshire Festival is held at Tanglewood, the orchestra's 200-acre estate of formal gardens and woodlands, where the huge Music Shed seats 6,000 with an adjoining lawn for outdoor listening.

PIANIST JORGE BOLET

Bass Baritone DONALD GRAMM

PIANIST GARY GRAFFMAN

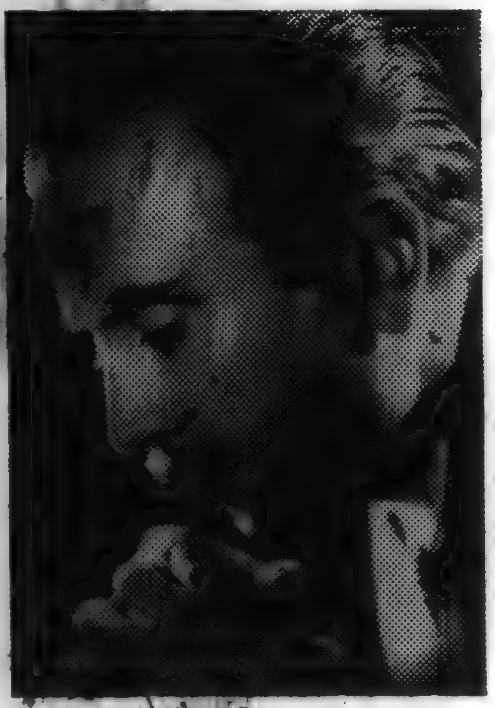
VIOLINIST JAIME LAREDO

PIANIST LEON FLEISHER

TENOR JOHN [illegible]

SOPRANO SA[illegible]

SOPRANO ELEANOR STEBER



PIANIST CLAUDIO ARRAU

PIANIST EUGENE ISTOMIN

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June 24 and July 2—Madame Butterfly, with Phyllis Curtin and Charles Anthony

June 25 and 29—Sonnambula

June 30 and July 3—Carmen, with Gloria Lane and Richard Cassily

July 8 and 10—La Traviata, with Mary Costa and Barry Morell

July 9 and 15—Aida, with [illegible] Novich, Gloria Lane and Richard Cassily

July 11 and 16—La Boheme, with Laurel Hurley and Barry Morell

Roberta Peters
Star of 'Sonnambula'

July 20 and 22—Peter Grimes

July 21 and 23—Salome, with Phyllis Curtin

Music Festivals

FOR MUSIC LOVERS traveling east to New England or west to the Rockies, two of the country's best summer music festivals have enticing programs waiting.

The Berkshire Festival, the Boston Symphony Orchestra's summer showplace at Tanglewood, will be conducted by Charles Munch and Pierre Monteux.

Many well-known soloists will perform throughout the season, which runs from July 6 to August 14.

For detailed information and a brochure listing all concerts, write Festival Ticket Office, Tanglewood, Lenox, Mass.

WO[illegible]

Tanglewood Conc[illegible] Open July 6

ONE OF THE THINGS that Worcester certainly has is an attractive proximity to many cultural activities in addition to those offered here in the city. Summer theaters are within [illegible]

[illegible] July 15-17 to [illegible] ber music concerts will be given in the [illegible] on Wednesday evenings. The Berkshire Festival [illegible] Tanglewood. [illegible]

FESTIVAL TIMES Page 5

The Tanglewood Program - 1960

The 18 Major concerts in the Shed by the Boston Symphony Orchestra, all conducted by Charles Munch except four by Pierre Monteux on Saturday, July 23, Sunday, July 31, Sunday, August 7 and Friday, August 12.

THE ORCHESTRAL PROGRAMS

(Subject to Change)

Friday, July 8th — Munch

BACH Suite No. 1; Violin Concerto in E (Kroll); Piano Concerto in F minor (Lipkin); Triple Concerto in A minor (Pappoutsakis, Kroll, Lipkin).

Saturday, July 9th — Munch

BACH Excerpts: Musical Offering and Art of the Fugue; Piano Concerto in D minor (Lipkin); Suite No. 4.

Sunday, July 10th — Munch

BACH Suite No. 3; Brandenburg Concerti Nos. 6 and 2; Cantata "Christ Lag in Todesbanden".

Friday, July 15th — Munch

MOZART Bassoon Concerto (Walt); Clarinet Concerto (Cioffi); Sinfonia Concertante (Gomberg, Cioffi, Walt, Stagliano).

Saturday, July 16th — Munch

MOZART Eine kleine Nachtmusik; Piano Concerto K. 491 (Frank); Litany K. 243.

Sunday, July 17th — Munch

MOZART Symphony No. 36; Violin Concerto K. 218 (Silverstein); Symphony No. 39.

Friday, July 22nd — Munch

BEETHOVEN Eroica Symphony; FAURE Requiem (Endich, Gramm)

Saturday, July 23rd — Monteux

CHERUBINI Anacreon Overture; BEETHOVEN Piano Concerto No. 5 (Arrau); RESPIGHI Fountains of Rome; STRAUSS Till Eulenspiegel.

Sunday, July 24th — Munch

DELLO JOIO Variations, Chaconne and Finale; MENDELSSOHN Violin Concerto (Laredo); BEETHOVEN Symphony No. 5.

Friday, July 29th — Munch

STRAVINSKY Jeu de Cartes; KHRENNIKOV Symphony No. 1; RACHMANINOFF Piano Concerto No. 3 (Janis).

Saturday, July 30th — Munch

BERLIOZ Symphonie fantastique; PISTON Symphony No. 6; RAVEL Daphnis and Chloe Suite.

Sunday, July 31st — Monteux

MOZART Haffner Symphony; BEETHOVEN Ninth Symphony (Steber, Gray-Masse, McCollum, Laurent).

Friday, August 5th — Munch

WAGNER Die Meistersinger Excerpts; SIBELIUS Violin Concerto (Ricci); MENDELSSOHN Scotch Symphony.

Saturday, August 6th — Munch

BEETHOVEN Prometheus Overture; DUTILLEUX Symphony No. 2; BRAHMS Piano Concerto No. 2 (Istomin).

Sunday, August 7th — Monteux

WILLIAMS Fantasia on a Theme by Tallis; BEETHOVEN Piano Concerto No. 3 (Fleisher); BRAHMS Symphony No. 4.

Friday, August 12th — Monteux

BEETHOVEN Symphony No. 2; LISZT Piano Concerto in E flat Bolet); STRAVINSKY Firebird Suite.

Saturday, August 13th — Munch

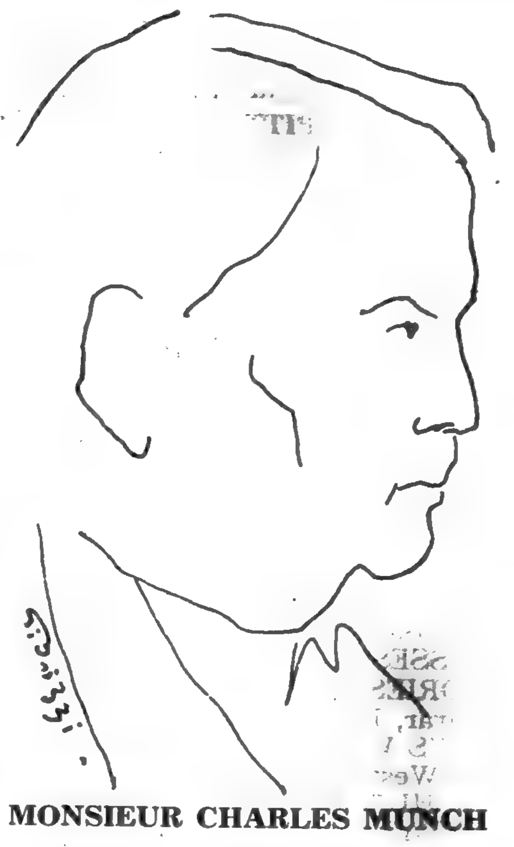
HANDEL Water Music Suite; CHOPIN Piano Concerto No. 1 (Graffman); COPLAND Symphony No. 1 (Composer conducting).

Sunday, August 14th — Munch

BERLIOZ Damnation of Faust (Steber, McCollum, Singher).

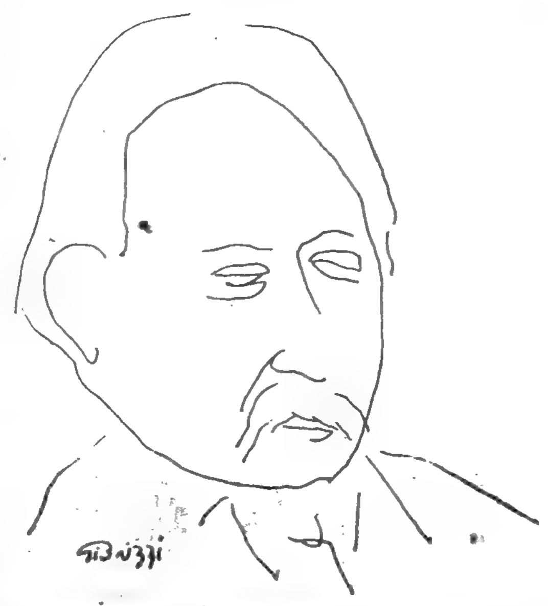
Friday and Saturday concerts 8:30 p.m.

Sunday concerts — 2:30 p.m.



MONSIEUR CHARLES MUNCH

Drawing by Richard Librizzi



MONSIEUR PIERRE MONTEUX

Drawing by Richard Librizzi

TANGLEWOOD WED. CONCERTS

There will be 6 Wednesday chamber concerts: July 6, Budapest Quartet; July 13, Pianist Claude Frank and orchestra; July 20, Pianist Claudio Arrau; July 27, Beaux Arts Trio; Aug. 3, to be announced; Aug. 10, Kroll Quartet.

SPECIAL AUG. 4 AND 11

The usual Tanglewood gala evening for the benefit of the Berkshire Music Center is scheduled for Aug. 4, and Aug. 11, Arthur Fiedler will conduct the Boston Pops.

TANGLEWOOD OPERA

The Tanglewood Opera Dept. under Boris Goldovsky will present Puccini's "Suor Angelica", Ravel's "L'Heure Espagnol", and world premiere of Jan Meyerowitzs "Port Town", (Aug. 4). Dates on other 2 not available at press time.

N. Y. Staats-Zeitung und Herold, Donnerstag, 9. Juni 1960

Boston Symphony Orchestra:

18 Wochenend-Konzerte während Musikfestspiele in Tanglewood

Die nun schon zu einer Tradition gewordenen Musik-Festwochen des Boston Symphony Orchesters, das Berkshire Music Festival in Tanglewood, beginnen in diesem Jahr am Mittwoch, den 6. Juli, und werden bis einschließlich Sonntag, den 14. August, andauern.

Im Rahmen der geplanten Programme hat Charles Munch, der Dirigent und Musikdirektor der "Boston Symphony", auch wieder die beliebten Wochenend-Konzerte mit seinem Orchester angesetzt, die jeweils am Freitag und Sonnabend abends und Sonntag nachmittag in dem 6000 Personen fassenden "Music Shed" auf den Wiesen Tanglewoods stattfinden werden. 14 der insgesamt 18 Konzerte wird Mr. Munch selbst dirigieren, für die vier anderen ist der alte Freund und Maestro der Bostoner verpflichtet worden: Pierre Monteux.

Das erste dieser Wochenend-Konzerte des Boston Symphony Orchesters in Tanglewood am 8., 9. und 10. Juli ist der Musik Bachs gewidmet. Am 15., 16. und 17. Juli ist ein Mozart-Programm vorgesehen.

Höhepunkt dieser Saison versprechen die Aufführungen von Berlioz' "Fausts Verdammnis" (am 14. August), der 9. Symphonie Beethovens (am 31. Juli) und des Requiems von Fauré (am 22. Juli) zu werden.

Unter den Solisten, die im Rahmen dieser Konzerte [illegible] im Rahmen der übrigen Programme des Berkshire Music Festival gehört werden, befinden sich Claudio Arrau, der am 23. Juli Beethovens V. Klavierkonzert (das sogenannte Emperor-Concerto) spielen wird, und am 20. Juli ein Chopin-Programm plant.

Eleanor Steber, die als Solistin für die schon erwähnte Aufführung von "Damnation of Faust" sowie für die IX. Beethoven-Symphonie verpflichtet ist, des Geigers Ruggiero Ricci, der im vergangenen Jahr den Königin-Elisabeth-Preis in dem internationalen Musikwettbewerb in Brüssel gewonnen hat, und andere namhafte Künstler.

Das Budapest-Quartett und das Kroll-Quartett, das Beaux Arts Trio und der Pianist Claude Frank planen vier Kammermusikabende in fünf Mittwochveranstaltungen. Der 6. Mittwoch der Saison ist dem bereits erwähnten Chopin-Konzert Claudio Arraus vorbehalten.

Arthur Fiedler dirigiert das Boston Pops Orchester am 11. August und der jährliche Galaabend zugunsten des Berkshire Music Center ist für den [illegible] August geplant. s.

Post
NORTH HAVEN, Conn.
Weekly Circ. 1,500

JUN 30 1960

the spotlight...

Tanglewood

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CHATHAM, N.Y.
COURIER
W 3,796

JUN 30 1960

THE BERKSHIRE FESTIVAL at Tanglewood, Lenox, Mass., will open its 1960 season Wednesday, July 6 with a chamber music concert performed by the Budapest String Quartet. The Boston Symphony Orchestra will present concerts in the Music Shed on Friday and Saturday evenings at 8:30 and Sunday afternoons at 2:30 beginning July 8. Charles Munch, above, music director of the Boston Symphony, has invited Pierre Monteux, the Orchestra's beloved 'conductor emeritus' and a brilliant group of soloists to be his guests throughout the season which concludes August 14.

The Tanglewood Program - 1960

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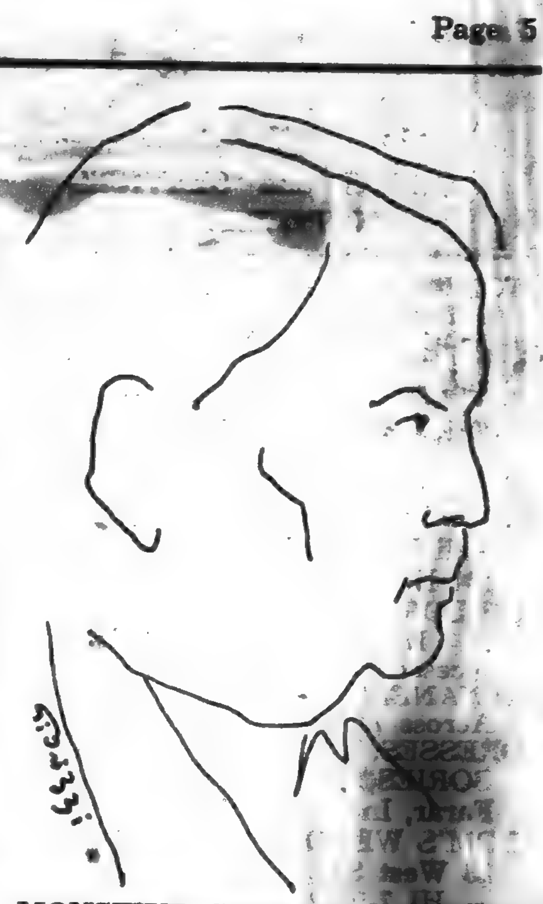
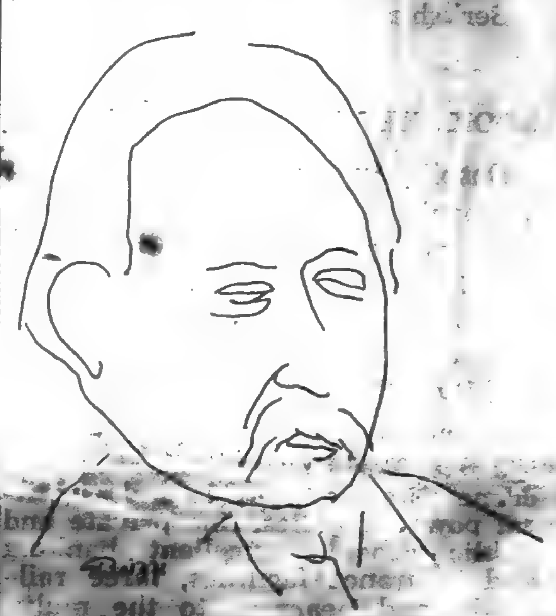


MONSIEUR CHARLES MUNCH

Drawing by Richard Librizzi



MONSIEUR PIERRE MONTEUX

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N. Y. Staats-Zeitung und Herold, Donnersta[illegible] 9. Juni 1960

Boston Symphony Orchestra

18 Weekend-Konzerte während Musikfestspiele in Tanglewood

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Post
NORTH HAVEN, Conn.
Weekly Circ. 1,500

JUN 30 1960

the spotlight...

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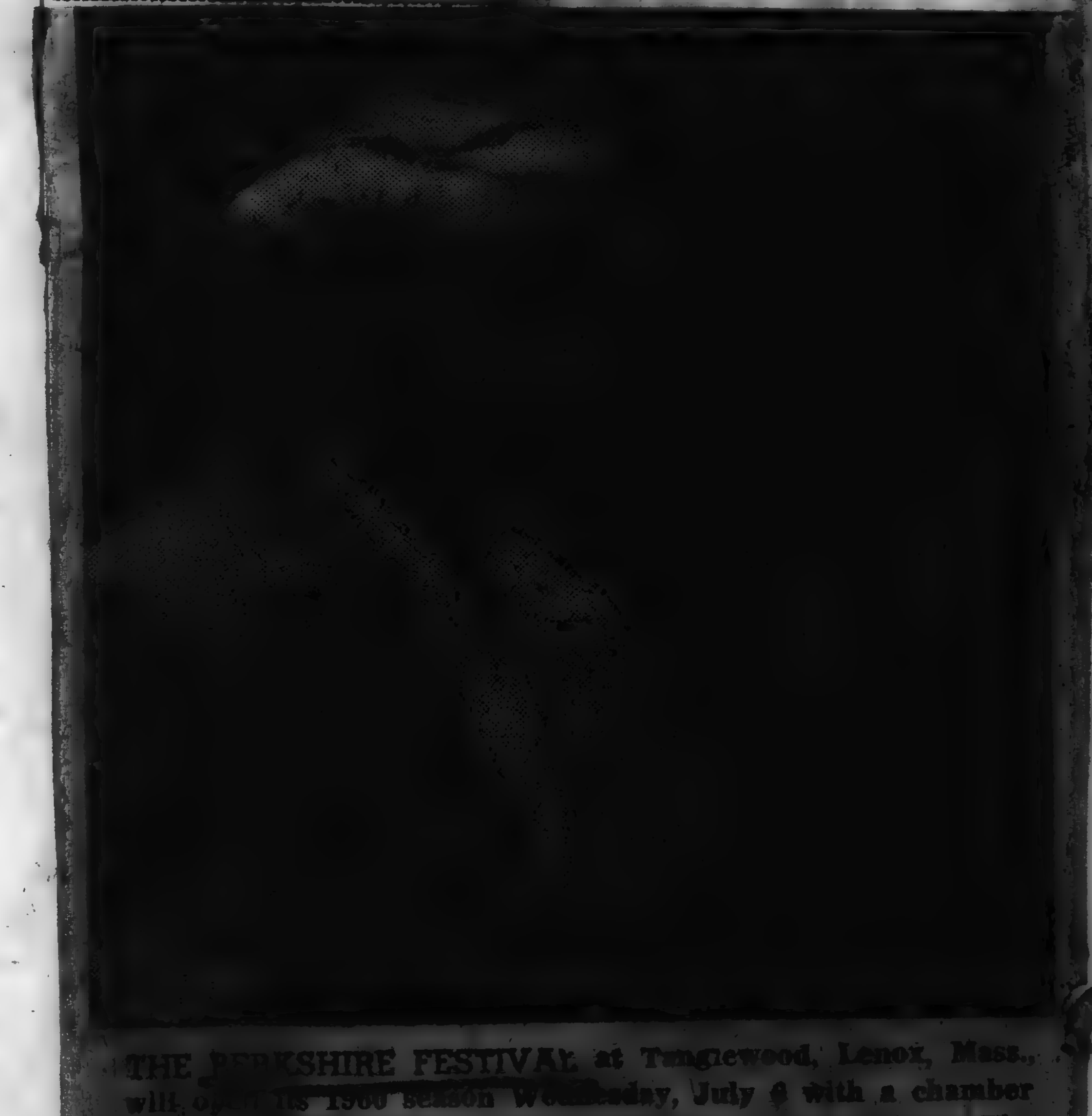
CHATHAM, N.Y.
COURIER
W. 3,788

JUN 30 1960



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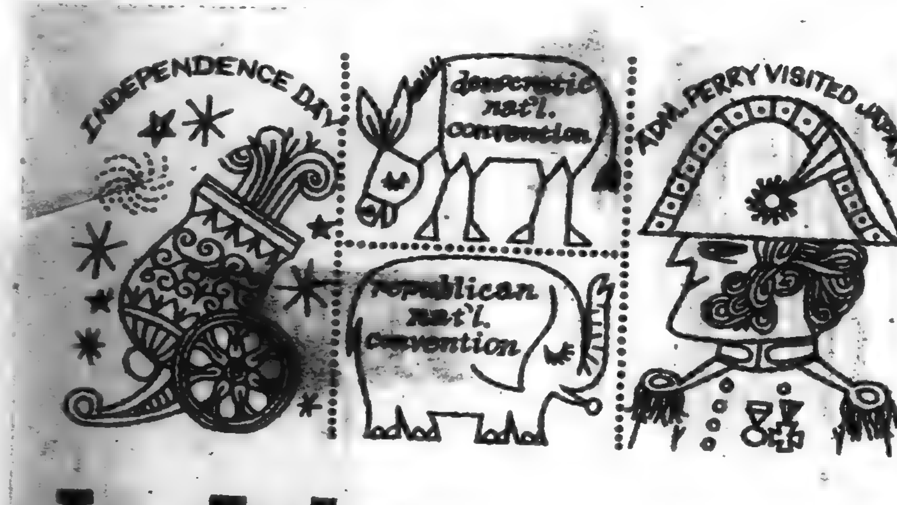
NEW YORK, N.Y.
TIMES
D. 614,169 S. 1,254,635

JUL 3 1960



In July

A list of events, anniversaries and other notable dates coming up this month.

All-conquering heat, oh, intermit thy wrath!
—JAMES THOMSON.

3 *"Yesterday the greatest question was decided which ever was debated in America; and a greater perhaps never was, nor will be, decided among men. A resolution was passed * * * that those United Colonies are, and of right ought to be, free and independent States."*—From a letter of John Adams to Mrs. Adams, July 3, 1776. (The resolution was that of Richard Henry Lee of Virginia and was adopted by the Continental Congress.)

4 Independence Day *("Let independence be our boast,/ Ever mindful what it cost;/ Ever grateful for the prize,/ Let its altar reach the skies!"*—Joseph Hopkinson). . . . The new fifty-star United States flag to be officially adopted, marking admission of Hawaii as the fiftieth state. . . . Three former Presidents died on this day: John Adams and Thomas Jefferson in 1826 and James Monroe in 1831.

6 The Berkshire Festival to begin at "Tanglewood," Lenox, Mass.

11 Democratic National Convention to open in Los Angeles, with delegates from the fifty states, the District of Columbia, the Virgin Islands, Puerto Rico and the Canal Zone; a simple majority of the 1,521 delegate votes is required to nominate a candidate.

14 Bastille Day in France . . . 1853: Commodore Matthew C. Perry met Japanese officials on Kurihama Beach, Japan, and delivered to them a letter for the Emperor from President Millard Fillmore, requesting establishment of Japanese-American trade relations. Less than a year later, Japan opened her ports to American commercial interests for the first time in history.

16 1945: The first atomic explosion at Alamogordo, N. M., at 5:30 A. M., Mountain War Time *("And just at that instant there rose from the bowels of the earth a light not of this world, the light of many suns in one."*—From a description of the test by William L. Laurence).

18 Twenty years ago: President Franklin D. Roosevelt was nominated unanimously for a third term by delegates to the Democratic Convention in Chicago.

25 Delegates to the Republican National Convention from fifty states, Puerto Rico, the Virgin Islands and the District of Columbia to meet at the International Amphitheatre, Chicago, Ill. A majority of the 1,331 delegate votes will be required to nominate a candidate for President.

27 1953: *"Hey, G. I., no more shoot - shoot. We both go home!"*—The shout of Communist soldiers across the battlefield as an armistice ended the Korean war.

28 1932: Federal troops drove more than 15,000 unemployed war veterans seeking "war bonuses" out of Washington. *("A bad-looking mob animated by the spirit of revolution."*—Gen. Douglas MacArthur, commander of the Federal troops; *"Just think what 15,000 clubwomen would have done in Washington even if they wasn't hungry."*—Will Rogers; *"Soup is cheaper than tear bombs * * * "*—Congressman Fiorello La Guardia). . . . 1945: The U. S. Senate ratified the United Nations Charter.

NEWSWEEK
NEW YORK, N.Y.
W. 1,299,183

JUN 20 1960

MUSIC

Singing Summer Breezes

Backstage at the Carter Barron Amphitheater in Washington's wooded Rock Creek Park, the atmosphere was abuzz with hectic activity—perspiring electricians were checking the light board, technicians were adjusting the sound system, and cleaners were swabbing the concrete floors of the dressing rooms.

With local variations, this was the scene being duplicated last week from the concrete tiers of Lewisohn Stadium in New York to the sweeping lawns of Ravinia Park in Chicago and out to the terraced splendor of the Hollywood Bowl in Los Angeles.

Summer was again at hand, and the voice of the loudspeaker would soon be heard blaring out across the land.

As outdoor entertainment centers go, Carter Barron is a relative newcomer, just entering its tenth year. However, its remarkable attendance figures (350,000-400,000 in a city of 825,000) have made it a success story envied by many of the older institutions which cater to the American appetite for moving its culture, as well as its cooking, out of doors once summer comes.

Built for nearly [illegible] million by the Department of the Interior and the National Capital Park Department to help celebrate the capital's sesquicentennial, Carter Barron opened in 1950 with Paul Green's "Faith of Our Fathers." Green's "symphonic drama" [illegible] the following season, but folded after a month's run. It was not until 1954 that the amphitheater found a stable management in two Washington brothers named Israel and Irvin Feld.

Full House: While the Feld brothers concede that "it takes plenty of guts" to run an outdoor entertainment operation like Carter Barron, their formula for material success is much more specific. It hinges on a sales device which they call "Value Books." The coupons contained in these little booklets cost only $3.50, but if fully utilized they are worth $46.50. For example, some are worth 50 cents toward the price of a regular ticket (the top is only $3.85), and others bring one free ticket for each one purchased. Still others bring price reductions on phonograph records and accessories bought at any one of the four Feld-owned Super Music City Stores in Washington. Most of the ticket bargains are good only for the weakest nights at the box office, Sunday through Thursday nights. "It is better to have a full house with 2,500 paid admissions," explains 39-year-old Irvin, "than to have artists play to 300 or 400 people."

On the esthetic side, Feld strong points include what 43-year-old Iz calls "a site of genuine natural beauty . . . and the best entertainers there are." This season's attractions at Carter Barron include Carol Channing's touring "Show Business," which opens the amphitheater this week, popular singers like Johnny Mathis and Ella Fitzgerald, two weeks of ballet, and a week of opera. "We tried having seasons of guest artists with the National Symphony," says Irvin, "and we couldn't even get our grosses. Washington people see so much of this during the winter, they apparently don't want it during the summer."

But what makes one bowl's hit can produce another's turkey. While Carter Barron doesn't go for big-name classical soloists, audiences at the Hollywood Bowl demand them. And if the vacationists in the Berkshires won't buy programs of seldom-heard music at Tanglewood, the musically hep socialites who support Caramoor won't stand for anything else. The nation's hot-weather tastes are as broad as the land itself.

Other major U.S. and Canadian summer music attractions:

▶*Caramoor (June 18-July 3).* The nation's most elegant festival, held on the magnificently landscaped Rosen estate outside Katonah, N.Y., features English music this year.

▶*Newport (Folk Festival, June 24-26; Jazz Festival, June 30-July 4).* Rhode Island jumps as the aficionados gather at Freebody Park.

▶*Ravinia (June 28-Aug. [illegible]).* Chicago's North Shore citadel of the [illegible] still emphasizes symphonic music, although a little jazz has crept in.

▶*Lewisohn Stadium (June 21-Aug. 6).* New York's own Mrs. Charles S. (Minnie) Guggenheimer holds forth again, along with the New York Philharmonic, assorted guest artists, and equally assorted guest conductors.

▶*Empire State (July 7-Aug. 7).* Until the festival's new home near Tuxedo Park is completed, performances are being held in Harriman State Park near Bear Mountain, N.Y.

▶*Tanglewood (July 6-Aug. 14).* Once again, Charles Munch and Pierre Monteux and the Boston Symphony stick by the tried and true repertory in the beautiful surroundings of the Berkshires near Lenox, Mass.

▶*Vancouver (July [illegible]-Aug. 16).* The third season of this most enterprising new festival will highlight Britten's "Noye's Fludde" and the North American debut of the famous Peking Opera.

▶*Hollywood Bowl (July 5-Sept. 3).* New manager George A. Kuyper seems not to have changed the Bowl's policies: A nearly two-to-one choice of the classics over the "pops."

▶*Monterey (July 23-[illegible]).* California's answer to Newport, held on the 22-acre oak-lined Monterey County Fairgrounds, and thus far free from Newport's taint of commercialism.

▶*Santa Fe ([illegible]-Aug. 20).* Opera under New Mexican skies offers "The Gondoliers," with Martyn Green, "Oedipus Rex," with Stravinsky conducting.

Newsweek—Jim Mahan

Irvin and Israel Feld: Natural beauty, coupon books, 'plenty of guts'

NEW YORK, N.Y.
POST
D. 328,402 S. 262,240

JUN 29 1960

Berkshire Festival to Open With Bach at Lenox July 8

The Berkshire Festival featuring the Boston Symphony, Charles Munch conducting, will open at Tanglewood, Lenox, Mass., July 8 and continue for six weeks through Aug. 14. The initial week-end is all-Bach, including the Piano Concerto in F Minor, with Seymour Lipkin as soloist.

Highlights of succeeding events are: Faure's "Requiem," July 22; Ravel's "Daphnis et Chloe" Suite No. 2 with Festival Chorus, July 30; Beethoven's Ninth Symphony, July 31; Berlioz's "Damnation of Faust," Aug. 14.

Bee
NEWTOWN, Conn.
Weekly Independent
Circ. 5,920

JUL 1 1960

Musical Events

The Annual Concert of the Carvette School of Music will be held at the Danbury High School on July 6.

The six-week Berkshire Festival of the Boston Symphony Orchestra opens at Tanglewood in Lenox, Mass., on July 8.

Traveler (e)
BOSTON, Mass.
Circ. 178,037

JUL 5 - 1960

Munch To Direct Tanglewood Series

Charles Munch, conductor of the Boston Symphony Orchestra, is back from a vacation in Europe.

He will conduct the summer series of concerts at the Berkshire Festival at Tanglewood in Lenox.

NEW YORK, N.Y.
MIRROR
D. 847,979 S. 1,275,193

JUL 5 1960

Conductor Returns

Charles Munch, conductor of the Boston Symphony orchestra, arrived at Idlewild Airport yesterday after a Paris holiday. Munch is en route to Tanglewood, Mass., to begin his Summer concerts.

Berkshire Series

The Budapest Quartet will open the Berkshire Festival's Wednesday night chamber music series at Tanglewood, Lenox, Mass., on July 6 with works by Schubert and Ravel and the Heitor Villa-Lobos' Quartet No. 17, composed last year. Two Mozart piano quartets and Beethoven's last sonata are in the tentative program to be played by Claude Frank and Boston Symphony instrumentalists on July 13, and Claudio Arrau will play a Chopin program July 20.

The Beaux Arts Trio will present works of Beethoven, Ravel and Brahms on July 27, and Leon Fleisher will play sonatas by Liszt, Schubert and Leon Kirchner on Aug. 3. The Kroll Quartet will wind up the series on Aug. 10 with music by Haydn, Walter Piston and Beethoven.

Tribune 6/13/60

16

NEW YORK, N.Y.
TIMES
D. 814,189 S. 1,254,835

JUL 3 1960

INDEPENDENCE DAY
democratic nat'l. convention
republican nat'l. convention
ADM. PERRY VISITED JAPAN

In July

A list of events, anniversaries and other notable dates coming up this month.

All-conquering heat, oh, intermit thy wrath!
—James Thomson.

3 *"Yesterday the greatest question was decided which ever was debated in America; and a greater perhaps never was, nor will be, decided among men. A resolution was passed * * * that those United Colonies are, and of right ought to be, free and independent States."*—[illegible] letter of John Adams to Mrs. Adams, July 3, 1776. (The resolution was that of Richard Henry Lee of Virginia and was adopted by the Continental Congress.)

4 "Independence Day" [illegible] (*"Let independence be our boast,/ Ever mindful what it cost;/ Ever grateful for the prize,/ Let its altar reach the skies."*—Joseph Hopkinson) ... The new fifty-star United States flag to be officially adopted, marking admission of Hawaii as the fiftieth state. ... Three former Presidents died on this day: John Adams and Thomas Jefferson in 1826 and James Monroe in 1831.

5 The Berkshire Festival to begin at "Tanglewood," Lenox, Mass.

11 Democratic National Convention to open in Los Angeles, with delegates from the fifty states, the District of Columbia, the Virgin Islands, Puerto Rico and the Canal Zone; a simple majority of the 1,521 delegate votes is required to nominate a candidate.

14 Bastille Day in France ... 1853: Commodore Matthew C. Perry met Japanese officials on Kurihama Beach, Japan, and delivered to them a letter for the Emperor from President Millard Fillmore, requesting establishment of Japanese-American trade relations. Less than a year later, Japan opened her ports to American commercial interests for the first time in history.

16 1945: The first atomic explosion at Alamogordo, N. M., at 5:30 A. M., Mountain War Time (*"And just at that instant there rose from the bowels of the earth a light not of this world, the light of many suns in one."*—From a description of the test by William L. Laurence).

18 Twenty years ago: President Franklin D. Roosevelt was nominated unanimously for a third term by delegates to the Democratic Convention in Chicago.

25 Delegates to the Republican National Convention from fifty states, Puerto Rico, the Virgin Islands and the District of Columbia to meet at the International Amphitheatre, Chicago, Ill. A majority of the 1,331 delegate votes will be required to nominate a candidate for President.

27 1953: *"Hey, G. I., no more shoot - shoot. We both go home!"*—The shout of Communist soldiers across the battlefield as an armistice ended the Korean war.

28 1932: Federal troops drove more than 15,000 unemployed war veterans seeking "war bonuses" out of Washington. (*"A bad-looking mob animated by the spirit of revolution."*—Gen. Douglas MacArthur, commander of the Federal troops; *"Just think what 15,000 clubwomen would have done in Washington even if they wasn't hungry."*—Will Rogers; *"Soup is cheaper than tear bombs * * *."*—Congressman Fiorello La Guardia). ... 1945: The U. S. Senate ratified the United Nations Charter.

NEWSWEEK
NEW YORK, N.Y.
W. 1,299,183

JUN 20 1960

MUSIC

Singing Summer Breezes

Backstage at the Carter Barron Amphitheater in Washington's wooded Rock Creek Park, the atmosphere was abuzz with hectic activity—perspiring electricians were checking the light board, technicians were adjusting the sound system, and cleaners were swabbing the concrete floors of the dressing rooms.

With local variations, this was the scene being duplicated last week from the concrete tiers of Lewisohn Stadium in New York to the sweeping lawns of Ravinia Park in Chicago and out to the terraced splendor of the Hollywood Bowl in Los Angeles.

Summer was again at hand, and the voice of the loudspeaker would soon be heard blaring out across the land.

As outdoor entertainment centers go, Carter Barron is a relative newcomer, just entering its tenth year. However, its remarkable attendance figures [illegible],000-[illegible] in a city [illegible],000) have made it a [illegible] story envied by [illegible] older institutions [illegible] to the [illegible] for moving [illegible] as its [illegible] once [illegible] million by the [illegible] of the Interior and [illegible] Capital Park [illegible] to help celebrate [illegible]'s sesquicentennial [illegible] Barron opened [illegible] with Paul Green's [illegible] "Our Fathers" [illegible] symphonic drama" [illegible] the following [illegible] folded after a month's run. It was not until 1954 that the amphitheater found a stable management in two Washington brothers named Israel and Irvin Feld.

[illegible] While the Feld brothers concede that "it takes plenty of guts" to run an outdoor entertainment operation like Carter Barron, their formula for material success is much more specific. It hinges on a sales device which they call "Value Books." The coupons contained in these little booklets cost only $3.50, but if fully utilized they are worth $46.50. For example, some are worth 50 cents toward the price of a regular ticket (the top is only $3.85), and others bring one free ticket for each one purchased. Still others bring price reductions on phonograph records and [illegible] bought at any one of the four Feld-owned Super Music City Stores in Washington. Most of the ticket bargains are good only for the weakest [illegible] at the box office, Sunday through [illegible] nights. "It is better to have a full house with 2,500 paid admissions," explains 39-year-old Irvin, "than to have artists play to 300 or 400 people."

On the esthetic side, Feld [illegible] points include [illegible] is only [illegible] site of [illegible] beauty [illegible] and the best entertainers there are." This season's attractions at Carter Barron include Carol Channing's touring "Show Business," which opens the amphitheater this week, popular singers like Johnny Mathis and Ella Fitzgerald, two weeks of ballet, and a week of opera. "We tried having seasons of guest artists with the National Symphony," says Irvin, "and we couldn't even get our grosses. Washington people see so much of this during the winter, they apparently don't want it during the summer."

But what makes one bowl's hit can produce another's turkey. While Carter Barron doesn't go for big-name classical soloists, audiences at the Hollywood Bowl demand them. And if the vacationists in the Berkshires won't buy programs of seldom-heard music at Tanglewood, the musically hep socialites who support Caramoor won't stand for anything else. The nation's hot-weather tastes are as broad as the land itself.

Other major U.S. and Canadian summer music attractions:

▶*Caramoor (June 18-July [illegible])*: [illegible] tion's most elegant fes[illegible] magnificently landsca[illegible] outside Katonah, N.Y. [illegible] music this year.

▶*Newport (Folk Festival, [illegible]; Jazz Festival, June 30-July [illegible])*: [illegible] band jumps as the aficionados [illegible] Freebody [illegible]

▶*Ravinia* [illegible] North Sh[illegible] emphasiz[illegible] a little [illegible]

▶*Lewisohn* [illegible] *(Ju*[illegible] New Y[illegible] Mrs. [illegible]

(Minnie) Guggenheimer holds forth again, along with the New York Philharmonic, a [illegible] guest artists and [illegible] guest conductors [illegible] (July [illegible] 7) [illegible] the festival [illegible] Park is completed, pe[illegible] ing held in Harriman [illegible] near Bear Mountain, N.Y.

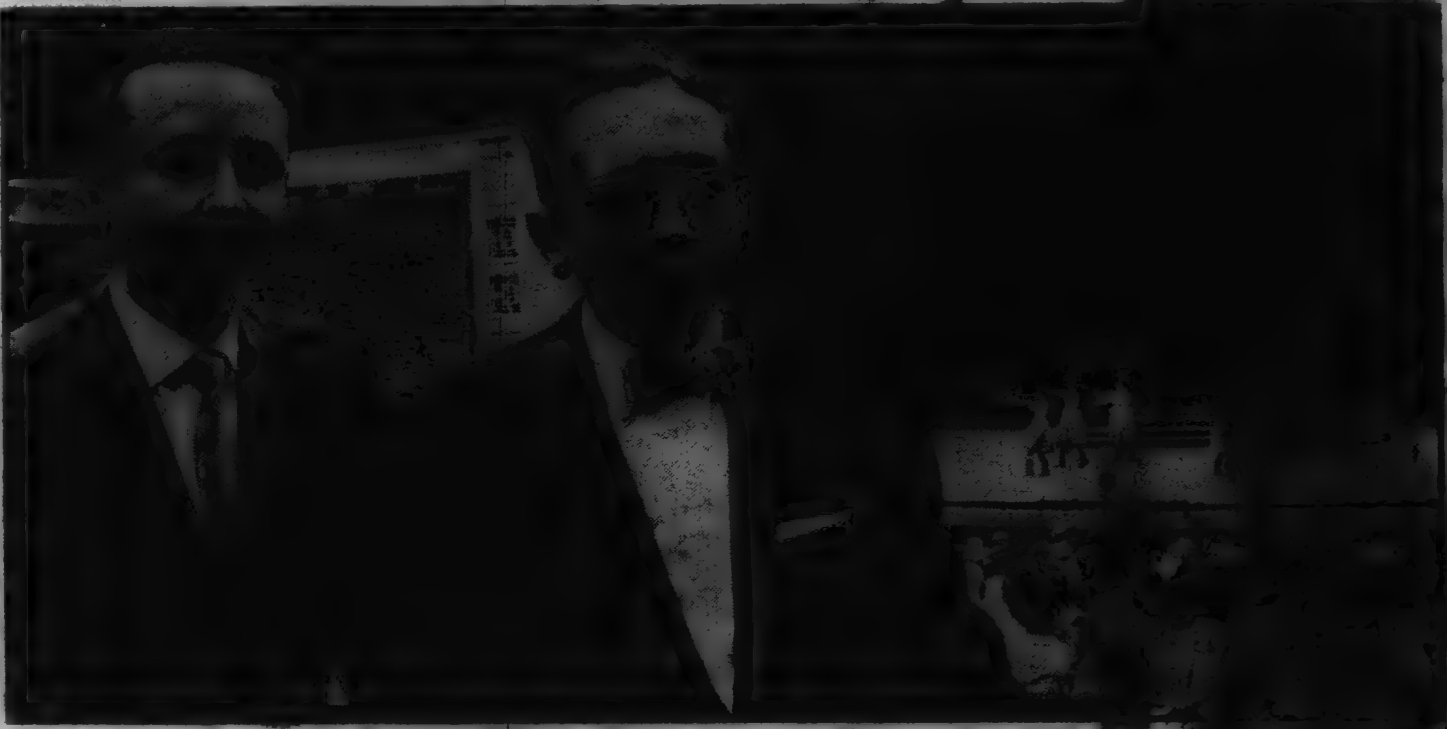
▶*Tanglewood (July 6*[illegible]*)*: Once again, Charles Munch [illegible] Pierre Monteux and the Boston [illegible] stick by the tried and true [illegible] in their beautiful surroundings [illegible] the Berkshires near Lenox, Mass.

▶*Vancouver (July* [illegible] *Aug. 16)*. The third season of this [illegible] new festival will highlight [illegible] "Noye's Fludde" and the North American debut of the famous Peking Opera.

▶*Hollywood Bowl (July 5-Sept. 3)*. New manager George [illegible] seems not to have changed the [illegible] policies. A nearly two-to-one [illegible] of the classics over the "pops."

▶*Monterey (July 23*[illegible]*)*: California's answer to Newport, ha[illegible] the 22-acre oak-lined Monterey [illegible] Fairgrounds, and thus far free from Newport's taint of commercialism.

▶*Santa* [illegible] *Aug. 20)*: Opera [illegible] skies offers "The [illegible] Green, "Oedi[illegible] conducting.



Irvin and Israel Feld: Natural beauty, coupon books, 'plenty of guts'

NEW YORK, N.Y.
POST
D. 328,402 S. 282,240

JUN 29 1960

Berkshire Festival [illegible] With Bach at Lenox July 8

The Berkshire Festival featuring the Boston Symphony, Charles Munch conducting, will open at Tanglewood, Lenox, Mass., July 8 and continue for six weeks through Aug. 14. The initial week-end is all-Bach, in[illegible] [illegible] with [illegible] as soloist.

Highlights of succeeding events are: Faure's "Requiem," July 22; Ravel's "Daphnis et Chloe" Suite No. 2 with Festival Chorus, July 30; Beethoven's Ninth Symphony, July 31; Berlioz's "Damnation of Faust," Aug. 14.

Berkshire Series

The Budapest Quartet will open the Berkshire Festival's Wednesday night chamber music series at Tanglewood, Lenox, Mass., on July 6 with works by Schubert and Ravel and the [illegible] Villa-Lobos' Quartet No. 17, composed last year. Two Mozart piano quartets and Beethoven's last sonata are in the tentative program to be played by Claude Frank and Boston Symphony instrumentalists on July 13, and Claudio Arrau will play a Chopin program July 20.

The Beaux Arts Trio will present works of Beethoven, Ravel and Brahms on July 27, and Leon Fleisher will play sonatas by Liszt, Schubert and Leon Kirchner on Aug. 3. The Kroll Quartet will wind up the series on Aug. 10 with music by Haydn, Walter Piston and Beethoven.

Tribune 6/13/60

NEWTOWN, Conn.
Weekly Independent
Circ. 5,920

JUL 1 1960

Musical Events

The Annual Concert of the Carvette School of Music will be held at the Danbury High School on July 6.

The six-week Berkshire Festival of the Boston Symphony Orchestra opens at Tanglewood in Lenox, Mass., July 8.

Traveler (e)
BOSTON, Mass.
Circ. 178,037

JUL 5 1960

Munch To Direct Tanglewood Series

Charles Munch, conductor of the Boston Symphony Orchestra, is back from a vacation in Europe.

He will conduct the [illegible]

NEW YORK, N.Y.
MIRROR
D. 847,878 S. 1,275,193

JUL 5 1960

Conductor Returns

[illegible]

17

CHICAGO, ILL.
NEWS
D. 535,978 SAT. 528,942
JUN 4 1960

U.S. Festivals Hit a Mature Note

BY DON HENAHAN
Daily News Music Critic

IF YOU have wondered recently whether you might not be getting a bit older, perhaps this will settle the question for you:

Several American music festivals this summer will be putting on special Aaron Copland programs—in honor of the composer's 60th birthday.

At Aspen, Colo., 7-900 feet up in the cool Rockies, Copland and composer Peter Mennin will be on hand for a Conference on American Music, a topic that easily generates heated opinions.

* * *

IN ADDITION, the 10-week Aspen season (June 29-Sept. 4) will feature part one of a two-year Beethoven cycle; performances of Wolf-Ferrari's rarely heard opera "The Inquisitive Woman"; Hugo Wolf centenary programs, and the U.S. premiere of Mozart's music to "Thamos, King of Egypt."

Izler Soloman returns for his fifth season as Aspen's conductor.

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Copland will be honored at the Berkshire Festival this summer in a special concert of his piano works, played by William Masselos.

This salute to the American composer will be part of the annual activities at Tanglewood sponsored by the Fromm Music Foundation of Chicago.

The six-week festival (July-Aug. 14) at the 210-acre estate near Lenox in the hills of western Massachusetts will feature 18 concerts by the Boston Symphony, conducted by Charles Munch and Pierre Monteux.

Special weeks will be devoted to Bach and Mozart, and there will be performances of Berlioz's "Damnation of Faust," Beethoven's Ninth Symphony, and the Faure Requiem. Soloists include Arrau, Ricci, Bolet, Graffman, Isotomin, Fleisher and Janis.

* * *

Promenade

JULY 1960

Just out of Town

American Shakespeare Festival—The Bard performed in lovely setting on Housatonic River, Stratford, Connecticut, just 57 miles from New York City (Connecticut Turnpike, Exit 32; Merritt Parkway, Exits 51 and 53; or New Haven Railroad). Repertory performances of **Twelfth Night**, directed by Jack Landau . . . **The Tempest**, directed by William Ball . . . **Antony and Cleopatra**, starring Katharine Hepburn and Robert Ryan. Tues.-Sun. 8:30; Wed., Sat., Sun. mat. at 3. For tickets call CA 6-6047.

Westport Country Playhouse—Westport, Connecticut (Connecticut Turnpike, Exit 18; Merritt Parkway, Exit 42). Thru 2nd, **Two for the Seesaw** . . . 4th-9th, Sam Levene in **Make a Million** . . . 11th-16th, **No Concern of Mine** . . . 18th-23rd, **Not in the Book**, mystery with Hans Conried . . . 25th-30th, Betsy Palmer in the London comedy, **Roar like a Dove**. Mon.-Fri. 8:40; Wed. mat. 2:40; Sat. 6 and 9; closed Sun. For tickets, call CI 6-1614.

Paper Mill Playhouse—Millburn, New Jersey. Just 21 miles from New York City, this 900-seat theatre is producing a summer festival in cooperation with Westport Country Playhouse. Thru 2nd, Arlene Francis, Kent Smith and George Grizzard in **Amphitryon 38**, Jean Giraudoux-S.N. Behrman comedy . . . 4th-16th, Shelley Winters in **Two for the Seesaw** . . . 18th-30th, **Royal Enclosure**, starring Celeste Holm and Cathleen Nesbitt. Eves. at 8:30; Wed., Sat. at 2:30; closed Sun. Box office, DRexel 6-4343.

Jacob's Pillow Dance Festival—Lee, Massachusetts. Thru 2nd, The Nimura Company . . . 5th-9th, Ballet Espanol Ximenez-Vargas . . . 12th-16th, Robert Joffrey Ballet, with Maria Tallchief: Indrani and Her Indian Dancers . . . 19th-23rd, Les Grands Ballets Canadiens . . . 26th-30th, The Washington Ballet. Thru 9th, Thurs.-Sat. eves.; Fri., Sat. mats. Thereafter, Tues.-Sat. eves., Fri., Sat. mats.

1960 Berkshire Festival — Tanglewood, Lenox, Massachusetts. From 6th, Boston Symphony Orchestra conducted by Charles Munch gives six Friday and Saturday night and Sunday afternoon concerts in the Music Shed. The first two weekends are devoted to Bach and Mozart. Eves. at 8:30; afternoons, 2:30.

Jewish Civic Leader
WORCESTER, Mass.
Weekly Non-Partisan
Circ. 14,200

JUL 21 1960

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Charles Munch, Music Director of the Orchestra, will conduct 14 of the Festival concerts.

The revered octogenarian Pierre Monteux, a former Music Director of the Orchestra, will guest conduct one concert in each of the four final Festival weekends. A group of brilliant soloists will also be featured.

To accommodate the large audiences for the concerts, all Friday evening, Saturday evening and Sunday afternoon programs will be presented in the 6000-seat Music Shed under the new Talbot Memorial Canopy which was installed last summer. Those who prefer may listen to these concerts from the Great Lawn which adjoins the Shed.

The Orchestra's famed summer school of Music, the Berkshire Music Center, will be in session during the Festival.

NEW YORK, N.Y.
TIMES
D. 614,169 S. 1,254,635
JUN 26 1960

THE WORLD OF MUSIC

'Katia's' Journey to Bear Mountain Is Result of 31-Year-Old Enthusiasm

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Laszlo Halasz is the man, and his enthusiasm for the opera began thirty-one years ago. The year was 1929, which was when Mr. Halasz went to Czechoslovakia to serve as George Szell's assistant at the Prague Opera. Janacek had died the year before and his country was honoring his memory by many performances of his operas.

Mr. Halasz, who was then 24 and who was hearing those operas for the first time, was particularly taken by three of them, "Jenufa," "The Cunning Little Vixen" and, most of all, "Katia Kabanova." He conceived the ambition to conduct or produce all three of them, and he had this in the back of his mind when he first came to the United States in 1936.

Lost Chance

He almost had the chance to present "Jenufa" with the New York City Opera in the spring of 1952, and Dimitri Mitropoulos had agreed to conduct the performances. But three months before that season took place members of the board of the City Center ousted Mr. Halasz from his position as artistic and music director of the company.

Since then Mr. Halasz has become associated with the Empire State Festival and this spring, when Frank Forest, the general manager of the festival, approached the conductor for ideas for operas to be given this year, Mr. Halasz saw his opportunity for giving the one he likes best of his three favorite Janacek operas. He suggested "Katia." Mr. Forest agreed, and the performances July 22 and 30 will result.

These performances will be the first of the opera in this country with orchestra. However, the first one will not be the United States première. That honor belongs to Karamu House in Cleveland, which presented the opera for a month's run that began on Nov. 26, 1957. It was one of the operas that Benno D. Frank and Helmuth Wolfes have been staging at the Cleveland settlement house in the last decade. It was given with the accompaniment of a piano in the house's 140-seat Arena Theatre.

The score of "Katia" calls for a large orchestra whose accompaniment has an almost independent existence from the vocal lines of the singers. One of the chief roles of the orchestra is conveying the character of the Volga River, which runs like a leitmotif through the opera. The opera is based on "The Storm," Alexander Ostrovsky's most famous play. It has been described as "a Slavonic Madame Bovary."

SURPRISE: A few weeks ago, when Donald Gelfand assembled with two dozen other students from the High School of Music and Art to write a criticism of Van Cliburn's recording of Schumann's Piano Concerto, the 17-year-old student felt that at the most all he could win was a set of records from the company sponsoring the teen-age critical contest. But he was wrong. The criticism he turned in, besides winning him first place in the contest, has led to a summer job as a professional critic on The World-Telegram and Sun. He is filling in while Louis Biancolli, the paper's regular critic, is on sick leave.

FROM JAPAN: Aaron Copland was in Japan with the Boston Symphony as both a composer and conductor. In Tanglewood, Mr. Copland is also the chairman of the faculty of the Berkshire Music Center, and thereby hangs a tale. In Tokyo he met a talented viola player, Shuntatsu Kohno, the first violist of the Japan Philharmonic. The composer offered him a scholarship to the center and the young instrumentalist is coming here to study at the center this summer.

KANSAS CITY, MO.
STAR
D. 338,237 S. 360,36
JUL 3 1960

DATES FOR FESTIVAL.

Boston Symphony's Event Opens July 6.

Boston, July 2.—The 6-week Berkshire music festival, on the Boston Symphony's 210-acre estate near Lenox, Mass., will open July 6.

Eighteen concerts will be given by the orchestra in the 6,000-seat music shed on Friday and Saturday nights and Sunday afternoons. Munch will conduct 14, and Pierre Monteux will conduct four. Among guest artists will be Claudio Arrau, Eleanor Steber, Ruggiero Ricci, Jaime Laredo, Jorge Bolet, Leon Fleisher, Gary Graffman, Eugene Istomin and Byron Janis.

MILLBROOK, N.Y.
ROUND TABLE
W. 1,025
JUL 7 1960

CHARLES MUNCH, Music Director of the Boston Symphony Orchestra, will conduct the Orchestra in its first concert of the 1960 Berkshire Festival on Friday, July 8 at 8:30 in the Music Shed. Thereafter Mr. Munch will conduct 13 concerts and for the remaining four, he has invited Pierre Monteux to conduct the Boston Symphony.

Journal (m)
PROVIDENCE, R. I.
Circ. 58,872
JUL 5 - 1960

Record (m)
BOSTON, Mass.
Circ. 373,012
JUL 5 - 1960

Americans (e)
BOSTON, Mass.
Circ. 176,513
JUL 5 - 1960

Herald (m)
BOSTON, Mass.
Circ. 175,076
JUL 5 - 1960

Munch Back in U. S. Set for Tanglewood

NEW YORK (AP)—Charles Munch, conductor of the Boston Symphony Orchestra, returned from a brief holiday in Europe.

Munch returned to begin his summer series of concerts at the Berkshire Festival at Tanglewood, Lenox, Mass.

Telegram (m)
WORCESTER, Mass.
Circ. 57,341
JUL 5 - 1960

Charles Munch Flies to Lenox After Paris Trip

NEW YORK (UPI)—Conductor Charles Munch of the Boston Symphony Orchestra was due to fly into Newark from Paris Monday and continue on to Lenox, Mass.

Rehearsals of the Boston Symphony for the Berkshire Music Festival at Lenox will begin Wednesday.

Munch flew to Paris for a vacation following the wind-up of the orchestra's Far Eastern tour two weeks ago.

Two weekends of chamber concerts of music by Bach will start at Lenox Friday night. The full orchestra takes over July 22. Weekend concerts are planned until Aug. 14.

CHICAGO, ILL.
NEWS
D. 535,978 SAT. [illegible],942
JUN [illegible] 1960

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NEW YORK, N.Y.
TIMES
D. 614,189 S. 1,254,635
JUN 26 1960

THE WORLD OF MUSIC

'Katia's' Journey to Bear Mountain Is Result of 31-Year-Old Enthusiasm

By ROSS PARMENTER

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These performances will be [illegible] of the opera in this country with orchestra. However, the first one will not be the United States première. That honor belongs to Karamu House in Cleveland, which presented the opera for a month's run that began on Nov. 26, 1957. It was one of the operas that Benno D. Frank and Helmuth Wolfes have been staging at the Cleveland settlement house in the last decade. It was given with the accompaniment of a piano in the house's 140-seat Arena Theatre.

The score of "Katia" calls for a large orchestra whose accompaniment has an almost independent existence from the vocal lines of the singers. One of the chief roles of the orchestra is conveying the character of the Volga River, which runs like a leitmotif through the opera. The opera is based on "The Storm," Alexander Ostrovsky's most famous play. It has been described as "a Slavonic Madame Bovary."

SURPRISE: A few weeks ago, when Donald Gelfand assembled with two dozen other students from the High School of Music and Art to write a criticism of Van Cliburn's recording of Schumann's Piano Concerto, the 17-year-old student felt that at the most all he could win was a set of records from the company sponsoring the teen-age critical contest. But he was wrong. The criticism he turned in, besides winning him first place in the contest, has led to a summer job as a professional critic on The World-Telegram and Sun. He is filling in while Louis Biancolli, the paper's regular critic, is on sick leave.

FROM JAPAN: Aaron Copland was in Japan with the Boston Symphony as both a composer and conductor. In Tanglewood, Mr. Copland is also the chairman of the faculty of the Berkshire Music Center and thereby hangs a tale. In Tokyo he met a talented viola player, Shuntatsu Kohno, the first violist of the Japan Philharmonic. The composer offered him a scholarship to the center and the young instrumentalist is coming here to study at the center this summer.

KANSAS CITY, MO.
STAR
D. 338,237 S. 360,361
JUL 3 1960

DATES FOR FESTIVAL.

Boston Symphony's Event Opens July 6.

Boston, July 2.—The 6-week Berkshire music festival, on the Boston Symphony's 210-acre estate near Lenox, Mass., will open July 6.

Eighteen concerts will be given by the orchestra in the 6,000-seat music shed on Friday and Saturday nights and Sunday afternoons. Munch will conduct 14 and Pierre Monteux will conduct four. Among guest artists will be Claudio Arrau, Eleanor Steber, Ruggiero Ricci, Jaime Laredo, Jorge Bolet, Leon Fleisher, Gary Graffman, Eugene Istomin and Byron Janis.

MILLBROOK, N.Y.
ROUND TABLE
W. 1,025
JUL 7 1960

CHARLES MUNCH, Music Director of the Boston Symphony Orchestra, will conduct the Orchestra in its first concert of the 1960 Berkshire Festival on Friday, July 8 at 8:30 in the Music Shed. Thereafter Mr. Munch will conduct 13 concerts and for the remaining four, he has invited Pierre Monteux to conduct the Boston Symphony.

Telegram (m)
WORCESTER, Mass.
Circ. 57,341

JUL 5 1960

Charles Munch Flies to Lenox After Paris Trip

NEW YORK (UPI)—Conductor Charles Munch of the Boston Symphony Orchestra was due to fly into New York from Paris Monday and continue on to Lenox, Mass.

Rehearsals of the Boston Symphony for the Berkshire Music Festival at Lenox will begin Wednesday.

Munch flew to Paris for a vacation following the wind-up of the orchestra's Far Eastern tour two weeks ago.

Two weekends of chamber concerts of music by Bach will start at Lenox Friday night. The full orchestra takes over July [illegible]. Weekend concerts are planned until Aug. 14.

Journal (m)
PROVIDENCE, R. I.
Circ. 58,872

JUL 5 1960

Record (m)
BOSTON, Mass.
Circ. 373,012

JUL 5 1960

American (e)
BOSTON, Mass.
Circ. 176,513

JUL 5 1960

Herald (m)
BOSTON, Mass.
Circ. 175,076

JUL 5 1960

Munch Back in U. Set for Tanglewood

NEW YORK (AP)—Charles Munch, conductor of the Boston Symphony Orchestra, returned from a brief holiday in Europe.

Munch returned to begin his summer series of concerts at the Berkshire Festival at Tanglewood, Lenox, Mass.

18

Sunday Telegram
WORCESTER, Mass.
Circ. 101,427

JUN 12 1960

Music

Chamber Music at Tanglewood Set

By RAYMOND MORIN
Telegram Music Critic

Including activities of the Berkshire Music Center, there will be 62 events at Tanglewood from July 5 through Aug. 14.

Among these will be six chamber - music concerts, all on Wednesday evenings in the Theater Concert Hall, beginning July 6.

The Budapest String Quartet will open the series with Schubert's Quartet in A minor, Opus 29; Ravel's Quartet in F major, and Quartet No. 17 by the late Heitor Villa-Lobos.

Pianist Claude Frank will be joined by members of the Boston Symphony for his recital on July 13. The tentative program is Mozart's Piano Quartets Nos. 1 and 2, and the Beethoven Sonata, Opus III.

Arrau's Chopin

Claudio Arrau's Chopin Centenary Recital on July 20 will consist of the same compositions which he performed at a special Chopin recital during the May Festival in Prague, Czechoslovakia, on May 25. The program will open with the Fantasy in F minor, Opus 49, followed by Ballade No. 4 in F minor, Opus 52; Scherzo No. 4 in E major, Opus 54, and the B minor Sonata, Opus 58. The recital will close with Chopin's 24 Preludes.

The "Kakadu" Variations by Beethoven will be played in the July 27 concert by the Beaux Arts Trio of New York. Ravel's Trio in A minor and Brahms' Trio, Opus 8, also will be heard.

On Aug. 3, an American pianist, Leon Fleisher, will give a recital of sonatas. They will be Liszt's Sonata in B minor, Schubert's posthumous Sonata in B flat, and the Sonata (1948) by Leon Kirchner.

The Kroll Quartet will give the final program of the series on Aug. 10. They will perform Haydn's Quartet No. 2 in C major, Opus 54; Quartet No. 1 by Walter Piston, and Beethoven's Quartet No. 7 in F major, Opus 59.

Information and complete programs for the 1960 Berkshire Festival are available at Festival Ticket Office, Symphony Hall, Boston 15. Telephone Commonwealth 6-1492.

CUE
NEW YORK, N.Y.
SAT. 150,779

JUL 9 1960

TANGLEWOOD is summer home of the Boston Symphony shown here in new acoustic enclosure (left). Savoyard Martyn Green (right) returns from Santa Fe Opera to appear at Lewisohn Stadium and at Robin Hood Dell

Summer Music Spotlight

MASSACHUSETTS

IPSWICH: Concerts in the Florentine Gardens of the former Crane Estate include recitals by Ania Dorfman, July 15-16; Phyllis Curtin, July 29-30; two programs by the Beaux-Arts Quartet, Aug. 5-6, and others by the Boston Symphony Wind Ensemble, Aug. 19-20.

LENOX: The granddaddy of Eastern music festivals—the Berkshire Festival at Tanglewood—opens this weekend with three all-Bach programs conducted by Charles Munch. And as tradition has it, they will be followed by a Mozart threesome, July 15-17. Highlights of succeeding programs in the regular series include a performance of the Faure Requiem, July 22, and solo appearances by Claudio Arrau and Jaime Laredo, July 23-24. Beethoven's Ninth, conducted by Pierre Monteux, climaxes the July 29-31 weekend. Three soloists share the Aug. 5-7 programs—Ricci, Istomin and Fleisher—and the festival closes on the Aug. 12-14 weekend with a performance of Berlioz' "Damnation of Faust," Charles Munch conducting. Also scheduled are a benefit gala on Aug. 4, a Boston Pops evening on the 11th, and a Wednesday evening chamber series of weekly programs through the 10th.

NEW YORK, N.Y.
POST
D. 328,402 S. 262,240

JUN 30 1960

On The Air

By BOB WILLIAMS

Bud Collyer enters Greenwich, Conn. hospital Aug. 11 for surgery of a leg tumor. He asked Sonny Fox to replace him for two weeks on Ch. 7's "Beat the Clock." He'll also need a replacement on Ch. 2's "To Tell the Truth" . . . When the old "Talent Scouts" show is revived on CBS Aug. [illegible], "Celebrity Talent Scouts," comedian Phil Silvers and film star Ann Sheridan will serve as the premiere "scouts" . . . WQXR will broadcast six Saturday night concerts of the Boston Symphony Orchestra at the Berkshire Music Festival at Tanglewood in Lenox, Mass. The first is scheduled for 8:30 p. m. July 9 . . .

Herald (e)
NEW BRITAIN, Conn.
Circ. 30,482

JUL 2 1960

Times (e)
BEVERLY, Mass.
Circ. 7,669

JUL 2 1960

Times (e)
GLOUCESTER, Mass.
Circ. 9,273

JUL 6 1960

Chronicle (e)
NORTH ATTLEBORO
Mass.
Circ. 3,894

JUL 2 1960

Item (e)
CLINTON, Mass.
Circ. 3,446

JUL 5 1960

From Jazz to Symphony

Variety of Summer Music Offered in New England

By JOHN A. HAHN

BOSTON (UPI)—New England's tuneful buffet will offer tempting tidbits of tempo to touring musical gourmets this summer.

The melodic treats will include appetizers of jazz, classic entrees from Europe, piquant salads from the Broadway stage and, for dessert, zestful summer evenings on the Charles River Esplanade.

Travel - weary Boston Symphony musicians returned from the Orient to the comparative relaxation of the final two weeks of the 75th Pops Concerts season in Boston.

Music moves out of doors with the closing of the Pops this week.

Jazz at Newport

July brings the internationally-famed Newport Jazz Festival. Castle Hill in Ipswich, Mass. opens its 1960 season with the rhythms of pianist Erroll Garner, percussionist Kelly Martin and bass virtuoso Edward Calhoun. For the less adventuresome in music, the rest of Castle Hill's menu includes the Newell Jenkins chamber ensemble, pianist Ania Dorfmann, soprano Phyllis Curtin, the Beaux Arts Quartet and the Flamenco Ballet.

For the Broadway musical enthusiast there will be appearances by Patrice Munsel, Vic Damone, Ginger Rogers, the Gordon MacRaes and Howard Keel in theater-in-the round productions of "Kiss Me, Kate," "Paint Your Wagon," "Damn Yankees," "Redhead" and the perennial "South Pacific." Leonard Bernstein's teen-age Romeo and Juliet theme, "West Side Story," will turn up at the South Shore Music Circus in Cohasset, Mass.

On Serious Side

In a more serious vein, the Berkshire Festival will offer the Boston Symphony in weekend concerts at Lenox, Mass. Director Charles Munch and Pierre Monteux will share conducting honors on programs featuring such soloists as violinist Jaime Laredo, pianists Jorge Bolet and Claudio Arrau and soprano Eleanor Steber of the Metropolitan Opera.

For the keyboard enthusiasts, Virgil Fox of Riverside Church in New York City will give a series of six organ recitals at the Hammond Museum in Gloucester, Mass.

Arthur Fiedler will conduct three weeks of concerts on the Esplanade in Boston, including three Wednesday morning programs for young music lovers. The outdoor concerts, free to the public, will be given six nights a week July 3-15 and Aug. 15-20.

Post (e)
BRIDGEPORT, Conn.
Circ. 79,797

JUL 4 1960

Radio To Carry Tanglewood Concerts

By FRED H. RUSSELL

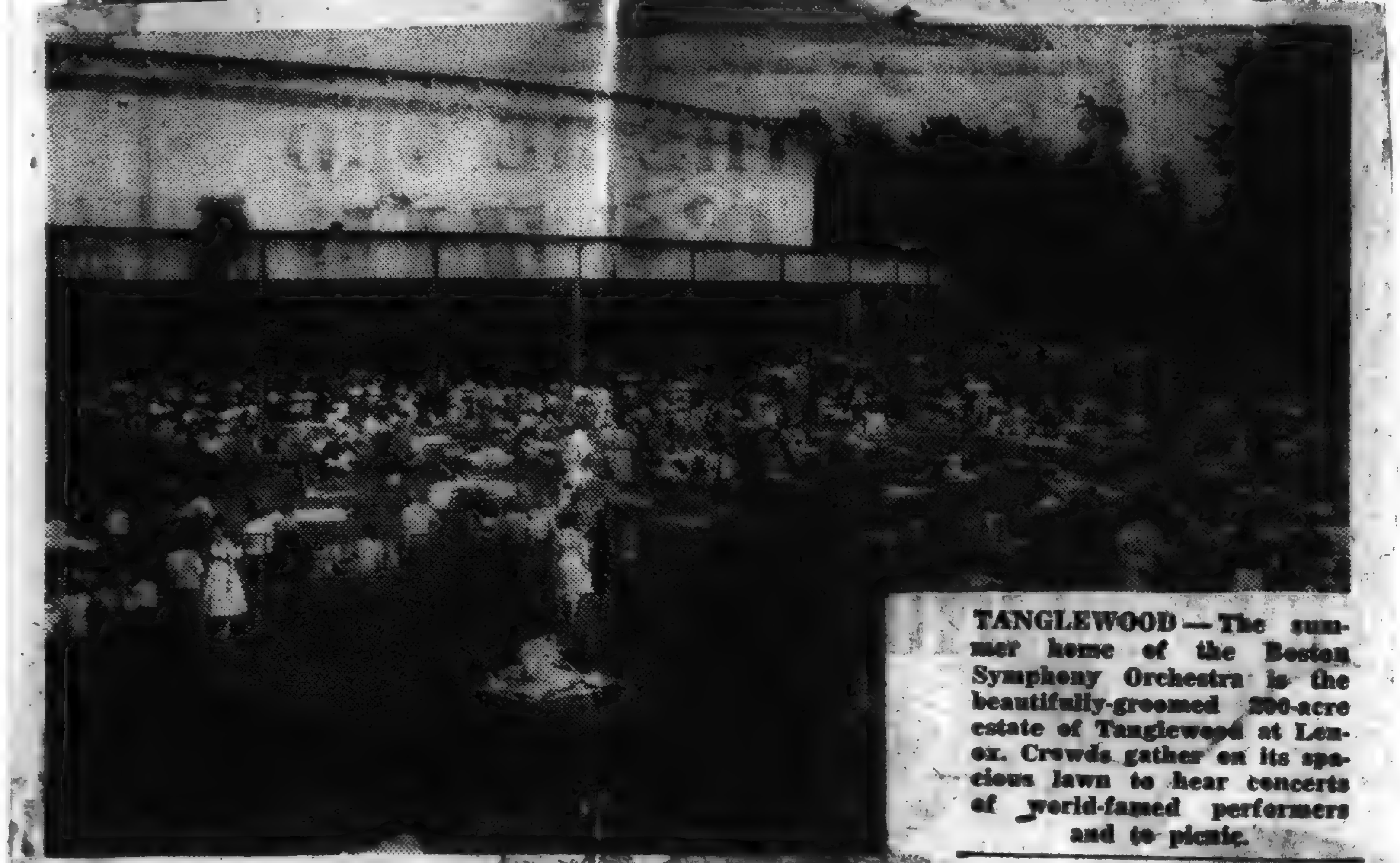
Six Boston Symphony orchestra concerts from the Berkshire Music Festival at Tanglewood in Lenox, Mass., will be broadcast over WQXR on Saturday evenings from 8:30 to 10:30 o'clock, beginning this week and continuing through Aug. 13.

Charles Munch will be the conductor for all the broadcast concerts except July 23, when Pierre Monteux, the orchestra's 85-year-old "conductor emeritus," will be on the podium.

Compositions ranging from the classics of Mozart and Cherubini to the contemporary Dutilleux and Copland will be performed for the first time at Tanglewood this summer. Listeners will hear these first performances and other works live during WQXR's exclusive broadcasts of this summer series from the Shed. Martin Bookspan, WQXR's director of recorded music, will provide the commentary and will introduce conductors and soloists through interviews.

Among the features of the concerts will be an all-Bach program, with Seymour Lipkin as piano soloist on next Saturday night. In an all-Mozart concert on July 16, Claude Frank, pianist, will make his debut at Tanglewood and the orchestra will play, for the first time in its history, Mozart's "Litany."

TROY, N.Y.
RECORD
D. 6,664
JUN 11 1960



TANGLEWOOD — The summer home of the Boston Symphony Orchestra is the beautifully-groomed 200-acre estate of Tanglewood at Lenox. Crowds gather on its spacious lawn to hear concerts of world-famed performers and to picnic.

Tanglewood Festival Opens July 6

The Boston Symphony Orchestra will have concluded its third foreign trip—an eight week tour to Japan, the Philippines, New Zealand, Australia and other countries—a few days before it takes summer residence in the hills of western Massachusetts for the [illegible] Berkshire Festival.

The Festival is held at Tanglewood, the orchestra's 210-acre estate of formal gardens, ancient hemlock and tall pines which has changed little since Nathaniel Hawthorne said of it: "I cannot write in the presence of that view."

Charles Munch has invited Pierre Monteux, the orchestra's beloved 'conductor-emeritus,' and a group of brilliant soloists to be his guests in the 24 festival concerts which will be given between July 6 and August 14.

To accommodate the large audiences for the festival's concerts, all Friday evening and Sunday afternoon programs will be presented in the 6,000-seat music shed under the new Talbot Memorial Canopy which was installed last summer. Those who prefer may listen to these concerts from the great lawn which adjoins the shed.

Friends are invited to the school's many concerts of orchestral, choral and chamber music, opera evenings, lectures, forums, and other events.

Sunday Herald
BOSTON, Mass.
Circ. 289,111
JUL 3 1960

Boston Symphony Back at Festival

Charles Munch returns from a Parisian holiday to conduct the Boston Symphony Orchestra in the first orchestral concert of the six-week Berkshire Festival in the Music Shed at Tanglewood on Friday. Doctor Munch and the Orchestra, just returned from an eight-week tour of the Far East, will devote the first three Festival concerts to the music of Johann Sebastian Bach. Violinist William Kroll, pianist Seymour Lipkin and flutist James Pappoutsakis will be soloists in the Friday evening concert. The program consists the Suite No. 1, the Violin concerto in E, the Piano Concerto in F minor, and the Triple Concerto in A minor.

Mr. Lipkin will also be guest in the second all-Bach program on Saturday evening. In addition to the Piano Concerto in D minor, the program will include the Suite No. 4 plus excerpts from the "Musical Offering" and "The Art of the Fugue." The final all-Bach program will be given Sunday afternoon, July 10 at 2:30, when the Berkshire Music Center's Festival Chorus will join Doctor Munch and the Orchestra in a performance of the Cantata No. 4, "Christ lag in Todesbanden." The program also includes Suite No. 3 and the Brandenburg Concerti Nos. 6 and 2.

To accomodate the audiences for the all-Bach concerts these programs will be presented in the 6000-seat Music Shed, rather than in the smaller Theater, under the new Talbot Memorial Canopy which was installed last summer. Those who prefer may liten to these concerts from the Great Lawn which adjoins the Shed.

The Budapest String Quartet will give the first recital in the Berkshire Festival's Chamber Music Series in the Theatre at Tanglewood on Wednesday with a program of Schubert's quartet in A minor, Op. 29, the Quartet No. 17 (1950) by the late Hector Villa-Lobos, and Ravel's Quartet in F major.

Tickets for the three all-Bach orchestral concerts, for the Orchestra's Open Rehearsal on Saturday morning, and for the Budapest String Quartet are on sale at Festival Ticket Office, Tanglewood, Lenox, Massachusetts (Lenox 600)

Post
WALLINGFORD, Conn.
Weekly Independent
Circ. 3,684
JUN 18 1960

It's Entertainment

Berkshire Festival

Charles Munch, conductor of the Boston Symphony Orchestra, has announced the programs to be performed this year at the Lenox, Mass. Berkshire Music Festival at Tanglewood.

Opening the season on July 6 will be the Budapest String Quartet playing Ravel's Quarter in F Major. Pianist Claude Frank will present a recital on July 13 in a program slated to include Mozart's Piano Quartets. Claudio Arrau's Chopin Centenary Recital will take place July 20 and will include the Chopin compositions Arrau played during the May Festival in Prague. Chopin's 23 preludes will close the recital.

On July 27 the Beaux Arts Trio will present the "Kakadu Variations" by Beethoven and on Aug. 3 pianist Leon Fleisher will be heard in a recital of Liszt and Schubert sonatas.

The Kroll Quarter will give the final program of the series on Aug. 10 when they perform Haydn's Quartet No. 2 in C major.

Information and complete programs for the Berkshire Festival are available at Festival Ticket Office, Symphony Hall, Boston 15.

SCHENECTADY, N.Y.
GAZETTE
D. 47,453
JUN 29 1960

News (e)
SPRINGFIELD, Mass.
Circ. 99,001
JUN 14 1960

Banner (e)
BENNINGTON, Vt.
Circ. 4,953
JUN 16 1960

Post
NORTH HAVEN, Conn.
Weekly Circ. 1,500
JUN 16 1960

Berkshire Courier
GT. BARRINGTON, Mass.
Weekly Independent
Circ. 2,572
JUN 23 1960

Sunday Republican
SPRINGFIELD, Mass.
Circ. 112,664
JUN 5 - 1960

CHARLES MUNCH LISTS CHAMBER MUSIC PROGRAM

Sonata Recital by Leon Fleisher Added to Schedule

LENOX—Charles Munch has announced the programs to be performed by his guests at the 1960 Berkshire Festival's chamber music series. The chamber music recitals, to be given on six Wednesday evenings beginning July 6, will be held in the Theater at Tanglewood. Participants in these programs, held in conjunction with the Boston Symphony Orchestra's 18th festival concerts, include the Budapest and Kroll Quartets, the Beaux Arts Trio of New York, pianist Claude Frank with members of the orchestra, plus Claudio Arrau in a Chopin Centenary Recital and Leon Fleisher in a program of sonatas for the piano.

Schubert's Quartet in A minor, Op. 29, will open the recital of the Budapest Quartet July 6. Their program will also include Ravel's Quartet in F major and Quartet No. 17 (1959) by the late Hector Villa-Lobos.

Pianist Claude Frank will be joined by members of the Boston Symphony Orchestra for his recital July 13. The tentative program will include Mozart's Piano Quartets Nos. 1 and 2 and the Beethoven Sonata, Op. 111.

Claudio Arrau's Chopin Centenary Recital July 20 will consist of the same compositions which he performed at a special Chopin recital during the May Festival in Prague May 25. The program will open with the Fantasy in F minor, Op. 49. Also included will be the Ballade No. 4 in F minor, Op. 52, Scherzo No. 4 in E major, Op. 54 and the B minor Sonata, Op. 58. The recital will close with Chopin's 24 Preludes.

The "Kakadu Variations" by Beethoven are included in the July 27 recital by the Beaux Arts Trio of New York. Ravel's Trio in A minor and Brahms' Trio, Op. 8, will also be heard.

On Aug. 3 the American pianist, Leon Fleisher, will be heard in a recital of sonatas. His program will consist of Liszt's Sonata in B minor, Schubert's posthumous Sonata in B-flat and the Sonata (1945) by Leon Kirchner.

The Kroll Quartet, which will give the final program of the series Aug. 10, will perform Haydn's Quartet No. 3 in C major, Op. 54, the Quartet No. 1 by Walter Piston and Beethoven's Quartet No. 1 in F major, Op. 59.

Jewish Advocate
BOSTON, Mass.
Weekly Circ. 27,809
JUL 7 1960

Tanglewood Weekends For Young Adults Noted

A new tour plan has been set up by Ken Kolman Tours of 3 Hingham street, Cambridge, to take people of about college age on complete weekend tours to Tanglewood. Designed for those interested in meeting other people with similar interests and at a low cost, these tours include everything but concert tickets. To eliminate unforseen expenses, wherever possible, tipping is included.

The hotel to be used, Festival House, is right in Lenox. Meals recommended by Gourmet, are included at no extra cost and are served on a screened in porch when weather permits. Hotel facilities include the largest swimming pool in the Berkshires, tennis courts and 12 acres of grass and trees. Transportation to each concert, as well as from the Boston-Cambridge area and back, will be by air conditioned bus.

Refreshments and entertainment are planned for after the concerts at no charge — ballroom dancing, square dancing, and folk singing around the fireplace. In addition to the many places of interest in and around Lenox to be visited during the day, there will be a chamber music concert each Saturday afternoon at the hotel.

Reservations in Lenox are difficult to obtain during the Boston Symphony Series, so it is suggested that reservations be made as soon as possible. Information may be obtained by writing or calling Ken Kolman at 3 Hingham street, Cambridge.

Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,026
JUN 6 1960

Christian Science Monitor (e)
BOSTON, Mass.
Circ. 156,267
JUN 9 1960

20

The Berkshire Eagle, Saturday, July 2, 1960

Music Center Marks 20th Anniversary

Copland

Jackson

Cox

Berkowitz

TANGLEWOOD — The Berkshire Music Center will note its 20th anniversary at the opening exercises of the 1960 session here tomorrow when more than 400 students from all parts of the world will be on hand for the ceremonies in the Tanglewood theater-concert hall.

William J. Cox, chairman of the Friends of the Center, has invited the public to attend the ceremonies in the small theater, starting at 3:30 p.m.

Munch Arrives Monday

Dr. Charles Munch, musical director of the Boston Symphony Orchestra, who recently completed a tour of the Far East with the orchestra, is still vacationing in Paris, where he has been resting since the completion of the eight-week tour. However, he is scheduled to arrive in the Berkshires from France on Monday and once more will reside in Richmond where he has maintained a summer residence for two years.

C. D. Jackson, publisher of Life magazine and a trustee of the BSO, will address the students and guests. Aaron Copland, guest conductor on the orchestra's recent tour and chairman of the BMC faculty, also will speak. Mrs. Serge Koussevitzky, widow of the former conductor of the orchestra, who founded the center in 1940, will be among the honored guests.

Ralph Berkowitz, dean of the center, will introduce the faculty, which includes Eleazar de Carvalho, Richard Burgin, William Kroll, Hugh Ross, Boris Goldovsky and G. Wallace Woodworth.

Tea in Gardens

Following the ceremony in the theater, tea will be served in the Tanglewood formal gardens.

Concert on Wednesday

The six-week Berkshire Festival will open Wednesday evening when the Curtis String Quartet will be heard. This quartet has replaced the Budapest Quartet which has canceled its summer tour because of the illness of one of its members.

Mozart's Quartet in D minor, K. 421, will open the Curtis Quartet's program. Also scheduled is the Quartet No. 2, Op. 24, by the contemporary American composer, Vincent Persichetti, and Ravel's Quartet in F major.

Members of the Quartet are Jascha Brodsky, violin, Mehli Mehta, violin, Max Aronoff, viola, and cellist Orlando Cole. Mr. Aronoff is Director of Philadelphia's New School of Music and, along with Messrs. Brodsky and Cole, a faculty member at the Curtis Institute of Music in Philadelphia.

Second violinist Mehli Mehta was born in Bombay and came to the United States to join the Curtis Quartet after several years as a member of Sir John Barbirolli's Halle Orchestra in Manchester, England. His son, Zubin Mehta, an alumnus of the Berkshire Music Center at Tanglewood, will make his New York debut next week as conductor at the Lewisohn Stadium concerts in Manhattan.

Chamber Series

Five additional chamber music programs will be given at Tanglewood on the next five Wednesday evenings. Pianist Claude Frank and the Bel Arte Trio will be heard on July 13. On July 20 Claudio Arrau will give a Chopin Centenary Recital and the Beaux Arts Trio of New York is scheduled for July 27. Leon Fleisher will be heard in a program of sonatas for the piano on Aug. 3 and the series will close on Aug. 10 with a program by the Kroll Quartet.

The first orchestral concert of the six-week season in the Music Shed will be Friday, July 8, at 8:30 p.m. when Dr. Munch will devote the first three Festival concerts to the music of Johann Sebastian Bach.

Soloists in the Friday evening concert will be William Kroll, violinist, Seymour Lipkin, pianist and James Pappoutsakis, flutist.

The program consists of Bach's Suite No. 1, with Mr. Kroll as guest in a performance of the violin concerto in E; Seymour Lipkin in the piano concerto in F minor and Mr. Pappoutsakis, with Mr. Kroll and Mr. Lipkin in a performance of Bach's Triple Concerto in A minor.

Soloist for Bach

Mr. Lipkin will also be guest in the second all-Bach program on Saturday evening, July 9, at 8:30. In addition to the piano concerto in D minor, the program will include Bach's Suite No. 4 plus excerpts from the "Musical Offering" and "The Art of the Fugue." The final all-Bach program will be given Sunday afternoon, July 10, at 2:30 when the Berkshire Music Center's Festival Chorus will join Dr. Munch and the BSO in a performance of the Cantata No. 4, "Christ lag in Todesbanden." The program also includes Suite No. 3 and the Brandenburg Concerto Nos. 6 and 2.

To accommodate the audiences for the all-Bach concerts these programs will be presented in the 6000-seat Music Shed, rather than in the smaller theater, under the new Talbot memorial canopy, which was installed last summer.

Tickets for the three all-Bach orchestral concerts, for the orchestra's open rehearsal on Saturday morning, July 9, at 10 and for the Curtis Quartet recital are on sale at the Festival ticket office.

This Week at

TANGLEWOOD
LENOX, MASS.

WEDNESDAY, JULY 6
Theatre: 8:30
Chamber Music Concert
Curtis Quartet
MOZART: Quartet in D. minor: K421
PERSICHETTI: Quartet No. 2, Op. 24
RAVEL: Quartet in F. major
Tickets: $3.50, $3.00

FRIDAY, JULY 8
Shed, 8:30
BOSTON SYMPHONY ORCHESTRA
Conductor: Charles Munch
BACH:
Suite No. 1
Violin Concerto in E (Kroll)
Piano Concerto in F minor (Lipkin)
Triple Concerto in A minor
(Pappoutsakis, Kroll, Lipkin)
Tickets: $4.00, [illegible]

SATURDAY, JULY 9
Shed, 10:00
BSO Open Rehearsal
Tickets: Adults $1.50; Children 50c
BOSTON SYMPHONY ORCHESTRA
Conductor: Charles Munch
BACH:
Excerpts: Musical Offering
and The Art of the Fugue
Piano Concerto in D minor
(Lipkin)
Suite No. 4
Tickets: $4.00, [illegible]

SUNDAY, JULY 10
Shed, 2:30
BOSTON SYMPHONY ORCHESTRA
Conductor: Charles Munch
BACH:
Suite No. 3
Brandenburg Concerti Nos. 6 & 2
Cantata: "Christ lag in
Todesbanden" Festival Chorus
Tickets: $4.00, $3.00

General Admission to Grounds $2.50, on sale three hours before each concert.

BERKSHIRE FESTIVAL
TICKET OFICE: Lenox 600

THEATRE ARTS
NEW YORK, N.Y.
MONTHLY
JUN 1960

festivals: U.S.A. and Canada

[continued from page 6]

directed by Jack Landau, opens; thereafter the three works in repertory.

Florida

Daytona Beach (June 12-18)—First Annual Theatre Festival, Daytona Beach Little Theatre. Sponsored by the Florida Theatre Conference. Seven plays, a different one each night, to be selected from entries presented by members of the conference.

Illinois

Evanston (June 30-July 27)—Northwestern Drama Festival, Northwestern University. E. E. Cummings' "him," directed by Robert Schneideman, beginning June 30; Arthur Miller's "Death of a Salesman," directed by John Van Meter, beginning July 1; Thornton Wilder's "The Matchmaker," directed by Jack Clay, beginning July 2; thereafter in repertory. A children's play, directed by Rita Criste, July 16, 17, 23, 24, matinées.

Kentucky

Ashland (June 12)—American Folk Song Festival, thirtieth year. Native and foreign ballads.

Massachusetts

Boston (June 3-19)—Boston Arts Festival, Boston Public Garden.

Drama: "The Prodigal" by Jack Richardson, June 3, 4, 6, 7 (Charles Playhouse).

Opera: "The Taming of the Shrew," New York City Opera, June 16-18.

Ballet: André Eglevsky, Melissa Hayden and Edward Villella in a new work, June 9-12.

Concerts and folk dancing.

Lee (June 28-Sept. 3)—Jacob's Pillow Dance Festival. Indrani and company of dancers and musicians from India, July 12-16; Les Grands Ballets Canadiens of Montreal, July 18-23; Washington Ballet with Frederic Franklin, Istvan Rabovsky and Patricia Wilde, July 25-30. New work created by the Dutch choreographer Nel Roos; Myra Kinch and company, and Carola Goya and Matteo in new works.

Lenox (July 6-Aug. 14) — Berkshire Festival at Tanglewood.

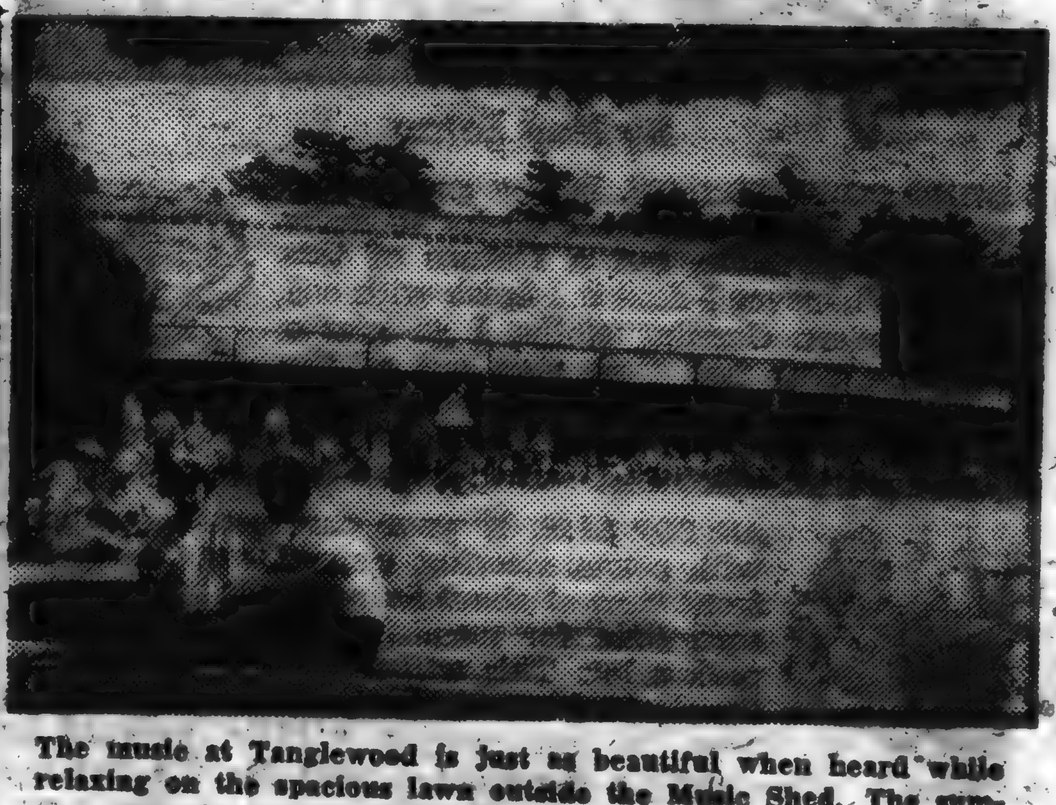
Opera: Scenes from operas, July 20, 25; world première of "Port Town" by Jan Meyerowitz, Aug. 4; Ravel's "L'Heure Espagnole," Aug. 11.

Concerts, chamber music.

NEW YORK MOTORIST
NEW YORK, N.Y.
MONTHLY 333,573
JUL 1960

At Nearby Spots:

It's Festival Time Again


The music at Tanglewood is just as beautiful when heard while relaxing on the spacious lawn outside the Music Shed. The summer concerts are popular favorites year after year.

The sound of music and voice will float across the New England countryside again this summer as much-loved cultural festivals happily return home.

With lovers of fine music, the dance and the drama making their annual pilgrimmage to the appropriate places of worship, the Berkshire Music Festival at Tanglewood, Mass.; the Jacob's Pillow Dance Festival, near Lee, Mass.; and the American Shakespeare Festival at Stratford, Conn., will unveil their assorted delights again this July and August.

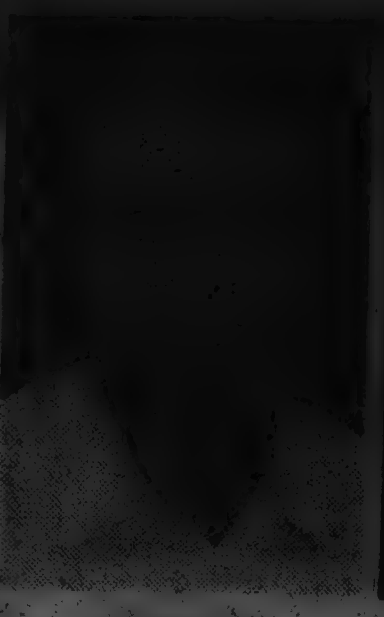
For years, the summer concerts of the Boston Symphony Orchestra in the lovely Music Shed at Tanglewood have been a highlight of the summer cultural program in the East. Aside from the formal concerts, there is an almost neverending series of chamber music recitals, jazz jam sessions and informal musicales by students and music-lovers.

For every occupant of a seat in the Music Shed, there are probably a dozen fans stretched out on the spacious lawn before the auditorium, [illegible] in the sun as they enjoy the music.

[illegible] for individual concerts are obtainable through the Festival Ticket Office in Tanglewood.

20

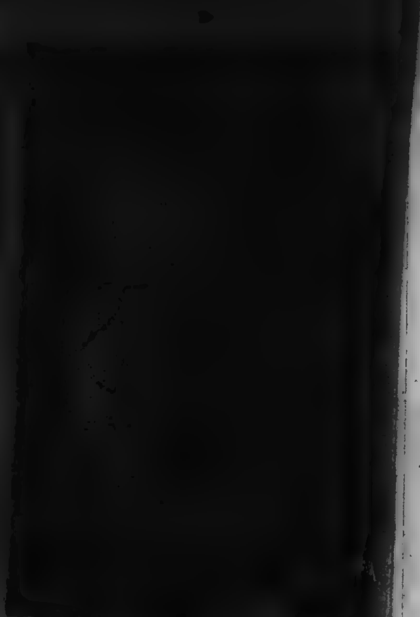
Music Center Marks 20th Anniver



Copland

Jackson

Cox



Berkowitz

TANGLEWOOD — The Berkshire Music Center will note its 20th anniversary at the opening exercises of the 1960 session here tomorrow when more than 400 students from all parts of the world will be on hand for the ceremonies in the Tanglewood theater-concert hall.

William J. Cox, chairman of the Friends of the Center, has invited the public to attend the ceremonies in the small theater, starting at 3:30 p.m.

Munch Arrives Monday

Dr. Charles Munch, musical director of the Boston Symphony Orchestra, who recently completed a tour of the Far East with the orchestra, is still vacationing in Paris, where he has been resting since the completion of the eight-week tour. However, he is scheduled to arrive in the Berkshires from France on Monday and once more will reside in Richmond where he has maintained a summer residence for two years.

C. D. Jackson, publisher of Life magazine and a trustee of the BSO, will address the students and guests. Aaron Copland, guest conductor on the orchestra's recent tour and chairman of the BMC faculty, also will speak. Mrs. Serge Koussevitzky, widow of the former conductor of the orchestra, who founded the center in 1940, will be among the honored guests.

Ralph Berkowitz, dean of the center, will introduce the faculty, which includes Eleazar de Carvalho, Richard Burgin, William Kroll, Hugh Ross, Boris Goldovsky and G. Wallace Woodworth.

Tea in Gardens

Following the ceremony in the theater, tea will be served in the Tanglewood formal gardens.

Concert on Wednesday

The six-week Berkshire Festival will open Wednesday evening when the Curtis String Quartet will be heard. This quartet has replaced the Budapest Quartet which has canceled its summer tour because of the illness of one of its members.

Mozart's Quartet in D minor, K. 421, will open the Curtis Quartet's program. Also scheduled is the Quartet No. 2, Op. 24, by the contemporary American composer, Vincent Persichetti, and Ravel's Quartet in F major.

Members of the Quartet are Jascha Brodsky, violin, Mehli Mehta, violin, Max Aronoff, viola, and cellist Orlando Cole. Mr. [illegible] is Director of Philadelphia's New School of Music and, along with Messrs. Brodsky and Cole, a faculty member at the Curtis Institute of Music in Philadelphia.

Second violinist Mehli Mehta was born in Bombay and came to the United States to join the Curtis Quartet after several years as a member of Sir John Barbirolli's Halle Orchestra in Manchester, England. His son, Zubin Mehta, an alumnus of the Berkshire Music Center at Tanglewood, will make his New York debut next week as conductor at the Lewisohn Stadium concerts in Manhattan.

Chamber Series

Five additional chamber music programs will be given at Tanglewood on the next five Wednesday evenings. Pianist Claude Frank and the Bel Arte Trio will be heard on July 13. On July 20 Claudio Arrau will give a Chopin Centenary Recital and the Beaux Arts Trio of New York is scheduled for July 27. Leon Fleisher will be heard in a program of sonatas for the piano on Aug. 3 and the series will close on Aug. 10 with a program by the Kroll Quartet.

The first orchestral concert of the six-week season in the Music Shed will be Friday, July 8, at 8:30 p.m. when Dr. Munch will devote the [illegible] Festival concerts to the music of Johann Sebastian Bach.

Soloists in the Friday evening concert will be William Kroll, violinist, Seymour Lipkin, pianist, and James Pappoutsakis, flutist.

The program consists of Bach's Suite No. 1, with Mr. Kroll as guest in a performance of the violin concerto in E; Seymour Lipkin in the piano concerto in F minor and Mr. Pappoutsakis, with Mr. Kroll and Mr. Lipkin in a performance of Bach's Triple Concerto in A minor.

Soloist for Bach

Mr. Lipkin will also be guest in the second all-Bach program on Saturday evening, July 9, at 8:30. In addition to the piano concerto in D minor, the program will include Bach's Suite No. 4 plus excerpts from the "Musical Offering" and "The Art of the Fugue." The final all-Bach program will be given Sunday afternoon, July 10, at 2:30 when the Berkshire Music Center's Festival Chorus will join Dr. Munch and the BSO in a performance of the Cantata No. 4, "Christ lag in Todesbanden." The program also includes Suite No. [illegible] and the Brandenburg Concertos Nos. 6 and 2.

To accommodate the audiences for the all-Bach concerts these programs will be presented in the 6000-seat Music Shed, rather than in the smaller theater, under the new Talbot memorial canopy which was installed last summer.

Tickets for the three all-Bach orchestral concerts, for the orchestra's open rehearsal on Saturday morning, July 9, at 10 and for the Quartet recital are on sale at the Festival ticket office.

This Week at

TANGLEWOOD
LENOX, MASS.

WEDNESDAY, JULY 6
Theatre, 8:30
Chamber Music Concert
Curtis Quartet
MOZART: Quartet in D minor, K421
PERSICHETTI: Quartet No. 2, Op. 24
RAVEL: Quartet in F major
Tickets: $3.50, $3.00

FRIDAY, JULY 8
Shed, 8:30
BOSTON SYMPHONY ORCHESTRA
Conductor: Charles Munch
BACH:
Suite No. 1
Violin Concerto in E (Kroll)
Piano Concerto in F minor (Lipkin)
Triple Concerto in A minor
(Pappoutsakis, Kroll, Lipkin)
Tickets: [illegible]

SATURDAY, JULY 9
[illegible]
BSO Open [illegible]
[illegible]
BOSTON SYMPHONY ORCHESTRA
Conductor: [illegible]
[illegible]
Excerpts: Musical Offering and The Art of the Fugue
Piano Concerto in D minor (Lipkin)
Suite No. 4
Tickets: [illegible]

SUNDAY, JULY 10
Shed, 2:30
BOSTON SYMPHONY ORCHESTRA
Conductor: Charles Munch
BACH:
Suite No. 2
Brandenburg Concertos Nos. 6 & 2
Cantata: "Christ lag in Todesbanden" Festival Chorus
Tickets: [illegible]

[illegible] Admission to Grounds [illegible] on sale three hours before each concert

BERKSHIRE FESTIVAL
TICKET OFFICE: Lenox [illegible]

THEATRE ARTS
NEW YORK, N.Y.
MONTHLY
JUN 1960

festivals: U.S.A. and Canada

[continued from page 6]

directed by Jack Landau, opens; thereafter the three works [illegible]

Florida

Daytona Beach (June [illegible])—First Annual Theatre Festival, Daytona Beach [illegible] Theatre Sponsored by the Florida Theatre Conference. Seven plays, a different one each night, to be selected from entries presented by members of the conference.

Illinois

Evanston (June 30-July 27)—Northwestern Drama Festival, Northwestern University. E. E. Cummings' "him," directed by Robert Schneideman, beginning June 30; Arthur Miller's "Death of a Salesman," directed by John Van Meter, beginning July 1; Thornton Wilder's "The Matchmaker," directed by Jack Clay, beginning July 2; thereafter in repertory. A children's play, directed by Rita Criste, July 16, 17, 23, 24, matinees.

Kentucky

Ashland (June 12)—American Folk Song Festival, thirtieth year. Native and foreign ballads.

Massachusetts

Boston (June 3-19)—Boston Arts Festival, Boston Public Garden.

Drama: "The Prodigal" by Jack Richardson, June 3, 4, 6, 7 (Charles Playhouse).

Opera: "The Taming of the Shrew," New York City Opera, June 16-18.

Ballet: André Eglevsky, Melissa Hayden and Edward Villella in a new work, June 9-12.

Concerts and folk dancing.

Lee (June 28-Sept. 3)—Jacob's Pillow Dance Festival. Indrani and company of dancers and musicians from India, July 12-16; Les Grands Ballets Canadiens of Montreal, July 18-23; Washington Ballet with Frederic Franklin, Istvan Rabovsky and Patricia Wilde, July 25-30. New work created by the Danish choreographer Nel Roos; Myra Kinch and company, and Carola Goya and Matteo in new works.

Lenox (July 6-Aug. 14) — Berkshire Festival at Tanglewood.

Opera: Scenes from operas, July 20, 25; world première of "Port Town" by Jan Meyerowitz, Aug. 4; Ravel's "L'Heure Espagnole," Aug. 11.

Concerts, chamber music.

NEW YORK MOTORIST
NEW YORK, N.Y.
MONTHLY 333,573
JUL 1960

At Nearby Spots:

It's Festival Time Again

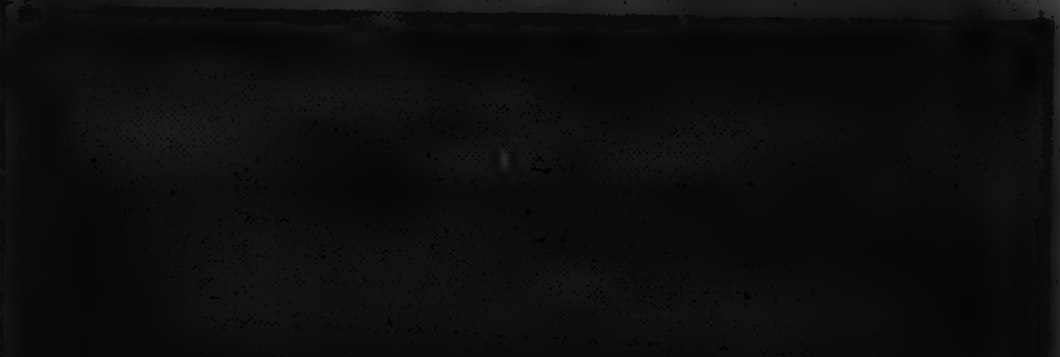
The sound of music and voice will float across the New England countryside again this summer as [illegible] cultural festivals happen [illegible] home.

[illegible] lovers of fine music, the [illegible] and the drama making their [illegible] pilgrimage to the [illegible] places of worship, the Berkshire Music Festival at Tanglewood, [illegible] the Jacob's Pillow Dance Festival, near Lee, Mass., and the American Shakespeare [illegible] Stratford, Conn., will [illegible] assorted delights again [illegible] July and August.

For years, the summer concerts of the Boston Symphony Orchestra in the lovely Music Shed at Tanglewood have been a highlight of the summer cultural program in the East. Aside from the formal concerts, there is an almost never-ending series of chamber music recitals, jazz jam sessions and informal musicales by students and music-lovers.

For every occupant of a seat in the Music Shed, there are probably a dozen [illegible] stretched out on the spacious [illegible] before the auditorium [illegible] in the sun as they [illegible]

[illegible] individual concerts [illegible] through the Festival [illegible] in Tanglewood.



The music at Tanglewood is just as beautiful when heard while relaxing on the spacious lawn outside the Music Shed. The summer concerts are popular favorites year after year.

21

Sunday Register
NEW HAVEN, Conn.
Circ. 106,090

JUL 3 1960

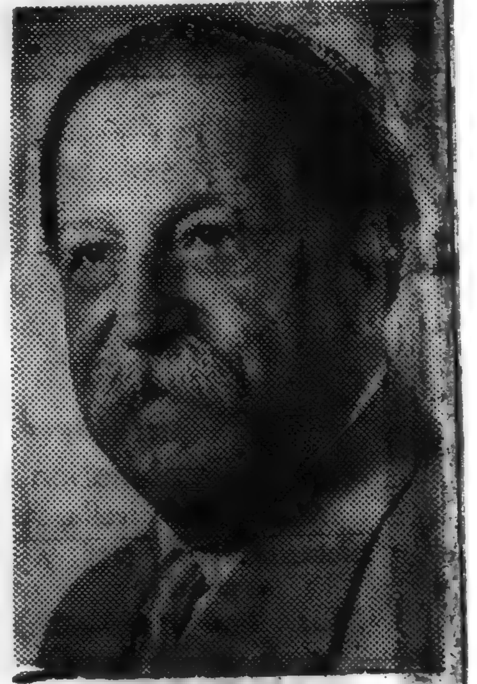
MUSIC

Berkshire Festival Opens Friday At Tanglewood

By GORDON E. ARMSTRONG

The Berkshire Music Festival gets under way this week with the opening concert scheduled for Friday evening in the Music Shed at Tanglewood. This year's festival adheres closely to the pattern of former years. There are to be the usual six weekends of concerts by the Boston Symphony, extending from Fridays through Sundays. Charles Munch will conduct 14 of the 18 concerts, getting relief from his podium labors in the remaining programs by the orchestra from the venerable Pierre Monteux. Evening concerts will commence at 8:30 o'clock while concert time for the Sunday events is 2:30 p.m.

As for the programs themselves, they will stick pretty closely to the usual "three B's" though a few modern composers such as Stravinsky, Piston, Copland, and a few others will receive a hearing. The first two weekend series are, of course, to be devoted exclusively to music by Bach and Mozart. The annual presentation of Beethoven's Ninth comes earlier this season, moving up from its customary listing in the concluding concert to the Sunday afternoon event on July 31. The final concert on Aug. 14 lists the Damnation of Faust, by Berlioz. The Festival Chorus will assist the orchestra in both of these presentations, among others.


CHARLES MUNCH

In fact, perhaps the most exciting news for many with regard to the festival this year concerns the scheduled vocal presentations. The orchestra, assisted by the chorus, will perform Mozart's "Litany" for the first time in its long history on Saturday evening, July 16. Then, in a "Gala Evening," Aug. 4, the world premiere of Jan Meyerowitz's one-act opera, "Port Town," will be given for the benefit of the festival's school, the Berkshire Music Center. Another choral masterpiece, Faure's "Requiem" is to be given in a Koussevitzky Memorial Concert on Friday evening, July 22.

The Berkshire Music Center commences its activities with opening exercises this afternoon. The many programs scheduled by the various departments of the school will be open to Friends of the Berkshire Music Center, a group which anyone may join by making a contribution for the work of the school. Boris Goldovsky, after a year's absence, returns this year to head the school's opera department. This department will resume its work, with the help of the Ford Foundation, on the multi-projection shell concept of scenic materials. The completion of this project, inaugurated by the noted scenic designer Elemer Nagy in 1957, will greatly cut down the costs of productions and eliminate the use of cumbersome old-fashioned scenery in the theater and opera house.

PIERRE MONTEUX

This week's opening all-Bach series lists the following: Friday evening—Violin Concerto in E (soloist, William Kroll)—Piano Concerto in F minor (soloist, Seymour Lipkin)—Triple Concerto in A minor (soloists—Kroll, Lipkin and flutist James Pappoutsakis). Saturday evening—Excerpts from "Musical Offering" and "The Art of the Fugue;" Suite No. 4; Piano Concerto in D minor (Lipkin). Sunday afternoon — Suite No. 1; Brandenburg Concertos Nos. 2 and 6; Cantata "Christ lag in Todesbanden" (Festival Chorus). Dr. Munch will conduct all three of these concerts.

The chamber music series at the festival will open on Wednesday evening at 8:30 in the Theater with a program by the Budapest String Quartet. The players will perform Schubert's Quartet in A minor, the Quartet No. 17 (1959) by Villa-Lobos, and Ravel's Quartet.

Recorder-Gazette (e)
GREENFIELD, Mass.
Circ. 12,842

JUN 8 - 1960

Around The Clock

Tanglewood's Lineup Stronger Than Ever

By WAYNE A. SMITH

The distance between Franklin County and Lenox has not been shortened since 1959, but Berkshire music festival at Tanglewood looks forward to luring more music lovers over the hills.

This is because it will offer a little more of everything in 1960: and because there are each year a growing number interested in what's being done.

The six-week festival will be opened on July 6, two days after the holiday, and close on Sunday, Aug. 14. And once again all festival events will be on the Boston Symphony Orchestra's 21-acre estate, Tanglewood, near Lenox.

The first week-end of concerts (July 8, 9 and 10) will be devoted to music of Bach: the second week-end (July 15, 16, 17), to Mozart. Among special works are the Berlioz "Damnation of Faust", Aug. 14, Beethoven's Ninth Symphony, July 31, and Faure's Requiem, July 22.

-o- -o- -o-

GUEST ARTISTS invited to perform at the festival include the Chilean pianist Claudio Arrau, who will be heard in a performance of Beethoven's Fifth Piano Concerto, July 23, as well as in a Chopin centenary recital, July 20. Soprano Eleanor Steber will be guest in a performance of Berlioz "Damnation of Faust", Aug. 14, and in the Beethoven Ninth Symphony, July 31.

Violinist Ruggiero Ricci will be guest in a performance of the Sibelius violin concerto, Aug. 5. The Jaime Laredo, who won the Queen Elizabeth of Belgium International Music competition last June, will appear for the first time with the orchestra on July 14 in a performance of the Mendelssohn violin concerto.

Pianists Jorge Bolet, Leon Fleisher, Gary Graffman, Eugene Istomin, and Byran Janis will be heard. Among the singers invited are Saramae Endich, Donald Gramm, FredaG ray-Masse, David Laurent, John McCollum, and Martial Singher.

-o- -o- -o-

IN ADDITION to Arrau's recital, five other Wednesday evening concerts of chamber music will be given by the Budapest and Kroll quartets, the Beaux Arts Trio of New York, and pianist Claude Frank, with members of the Boston Symphony.

Arthur Fiedler will conduct the Boston Pops at Tanglewood on Aug. 11, while on Aug. 4, a gala evening to benefit the Berkshire Music Center, has been planned.

Fourteen compositions from the classic Bach, Mozart and Cherubini to the contemporary Dutilleux, Copland, and Khrennikov, will be performed for the first time at Tanglewood this season.

The orchestra will play for the first time in its 80 years, Mozart's "Litany", k.243, at the festival on July 16 in a performance conducted by Hugh Ross. A second choral work to be heard for the first time at Tanglewood will be Bach's Cantata No 4, "Christ lag in Todesbanden", which Charles Munch will include in his program of July 10.

Also new to Tanglewood will be the "Requiem" of Gabriel Faure scheduled for the annual Kousevitzky Memorial concert on July 22. Pierre Monteux, who will conduct one concert in each of the four final festival week-ends, will include in his programs two works not previously performed at Tanglewood.

-o- -o- -o-

MUNCH'S GUESTS at the festival range from Monteux, the octogenarian, to 19-year-old violinist Jaime Laredo. Seven of the 25 soloists will be heard for the first time at Tanglewood.

In addition to the 18 concerts to be given by the Boston Symphony Orchestra in the 600-seat Music Shed on Friday evenings, Saturday evenings, and Sunday afternoons for the six week-ends beginning July 8, the festival will include six Wednesday evening recitals and two programs sponsored by the Fromm Foundation of Chicago.

Pianist William Masselos who played with Pioneer Valley Symphony at its opening concert this past season, will give an all-Copland recital under sponsorship of the Fromm Foundation, Monday, July 18. In honor of his 60th birthday the program will consist of Copland's Piano Fantasy, Piano Variations, and Piano Sonata.

Luciano Berio and members of the Boston Symphony will give a concert of contemporary chamber music under the Foundation's auspices on Aug. 1.

Series tickets for each week-end of three concerts and tickets to the chamber music series are available until June 1, after which the remaining tickets will be available on a single [illegible]

Traveler (e)
BOSTON, Mass.
Circ. 178,037

JUL 1 1960

Keep It Cool

WHEN Louis (Satchmo) Armstrong blows his horn at the Newport Jazz Festival tonight, a four-day jam session that is fast becoming a Fourth of July weekend tradition, will be under way.

ARMSTRONG

Jazz that's sweet or hot—but, somehow, always "cool, man, cool"—will bring thousands of devoted "cats" from near and far to purr to the rhythm of the concerts.

And even the music lover who can stand no one more modern than J. S. Bach will admit that's just as it should be.

The Newport show is a loud affirmation of New England's prestige as a resort area offering infinite variety in its attractions.

Close in time, but at the very opposite end of the music scale, is the Tanglewood Festival in the Berkshires that opens its six-week season next Wednesday.

It's our regional good fortune and an American blessing that many vacationists will have a whale of a time at both.

22

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,074

JUL 2 1960

Mahoe

HEADING FOR TANGLEWOOD are two of some 400 students enrolled there at the Berkshire Music Center, which opens tomorrow for its 20th anniversary season. Tomorrow's exercises are a prelude to the Boston Symphony Orchestra's Berkshire Festival, whose concerts begin Wednesday night with a performance by the [illegible] String Quartet in the Music Shed.

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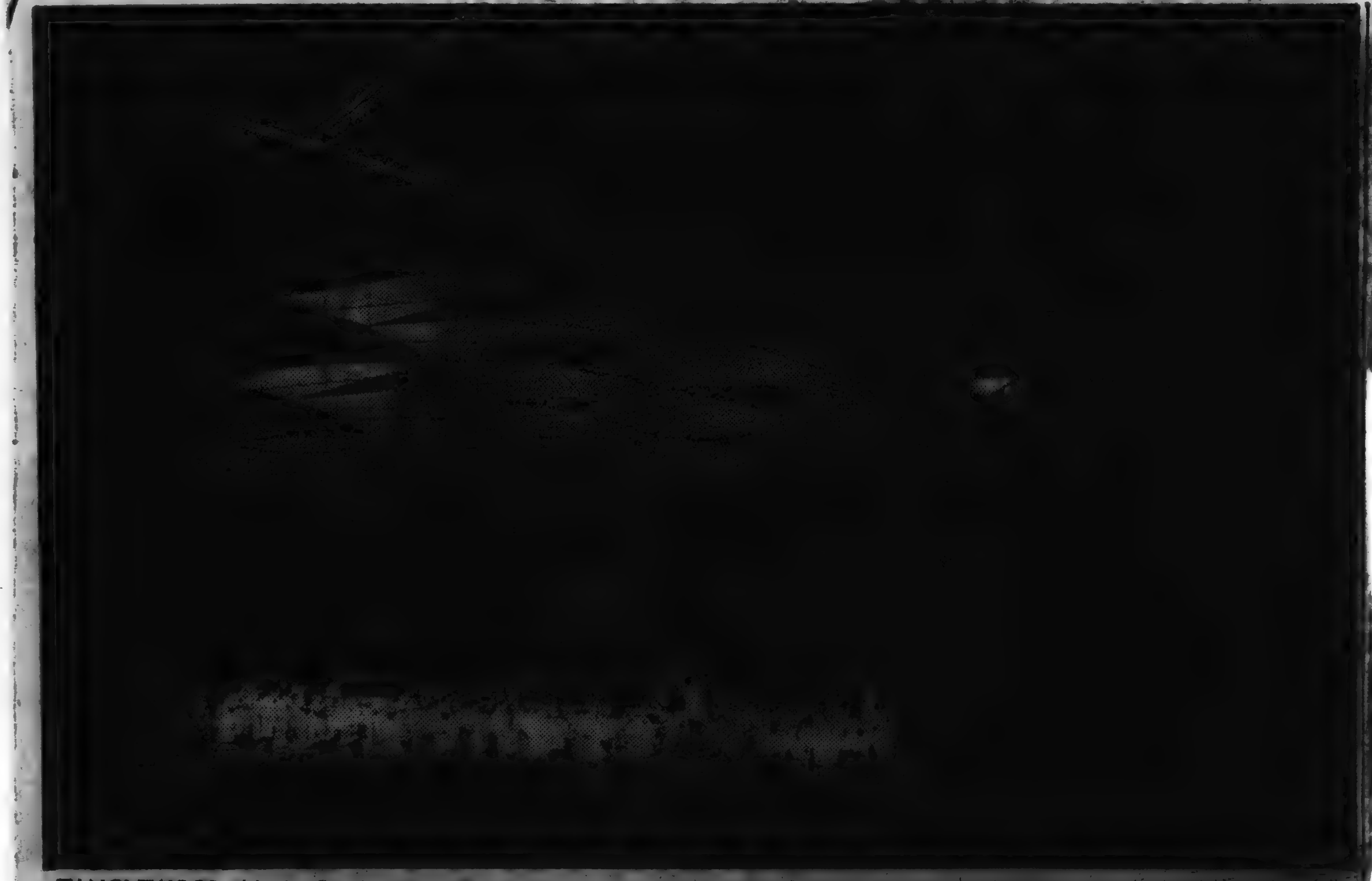
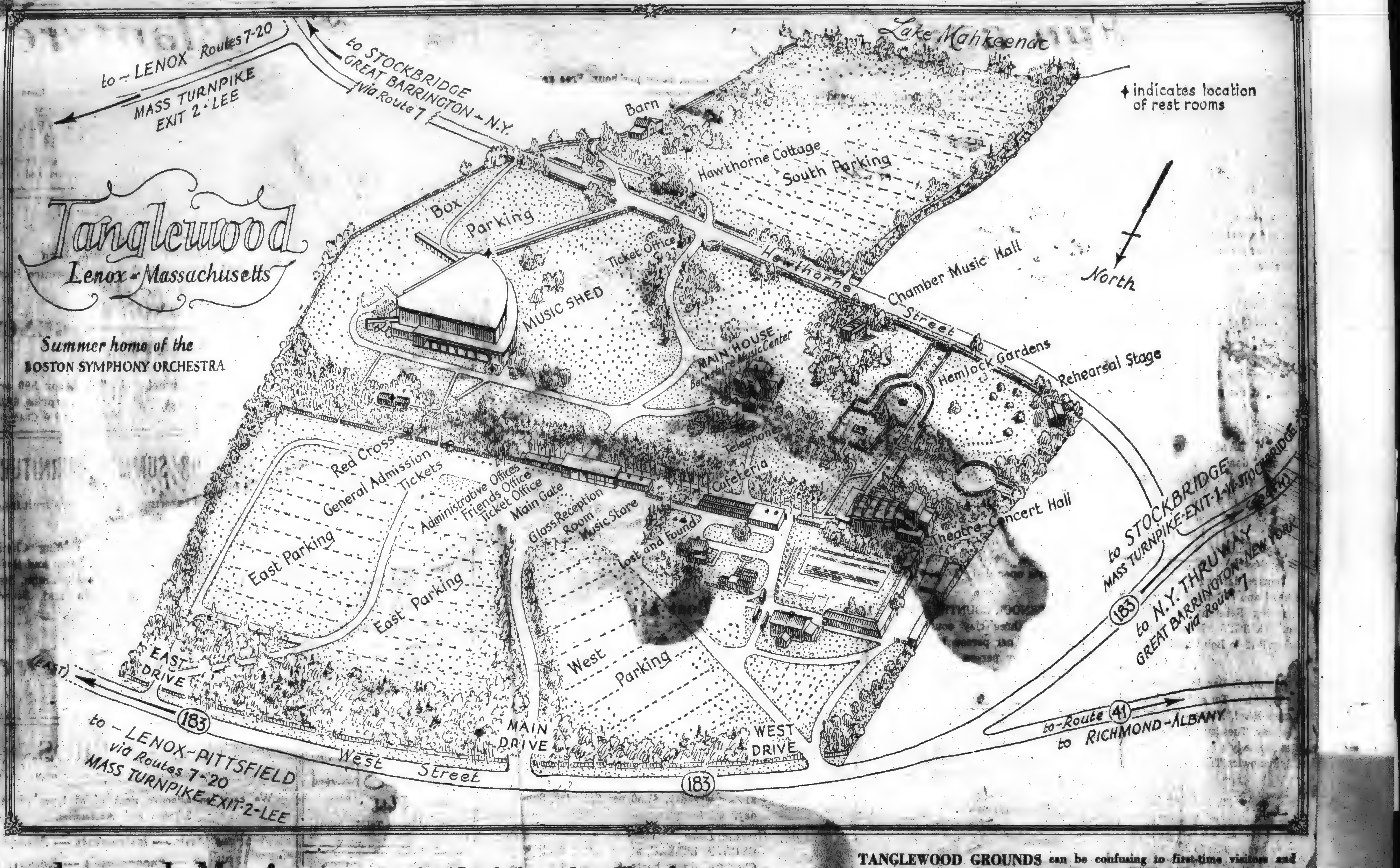
18 THE HARTFORD TIMES
Sunday, [illegible]



TANGLEWOOD Music Shed with soaring panels of new acoustic canopy, installed last Summer, makes dramatic picture with Boston Symphony Orchestra on lighted stage and remainder of shed in darkness. Orchestra under Charles Munch's direction opens Berkshire Music Festival next week with classes for students daily and great variety of concerts.


Tanglewood
Lenox - Massachusetts
Summer home of the
BOSTON SYMPHONY ORCHESTRA
to - LENOX Routes 7-20
MASS TURNPIKE EXIT 2 - LEE
to STOCKBRIDGE
GREAT BARRINGTON - N.Y.
via Route 7
Lake Mahkeenac
✦ indicates location of rest rooms
North
Barn
Hawthorne Cottage
South Parking
Box Parking
Ticket Office
Hawthorne Street
Chamber Music Hall
MUSIC SHED
MAIN HOUSE
Berkshire Music Center
Hemlock Gardens
Rehearsal Stage
Telephones
Cafeteria
Theatre - Concert Hall
Red Cross
General Admission Tickets
Administrative Offices
Friends Office
Ticket Office
Main Gate
Glass Reception Room
Music Store
Lost and Found
East Parking
East Parking
West Parking
EAST DRIVE
MAIN DRIVE
WEST DRIVE
West Street
(EAST)
183
to - LENOX - PITTSFIELD
via Routes 7-20
MASS TURNPIKE EXIT 2 - LEE
to STOCKBRIDGE
MASS TURNPIKE - EXIT 1 - W. STOCKBRIDGE
to N.Y. THRUWAY
GREAT BARRINGTON - NEW YORK
via Route 7
to Route 41
to RICHMOND - ALBANY

TANGLEWOOD GROUNDS can be confusing to first-time visitors and because confused music lovers are the worst kind the Boston Symphony Orchestra issues this map. We join Tanglewood in hoping it isn't confusing.

Tanglewood Music: A Musician by Trade

For the better part of three centuries, the province of Thuringia in Southern Germany was heavily populated with Bachs. Records trace the family back to Veit Bach, born in the mid-16th century, a miller who played the zither in his spare time. Devout Lutherans all, the members of this extraordinary line transmitted from one generation to the next a gift for music and good enough training to make music a successful family occupation.

Every town in Thuringia had its church, and many of these churches in turn had their Bachs, who served as organists and choirmasters. Sons, nephews and cousins often succeeded elder Bachs in these positions, since reliability, like talent, was a family trademark which disposed church fathers to employ Bachs as often as they could.

Concerts this weekend at Tanglewood feature the works of Johann Sebastian Bach, who was born in 1685 and who closely resembled his ancestors in appearance and character. Honest, straightforward, probably without humor — his stolid Teutonic face seems little suited to the baroque splendors of his time. His music, on the other hand, is enduring testimony to his genius.

In 1704 the New Church in Arnstadt gave Bach, their organist, a four-week sabbatical to hear his great contemporary, Buxtehude, perform in Lubeck. Bach stayed away 16 weeks. In 1717, he decided to give up the post of chamber organist at the Court of Saxe-Weimar for a similar position at a rival court. The reigning Duke of Weimar promptly clapped his rebellious organist into jail for a month to change his mind, but Bach stood firm.

Johann Sebastian Bach

The last two decades of Bach's life, which he spent at St. Thomas' School in Leipzig, were hardly any easier. Tiresome administrative problems plagued the composer and hatched a series of sharp quarrels with his superiors which were only settled by Bach's death in 1750.

The other side of the coin reveals that Bach, unlike many other composers, always found employment. He was reasonably well off, and he had the satisfaction of hearing most of his own works performed — badly, perhaps, but still performed — and knowing they gave satisfaction.

This busy man found time not only to become the father of 20 children by two marriages, but also to give a solid musical education to those children who lived beyond infancy. Three sons, Wilhelm Friedemann, Karl Philipp Emanuel and Johann Christian, took up the Bach standard after their father died.

In addition to the liturgical, orchestral and instrumental works which are regularly performed today, Bach composed more than 200 sacred and secular cantatas, many of them unfamiliar to the modern public.

This probably wouldn't surprise their composer, who wrote for his own purposes rather than as a genius for posterity. In this regard, Bach often said with unassumed humility that thorough training and hard work were the keys to success as a musician. Like his practical forebears, he took up music as a trade, not because the muse summoned him.

—Walter Howard

i 24

Banner (e)
BENNINGTON, Vt.
Circ. 4,953

JUL 1 - 1960

Post
WALLINGFORD, Conn.
Weekly Independent
Circ. 4,136

JUN 30 1960

Town Crier
WESTPORT, Conn.
Bi-Weekly Independent
Circ. 6,448

JUL 3 1960

Jewish Advocate
BOSTON, Mass.
Weekly Circ. 27,809

JUN 30 1960

Sunday Standard-Times
NEW BEDFORD, Mass.
Circ. 51,447

JUL 3 1960

SCHENECTADY, N.Y.
GAZETTE
D. 47,453

JUL 6 1960

Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 25,958

JUN 30 1960

Journal
LAKEVILLE, Conn.
Weekly Independent
Circ. 1,498

JUL 7 1960

Hampshire Gazette (e)
NORTHAMPTON,
Mass.
Circ. 12,847

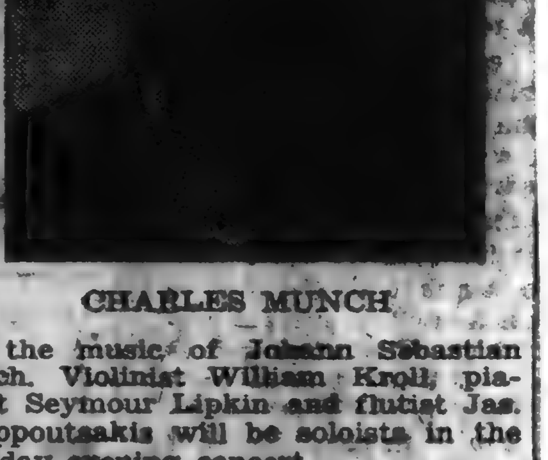
JUN 29 1960

CAIRO, N.Y.
HERALD
W. 420

JUL 7 1960

Berkshire Festival Opens July 8th

Charles Munch returns from a Parisian holiday to conduct the Boston Symphony Orchestra in the first orchestral concert of the six-week Berkshire Festival in the Music Shed at Tanglewood Friday, July 8, at 8:30. Doctor Munch and the Orchestra, just returned from an eight-week tour of the Far East, will devote the first three Festival concerts



CHARLES MUNCH

to the music of Johann Sebastian Bach. Violinist William Kroll, pianist Seymour Lipkin and flutist Jas. Pappoutsakis will be soloists in the Friday evening concert.

Mr. Lipkin will also be guest in the second all-Bach program on Saturday evening, playing the Piano Concerto in D minor. The final all-Bach program will be given Sunday afternoon when the Berkshire Music Center's Festival Chorus will join Doctor Much and the Orchestra.

To accommodate the audiences for the all-Bach concerts these programs will be presented in the 6000-seat Music Shed, rather than in the smaller Theatre, under the new Talbot Memorial Canopy which was installed last summer. Those who prefer may listen to these concerts from the great lawn which adjoins the shed.

The Berkshire Music Center, the summer school of music maintained by the Orchestra at Tanglewood in conjunction with the Festival, opened Sunday, July 3.

New Lebanon Echo
5 July 1960

Sunday Republican
WATERBURY, Conn.
Circ. 46,674

JUL 3 1960

Berkshire Courier
GT. BARRINGTON,
Mass.
Weekly Independent
Circ. 2,572

JUL 7 1960

Sunday Globe
BOSTON, Mass.
Circ. 416,486

JUL 3 1960

SHUNPIKE TO TANGLEWOOD

A Perfect Setting For the Beautiful Music

By JEAN O'BRIEN ERICKSON
Travel Manager, Mass. Division, A.A.A.

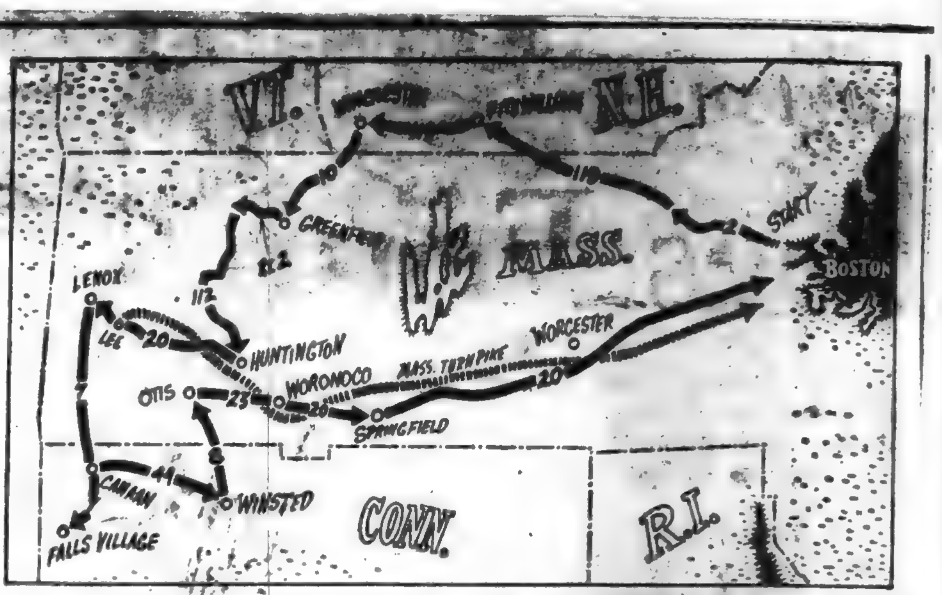
Music lovers will be most interested in this week's shunpike to the Massachusetts Berkshire Hills. The feature attraction is the famous Berkshire Music Festival at the Tanglewood Estate in Lenox.

The Boston Symphony Orchestra will have just returned from its eight-week tour to Japan, the Philippines and Australia in time for the Summer concert season in the most beautiful of Berkshire towns. Charles Munch will conduct 14 of the festival concerts which start July 8 with the Bach series. The revered Pierre Monteaux has been invited to conduct one concert in each of the four final week-ends (the festival closes Aug. 14).

★ ★ ★

Tanglewood with its informal Summer atmosphere is a perfect setting for beautiful music. Those who do not purchase reserved seats may sit on the [illegible] Sunday afternoon [illegible] out on a blanket and get a suntan while listening to the world's greatest music. Early arrivers tour the elegant Tanglewood grounds, stroll through the Hemlock garden and view rolling green hills and towering Berkshire peaks in the distance. Guided tours are conducted daily for visitors to the 200-acre estate—the famous school of music and Summer home of the Boston Symphony Orchestra.

Week-end concerts are held in the Music Shed which seats 6000 but crowds of more than double that have been handled easily by using the spacious Great Lawn where music can be heard clearly due to the acoustic properties of the Music Shed.



THE ROAD TO MUSIC FESTIVAL

Visitors converge on Tanglewood from New England, New York, Canada and even from further west and south—overnight accommodations are sold out well in advance of concert week-ends so do make arrangements in advance. If you are too late for a room in the immediate Lenox, Lee, Pittsfield area, try A.A.A. hotels, inns or motels in Williamstown, Westfield, Massachusetts or in Connecticut in Canaan, Salisbury or Lakeville.

This Berkshire community offers first class entertainment in other art fields—some may enjoy Saturday night at Jacob's Pillow Dance Festival in Lee where dancers and dance companies from all over the world perform at the Ted Shawn Theater.

Jazz lovers can combine a Symphony concert with a Sunday night at the Berkshire Music Barn at Music Inn, Lenox, where Louis Armstrong opens today. The Barn also presents Folk Singing Saturday afternoons at 3:30.

★ ★ ★

The leisurely drive west is via 2 and 119 Boston to Fitzwilliam, New Hampshire, where 2½ miles out of the town is a 16 acre bed of wild rhododendron which shouldn't be missed. Full bloom is anytime between [illegible] and July 20. Foot trails in Rhododendron State Park offer views of Grand Monadnock and other mountains in the Currier and Ives Corner of New Hampshire.

Continue along tree shaded 119 to Winchester, N.H.; then swing south on Route 10 to Greenfield; west on the Mohawk Trail; Route 2 by the Bridge of Flowers in Shelburne Falls to the junction of Route 112.

Route 112 winds through hilly farm country of the Pioneer Valley section of Massachusetts to Huntington where US 20 is joined. Follow 20 to Lee and Lenox.

Shunpike music lovers who must return to work Monday will want to spend as much time as possible in Lenox, so a direct return over the Massachusetts Turnpike may be advisable.

Those who can tarry awhile will enjoy visits to the Pleasant Valley Wildlife Sanctuary in Lenox, Berkshire Garden Center in Stockbridge at the junction of Routes 102 and 183 and the Chesterwood Studio in Stockbridge, studio museum of sculptor Daniel Chester French with working models of his famous Lincoln statue in the Washington, D.C. Memorial and the Minute Man in Concord. Beautiful woods and gardens surround the studio. Then continue South on US 7 into Connecticut's Litchfield Hills and beyond Canaan visit Music Mountain in Falls Village where Sunday afternoon concerts are performed by the Berkshire String Quartet during the Summer.

Return to Canaan and follow US 44 to Winsted, Route 8 to Otis, Massachusetts; Mass. 23 to Woronoco and US 20 to Boston.

Sunday Telegram
WORCESTER, Mass.
Circ. 104,590

MAY 29 1960

MUSIC

World Premiere at Tanglewood

By RAYMOND MORIN
Telegram Music Critic

The world premiere of Jan Meyerowitz's one-act opera, "Port Town," will be given Aug. 4 as part of a gala evening to benefit the Berkshire Music Center at Tanglewood.

Boris Goldovsky, who was on sabbatical last summer from the Center, will reactivate the school's opera department for the 1960 session, July 3 through Aug. 14.

Meyerowitz is a 47-year-old native of Breslau, Germany, pupil of Ottorino Respighi and a former faculty member at Tangelewood. In 1949 the Berkshire school gave the first performance of his "Simoon," and in 1953 it presented his "Bad Boys in School."

Two other one-act operas have been scheduled by Goldovsky for summer presentation: Puccini's "Suor Angelica" and Ravel's "Spanish Hours."

In addition to the complete operas, the department will present, throughout the school year, several concerts of scenes and acts from the standard operatic repertory plus novelties from the contemporary field.

This gala evening, by the way, is in addition to the regular "Tanglewood on Parade," which also benefits the Center and features the Boston Pops Orchestra, conducted by Arthur Fiedler. The "Parade" will be Thursday evening, Aug. 11.

Tanglewood Firsts

Fourteen works will be performed for the first time at Tanglewood this summer by the Boston Symphony:

Dello Joio, "[illegible] Chaconne and Finale" (July [illegible]); Khrennikov, "Symphony [illegible] 1" (July 29); Sibelius, "Violin Concerto" (Aug. [illegible]); Mendelssohn, "Scotch Symphony" (Aug. [illegible]); Dutilleux, "Symphony No. 2" (Aug. 6); Chopin, "Piano Concerto No. 1" (Aug. 13); Copland, "Symphony No. 1" — Composer conducting — (Aug. 13); Bach, "Triple Concerto" (July 8); Bach, Cantata No. 4, "Christ lag in Todesbaden" (July 10); Mozart, "Piano Concerto, K. 491" (July [illegible]); Mozart, "Litany, K. 243" (July [illegible]); Faure, "Requiem" (July 22); Cherubini, "Anacreon Overture" (July 23); Respighi, "Fountains of Rome" (July 23).

Of these, Mozart's "Litany" has never been performed by the Boston Symphony.

Seven soloists will also be heard for the first time with the Boston Symphony, at Tanglewood:

Claude Frank, pianist (July 13 and 16); Joseph Silverstein, violinist (July 17); Jaime Laredo, violinist — debut with the Boston Symphony — (July 24); Freda Gray-Masse, contralto (July 31); David Laurent, bass (July 31); Ruggiero Ricci, violinist (Aug. 5); and Gary Graffman, pianist (Aug. 13).

Boston Symphony Orchestra

Dr. Munch bows as he meets head of Japan Broadcasting Co., at Tokyo press conference during spring tour of Far East.

Tague

Munch's favorite recreation is golf. Like Ike, he shoots in high 80s and practices at home. He is pictured at Pittsfield Country Club.

Back for 10th Season

Charles Munch at Large

By Margo Miller

IN APRIL, when the Boston Symphony Orchestra emplaned for ~~an eight-week~~ string of concerts stretching from Japan to New Zealand, Japanese stewardesses handed out *happi* coats, informal attire for home wear. One of the coats went to nattily garbed Conductor Charles Munch, and this became another symbol of his far-ranging tours.

Munch is back in the Berkshires for his 10th season at Tanglewood. He'll direct the BSO in 14 concerts during this 1960 pause in travels that have made him a familiar figure in music capitals from A to Z—Amsterdam to Zurich.

With an accolade to the majestic sweep of his dress-suit tails, Munch has been called the world's best-dressed conductor. Off the podium, he's found in dark, double-breasted suits. At his Massachusetts home in Milton, he puts on corduroy slacks and wool sports shirts—and, like all Frenchmen, pads about in felt-bottomed slippers.

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His new *happi* coat, however, is more a reminder of travel than of relaxation. A typical Munch vacation is spent conducting other orchestras in Europe and the Middle East. In what time remains after rehearsals, concerts and receptions, he visits museums, galleries and art dealers. Munch is an enthusiastic collector, and each new country is an unsifted treasure chest.

The Munch collections comprise old English silver; paintings by Renoir, Sisley, Manet and Degas; many superb Durers; several oils by Dutch masters, and a newly acquired Ruisdael engraving.

In Amsterdam, the art-collecting conductor finds a happy example of city planning: Only a public garden separates the Rijksmuseum, containing one of Europe's finest art collections, from the Concertgebouw, home of one of its famous orchestras.

He does much of his art buying abroad, but he thinks that one of the world's most extraordinary bazaars is New York's 57th Street. ("They have everything you want.") When the BSO plays its monthly concerts in Carnegie Hall during the winter, Munch browses from dealer to dealer.

He also finds 57th Street one of the more expensive art marts. Recently, on a hunt for silver wine tasters, for which he will pay $10 or $15, he was shown several splendid pieces at $1,500 each. Not only was this *trop*, it was *de trop*.

Munch also likes to browse in houses that boast their own treasures. He'll become animated in the examination of old china, *objets d'art* and pictures. He also has been known to inspect such mechanical marvels as refrigerators, garbage disposers and washing machines.

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With Munch, as for some other collectors, the U.S. Internal Revenue Service sometimes acts as a prod to produce the gift of a painting that creates an income-tax deduction. Boston's Museum of Fine Arts has gained thus at Munch's expense, and recently he gave Harvard's Fogg Museum a Renoir.

His Paris apartment near the Bois de Boulogne was an informal museum. The French oils hung in his drawing room. The Durers, still in their temporary mattings, were piled in his music room along with his penciled catalogues from old and new sales. This cozy confusion was broken up recently when the government cracked down on the waste of housing space by absentee apartment owners.

The evicted Munch moved to Louveciennes, where Madame du Barry was exiled after Versailles. A proper museum was found there at *La Futaie*, a country estate which itself is an *objet d'art*. Within its spacious park are an 18th century house, farm buildings and cottage. Munch lives alone in the manor house.

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The cottage will be occupied by Munch's nephew, Jean-Jacques Schweitzer, a naval commander stationed in Paris; his wife, pianist Nicole Henriot-Schweitzer, and their baby, Jean-Philippe. The Schweitzers stayed here with Munch last summer at the large home he leases in Richmond. Cmdr. Schweitzer, who golfs with the maestro, also is a nephew of musician-humanitarian Dr. Albert Schweitzer. He is the son of Dr. Munch's elder sister.

Munch himself is a widower. He was married in 1933 to Genevieve Maury, Swiss-born granddaughter of one of the founders of the Nestle chocolate company. Mme. Munch, long ill, died just before the first concert of the BSO's 1956 European tour.

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An Alsatian, Munch was born in Strasbourg in 1891, and retains a fondness for Alsatian specialties, and for beer. He notes with satisfaction that the Dutch beer, Heineken, is brewed by the chairman of the Concertgebouw trustees. In Yorkville, Manhattan's German section, he can find *boudins* (black puddings), those tough-skinned sausages filled with a piquant minced meat, native to Alsace.

From his youth, Munch recalls tales of the days when relatives in Alsace-Lorraine (ceded by France to Germany in 1871) sympathized with the French and hid escapees in their cellar. He was conscripted into the German army in World War I; a snapshot of the time shows a tall, gaunt young man not very happy with his uniform. Lest he be caught again in the encroaching German nationalism, Munch left for Paris in 1932.

• • • •

During World War II, the Charles Munches helped to finance the French Resistance Movement. They also made their country house a station on the underground railroad that aided prisoners escaping from Germany and helped Allied plane crews return to England.

One of the members of the Munch Paris household was the conductor's remarkable cat, Fripon (Rascal). He was in evidence at lunchtime, sometimes as much a part of the table setting as the wine carafe. Fripon, despite advanced age, was agile enough to catch a morsel of fillet as it fell from the fork. He's on loan now to the Schweitzers.

Like Fripon, Munch enjoys a good table. But he may begin a meal with boudins and end with such a purely Gallic confection as a vanilla cake cut in layers and pasted together with mocha-and-nut icing. To counter calories and keep fit for the almost daily round of concerts and rehearsals, Munch pedals an exercycle. He discovered the machine in Montreal, and ordered one each for Boston and Paris.

His favorite form of exercise is golf. He plays at the Stockbridge Golf Club, often appearing late Sunday afternoons following Tanglewood's strenuous weekend concerts. His side lawn in Milton provides a convenient practice area for chip shots. When the snows come, he watches professional matches on television. Another post-concert diversion is playing a French card game much like our crazy-eights.

• • • •

While Munch prefers to speak French, and protests that his English is not fluent, he long ago passed the test of ease in a foreign language with his jokes at BSO rehearsals. Once, it seemed that the double basses were playing in unison while their parts were marked *divisi*, or divided, in the conductor's score. A player inquired where the division should start. "You mean," quipped Munch, " 'what's my line?' "

Sometimes the conductor and his valet-chauffeur, Roger Toureau, discuss various oddities of English. Roger, who claims to have learned much of his English from careful reading of "Mutt & Jeff," will appear, comics in hand, to point out a new word or idiom.

Munch reads more than concert reviews—to him, most critics are *"imbeciles"*—and quotes from such political columnists as Walter Lippmann. He admires Adlai Stevenson as the most-informed, if unofficial, statesman this country has. When asked his choice in the forthcoming election, he mimicked a "No comment." But he allows that he worries about the hooks and slices of another prominent golfer.

Gus Manos

The conductor, impeccable in white dinner jacket at start of Tanglewood concert, will be rumpled and tired at finish.

Boston Symphony Orchestra

Boston Symphony Orchestra arrives at Tokyo Airport after flight from Formosa. Dr. Munch is at foot of steps waving to greeters.

Tague

Art collector Munch enjoyed party for BSO at Clark Art Institute, Williamstown. He found a Pissarro painting of road to Louveciennes, where he has an estate.

Munch Will Conduct Season's Opening Shed Concert Friday Night

Lipkin, Kroll and Pappoutsakis Soloists in Bach Program; the Curtis String Quartet at Tanglewood Theater Wednesday

This is the week when the 1960 Berkshire Music Festival gets under way at Tanglewood in Lenox. Back from a holiday in France has come Charles Munch, internationally famed music director of the Boston Symphony Orchestra, who is to conduct 14 of the festival's concerts. The Boston musicians have recently returned from an eight-week tour to Japan, the Philippines, New Zealand and Australia. On Friday night, in the Music Shed, Dr. Munch will conduct the orchestra in a program of Johann Sebastian Bach. Soloists will be pianist Seymour Lipkin, violinist William Kroll and flutist James Pappoutsakis.

Three Bach Concerts

The Friday night concert begins at 8.30. Mr. Lipkin will be the soloist in the Piano Concerto in F minor. Mr. Kroll will be heard in a performance of the Violin Concerto in E, and Mr. Pappoutsakis with Messrs. Lipkin and Kroll in a performance of Bach's Triple Concerto in A minor.

Mr. Lipkin will also be guest in the second all-Bach program on Saturday night, July 9, at 8.30. In addition to the Piano Concerto in D minor, the program will include Bach's Suite No. 4 plus excerpts from the "Musical Offering" and "The Art of the Fugue." The final all-Bach program will be given Sunday afternoon, July 10, at 2.30, when the Berkshire Music Center's Festival Chorus will join Doctor Munch and the Orchestra in a performance of the Cantata No. 4, "Christ lag in Todesbanden." The program also includes Suite No. 3 and the Brandenburg Concerti Nos. 6 and 2.

To accommodate the audiences for the all-Bach concerts these programs will be presented in the 6000-seat Music Shed, rather than in the smaller theater, under the new Talbot Memorial Canopy which was installed last summer. Those who prefer may listen to these concerts from the great lawn which adjoins the Shed.

The Curtis Quartet

Dr. Munch has invited the Curtis String Quartet to give the opening concert of the Berkshire Festival's Chamber Music Series on Wednesday night at 8.30. The Curtis Quartet will replace the Budapest Quartet which was announced for this season but which has cancelled its summer tour due to the illness of one of its members.

Mozart's Quartet in D minor, K. 421, will open the Curtis Quartet's program. Also scheduled is the Quartet No. 2, Op. 24, by the contemporary American composer, Vincent Persichetti, and Ravel's Quartet in F major.

Members of the Quartet are Jascha Brodsky, violin; Mehli Mehta, violin; Max Aronoff, viola, and cellist Orlando Cole. Mr. Aronoff is director of Philadelphia's New School of Music and, along with Messrs. Brodsky and Cole, a faculty member at the Curtis Institute of Music in Philadelphia. Second violinist Mehli Mehta was born in Bombay and came to the United States to join the Curtis Quartet after several years as a member of Sir John Barbirolli's Halle Orchestra in Manchester, England. His son, Zubin Mehta, an alumnus of the Berkshire Music Center, will make his New York debut next week as conductor at the Lewissohn Stadium concerts in Manhattan.

Five additional chamber music programs will be given at Tanglewood on the next five Wednesday evenings. Pianist Claude Frank and the Bel Arte Trio will be heard on July 13. On July 20 Claudio Arrau will give a Chopin Centenary Recital and the Beaux Arts Trio of New York are scheduled for July 27. Leon Fleisher will be heard in a program of sonatas for the piano on August 3 and the series will close on August 10 with a program by the Kroll Quartet.

Friends of the Center

Tickets for the three all-Bach orchestral concerts, for the Orchestra's Open Rehearsal on Saturday morning (July 9, at 10) and for the Curtis String Quartet recital are on sale at Festival Ticket Office, Tanglewood, Lenox, Mass., (Lenox 600). Tickets and complete information for the remaining five weeks of the 1960 Berkshire Festival by the Boston Symphony Orchestra are also available at the Festival Office, Tanglewood.

The Berkshire Music Center, the summer school of music maintained by the Orchestra at Tanglewood in conjunction with the Festival, opens July 3. Friends of the Center are invited to four events. The first Listeners Forum, "The Composer as Listener," will be held Tuesday night, July 5, at 8.30. The Berkshire Music Center Orchestra will give a concert in the Music Shed on Thursday night, July 7, at 8.30. A Seminar in Contemporary Music will be held Friday afternoon, July 8, at 3.15. Members of the Center's Chamber Music Department will present a recital in the Chamber Music Hall on Sunday, July 10, at 10 a. m.

Tanglewood Events

Wednesday, July 6, 8.30, Theater: The Curtis Quartet—Mozart, Quartet in D minor, K. 421; Vincent Persichetti, Quartet No. 2, Op. 24, Ravel, Quartet in F major.

Complete programs:

Friday, July 8, 8.30 p. m., Music Shed: Boston Symphony, Munch conducting—All-Bach: Suite No. 1; Violin Concerto in E (Kroll); Piano Concerto in F minor (Lipkin); Triple Concerto in A minor (Pappoutsakis, Kroll, Lipkin)

Saturday July 9, 8.30, Music Shed: Boston Symphony, Munch conducting—All-Bach: Excerpts from "Musical Offering"; Excerpts from "The Art of the Fugue"; Piano Concerto in D minor (Lipkin); Suite No. 4.

Sunday, July 10, 2.30, Music Shed: Boston Symphony, Munch conducting—All-Bach: Suite No. 3; Brandenburg Concerto Nos. 6 and 2; Cantata: "Christ lag in Todesbanden" (Festival Chorus).

Activities of the Berkshire Music Center to which friends of the Berkshire Music Center are invited:

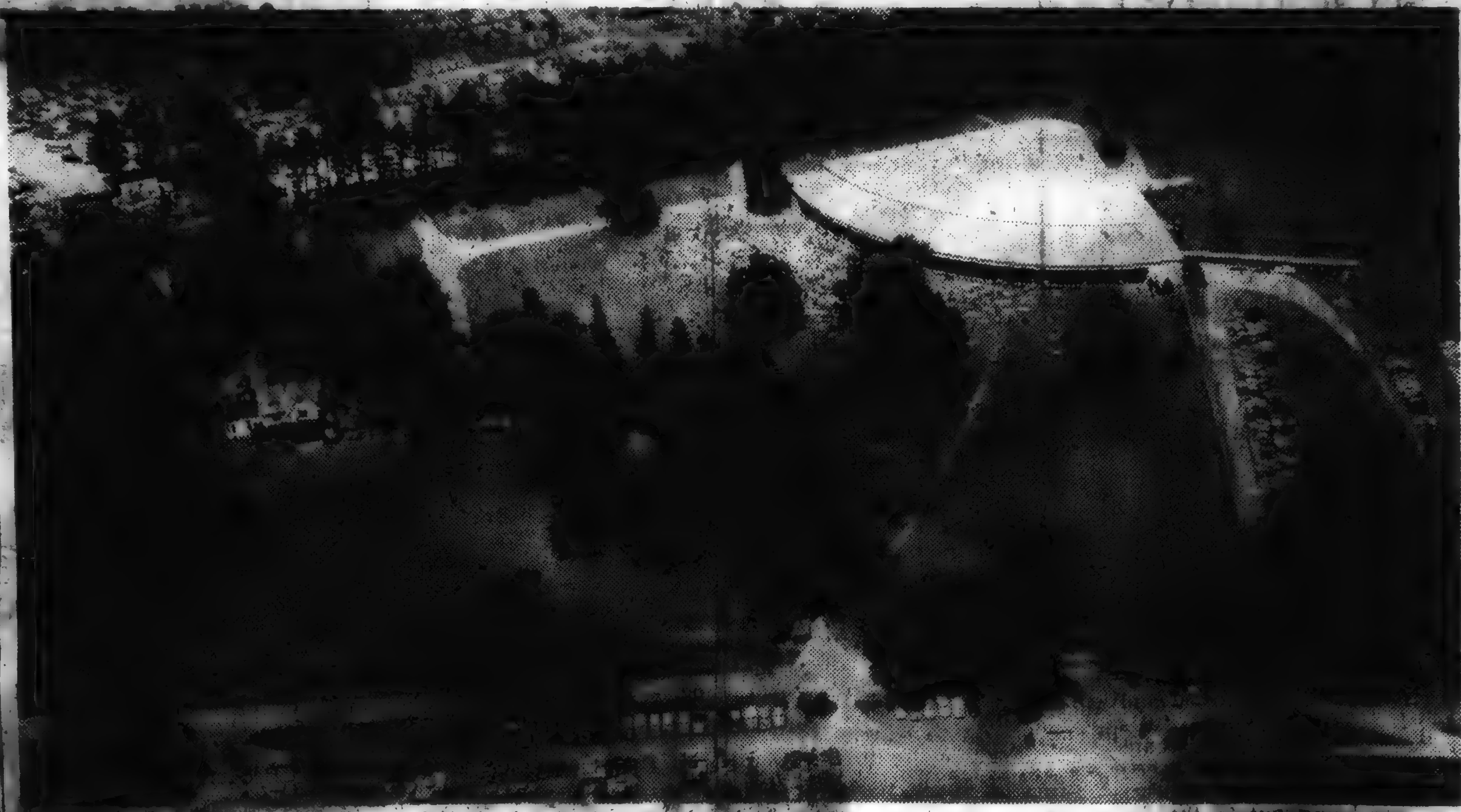
Tuesday, July 5, 8.30 p. m., Chamber Music Hall: Listeners Forum.

Thursday July 7, 8.30, Music Shed: Berkshire Music Center Orchestra.

Friday July 8, 3.15, Chamber Music Hall: Seminar in Contemporary Music.

Sunday, July 10, 10 a. m., Chamber Music Hall: BMC Chamber Music.

Music Festival Opens at Tanglewood This Week



DR. CHA[illegible]

Here you see the Music Shed and grounds at Tanglewood, Lenox, where the Berkshire Music Festival opens its 1960 season Wednesday night with a chamber music concert in the Theater by the Curtis String Quartet. On Friday and Saturday nights and Sunday afternoon Charles Munch will conduct the Boston Symphony Orchestra in the Music Shed in programs devoted to the music of Johann Sebastian Bach. Soloists will be pianist Seymour Lipkin, violinist William Kroll and flutist James Pappoutsakis.

SEYMOUR LIPKIN

Violin Playing at Lenox

By [illegible] Berkshire Music Center

LENOX—For serious and [illegible] violin students as well as other string players, the summer [illegible] at the Berkshire Music Center at Tanglewood [illegible] for intensive work in musical fields of the highest importance to any potentially first-rate professional musician.

Full Program

Orchestral rehearsals under the conductor, and weekly performances [illegible] symphonic program are combined with daily chamber music classes under such artists as William Kroll, Richard Burgin, and other eminent string players. Although no individual instruction is given there is constant [illegible] rehearsals [illegible] chamber music classes [illegible] discussion of the [illegible] technical and artistic problems which all string players are faced with.

Tanglewood's summer sessions have long been known for the surprising development which young musicians find they are capable of making when they work and study in the unique musical atmosphere it [illegible].

[illegible] outstanding string players at each session always are offered the opportunity of solo appearances with the orchestra in addition to regular chamber music concert appearances each week for large audiences.

The summer's end is also marked at the Berkshire Music Center by the awarding of prizes to those students who have shown their sustained worthiness and promise of future development.

Outstanding among these awards is the [illegible] Heifetz Award, inaugurated at Tanglewood by the eminent violinist. [illegible] is given to the violin student [illegible] in the faculty's judgment is considered worthy of such an important honor. In 1960 the Heifetz Award will be in the amount of nearly $1000.

Other important string playing awards are the Piatigorsky Prize, for outstanding cello student, and various other prizes and scholarships for the most talented and serious string students.

Second Thoughts On Music

Tanglewood Provides Fine Surroundings for Artistic Efforts of Hub Symphony

Berkshire Festival to Feature Many Outstanding Performers, Standard Repertoire, Pleasant Atmosphere

By WILLARD M. CLARK

For the next six weeks this column will be written from Lenox where we will be attending the 1960 Berkshire Festival at Tanglewood given by the Boston Symphony Orchestra under the direction of Charles Munch. The veteran Pierre Monteux will be guest conductor, making his initial appearance on July 23.

Great Music

It will be fun getting back to the festival, meeting old friends and making new ones, we hope, as well as hearing great music performed about as well as it can be, amid the beauties of Tanglewood.

It will be beautiful. The grass will be green, the foliage lush and the views, as always, unexcelled.

We have had the same seats in the Music Shed ever since it has opened; seats right in front of Madame Koussevitzky's box. With new contributions to the acoustics of the Shed unveiled last summer, the thousands of persons who [illegible] concerts outside [illegible] will hear them more clearly [illegible] One of the joys of [illegible] to be the ability [illegible] to attend—children [illegible] the whole works—[illegible] outside [illegible]. Many persons have told us that they no longer go to Tanglewood because of the crowds and the [illegible] attendant to getting out after the concerts. Getting out is much easier than it used to be. Parking facilities are better handled and the roads are well kept. Of course if one can't remember where one left the car that is not the fault of the Tangelwood management. All one needs do is to wait until all cars are gone and the remaining one will probably be the one you couldn't find. Its all quite simple if it is true that "patience is a virtue."

What of the music we shall hear? The standard repertoire for the most part. A few works will not have been performed at the festival before, as for example, Mozart's "Litany;" the Dutilleux "Symphony No. 2" or the Bach cantata "Christ lag in Todesbanden." There will be the violin concertos of Mendelssohn, Mozart and Sibelius, the Mozart bassoon concerto, clarinet concertos and "Sinfonia Concertante" and piano concertos by Bach, Beethoven, Rachmaninoff, Brahms and Liszt and, of course a performance of Beethoven's ninth symphony. We inquired at one point why the ninth symphony was given so often. The reason was very simple, it still draws the largest audiences. It should be particularly exciting this summer because Pierre Monteux will be the conductor.

Chamber Series

The chamber music series has been considerably revitalized with such fine ensembles as the Budapest and Kroll Quartets on hand, along with the exciting Beaux Arts Trio and a Chopin recital by Claudio Arrau and the appearance of pianist Claude Frank with a group of BSO instrumentalists. There is a very special audience which attends these concerts, a really musical group.

Just what will happen operawise, we do not know. Goldovsky will be on hand, but whether some exciting opera will be put on, or just opera scenes has not yet been announced. However it will be good to have the genial talkative Boris back again.

All this adds up to a good festival and we hope to see more people from Springfield in attendance than we have noted during the past couple of years. Perhaps we are getting more sophisticated hereabouts to want to hear the standard repertoire, or perhaps too lazy to make the effort. It hardly seems possible that the modest price of admission to the groups where [illegible] heard [illegible]

Beside [illegible] can visit the Music [illegible]

[illegible] high [illegible] a few [illegible] highlighting the [illegible] weeks of the festival. One of our favorite trios, the Beaux Arts Trio of New York will play Wednesday, July 27. On Friday, July 29, the spectacular American pianist, Byron Janis, will play the Rachmaninoff third piano concerto. On this same program Charles Munch will offer the first symphony of Khrennikov. Sunday afternoon, July 31, Pierre Monteux will offer the ninth symphony of Beethoven. Soloists will be same ones who [illegible] with him in a recent [illegible] performance, Eleanor Steber, [illegible] Gray-Massey, John McCollum and David Laurent.

[illegible] Aug. 5 Mr. Munch offers [illegible] program choosing [illegible] works of Wagner, Sibelius [illegible] Mendelssohn. [illegible] Sibelius violin concerto will be [illegible] by [illegible] min, [illegible] favorite pianist [illegible] festival audiences, will be heard Aug. 6 in the second piano concerto of Brahms. On this same program Mr. Munch offers the second symphony of Dutilleux. Sunday afternoon, Aug. 7, Beethoven's third piano concerto will have Leon Fleisher as soloist.

Arthur Fiedler puts the Boston Pops Orchestra through its paces Aug. 11, a sure draw concert if there ever was one. Jorge Bolet, one of the very best pianists will be heard in Liszt's "Piano concerto in E flat" Aug. 12 and on the same program Monteux offers the Stravinsky "Firebird Suite." Gary Graffman, another excellent American pianist plays Chopin's first piano concerto Aug. 13 and Copland will conduct his own first symphony. Sunday, Aug. 14, the festival will close with a performance of the "Damnation of Faust" by Berlioz. This work is a favorite with Mr. Munch. Soloists will be Eleanor Steber, John McCollum and Martial Singher.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,071

JUN 25 1960

Building Rebuilding Real Estate

New Acoustical Panels Added at Tanglewood

Libriest.

ACOUSTICAL REFLECTIVE WALL, containing 16 rectangular plywood panels and constructed by Ernest J. Cramer Inc., will replace the pressed-cardboard wall originally construted after the Tanglewood Music Shed was built in 1938. Eero Saarinen Associates designed the new hall, which curves across the rear of the shed. Consulting acoustical engineers were Bolt, Beranek and Newman of Boston. Panels have been pained charcoal gray and complement the Talbot Memorial Stage Canopy.

Music Shed Also Gains New Addition

LENOX — A new acoustical reflective wall, a small demountable stage enclosure for Bach-Mozart concerts, reception rooms, an enlarged library, dressing rooms for guest artists, and enlarged storage spaces have been completed in the Music Shed at Tanglewood.

The reflective wall, which curves across the entire rear section of the huge shed, replaces the pressed cardboard wall that was installed soon after the structure was completed in 1938.

Ernest J. Cramer Inc. of Pittsfield had the contract to build the reflective wall as well as the small enclosure on the stage for the Boston Symphony Orchestra.

Artists' Rooms Added

Tanglewood Superintendent James Kiley's crew constructed the new reception room, soloists' dressing rooms, and library, which measures 114 feet along the southeast side of the shed.

The reflective wall contains 16 rectangular plywood panels, complementing the Talbot Memorial Stage Canopy that was added to the shed last season, replacing the shell which was constructed in 1934 by the Berkshire Symphonic Festival Inc., for the first concerts at the Hanna Farm in Interlaken. The original shell was later moved to Tanglewood when the Music Shed was built.

The original reflective wall was designed by Professor Richard Fay of Massachusetts Institute of Technology. The wall had been deteriorating in recent years and the BSO trustees decided to have it replaced this spring.

Pyramid-Shaped Panels

The new panels erected in place of the pressed cardboard were designed by Eero Saarinen Associates in collaboration with Bolt, Beranek and Newman, as consulting acoustical engineers. These are the same firms that designed the Edmund Hawes Talbot Memorial State Canopy. The panels are in the shape of rectangular pyramids and have been painted the same deep charcoal gray used in the stage canopy.

The stage enclosure contains 28 single panels, constructed of twisted three-eights-inch plywood on a rigid framing, which can be easily handled and stored. The sections are held together with wooden pegs, and the enclosure can be adjusted to fit any type of a small orchestra or ensemble.

The enclosure also was designed by Eero Saarinen Associates in collaboration with Bolt, Beranek and Newman. Louvers to take care of brass sections have been constructed for the center of the enclosure, which will be used for the first Bach concert in the Music Shed on July 8.

New Suite for Munch

Osceola Crandall of Stockbridge, the Tanglewood carpenter, built the addition to the shed, which includes a new suite for the BSO conductor and musical director, Dr. Charles Munch. The total addition comprises over 3,000 square feet of new floor space.

The acoustical reflective wall and stage enclosure were painted by Harry Clark of the Tanglewood crew, assisted by Allan Brown of Stockbridge.

The 1960 Berkshire Festival season will open Sunday, July 3, with exercises in the theater concert hall, marking the opening of the Berkshire Music Center.

The concert season will start Wednesday, July 6, at 8:30 p.m. in the theater concert hall when the Budapest Quartet will be heard. On the following Friday, Saturday and Sunday, Dr. Munch will conduct the Boston Symphony in three Bach concerts in the Music Shed.

The major concerts by the BSO will open in the shed July 22 and run through Aug. 14.

The Boston Symphony Orchestra's staff has started to arrive at Tanglewood. The box ofifce is now open and the press quarters and other departments will be open Tuesday.

SMALL STAGE ENCLOSURE built for the Bach-Mozart concerts by the Boston Symphony Orchestra in the Music Shed at Tanglewood by Ernest C. Cramer Inc. of Pittsfield, is demountable. Designed to give visual and acoustical intimacy to smaller concerts in the shed.

NEW ADDITION to the Music Shed at Tanglewood includes a suite for the conductor, Dr. Charles Munch; reception and dressing rooms for guest artists; an enlarged library-storage room. Tanglewood Superintendent James Kiley shows the improvements to Sanford Sistaire.

NEW ENGLAND

MUSICAL COURIER
NEW YORK, N.Y.
MONTHLY 25,217

1960

College Campus and Conservatory

Tanglewood to Premiere New Meyerowitz Opera

The world premiere of Jan Meyerowitz's one-act opera "Port Town" will be given on Aug. 4 as part of a "Gala Evening" to benefit the Berkshire Music Center at Tanglewood. Boris Goldovsky, who last season was on a sabbatical leave, will re-activate the school's Opera Department for the 1960 season of the Berkshire Music Center, extending from July 3 through Aug. 14. The summer opera presentations at Tanglewood will also include Puccini's "Suor Angelica" and Ravel's "L'Heure Espagnole," as well as several concerts of scenes from other works from the standard repertory and contemporary field.

This will be the third Meyerowitz work to be given at the Berkshire Music Centre, where the composer was formerly a member of the faculty. His "Simoon" had its first performance there in 1949, and his "Bad Boys in School" was sung there in 1953.

The Berkshire Festival concerts by the Boston Symphony will include a revival of Mozart's "Litany" (K. 243) on July 16, conducted by Hugh Ross. Charles Munch will include in the July 10 concert Bach's Cantata No. 4, "Christ lag in Todesbanden," in its local premiere. Fauré's "Requiem" will have its first Tanglewood hearing on July 22.

Guest conductors will include Pierre Monteux, leading one concert in each of the four final weekends. Debuts at the festival will be made by pianists Gary Graffman and Claude Frank; alto Freda Gray-Masse; bass David Laurent; violinists Ruggiero Ricci and Joseph Silverstein. There will also be six Wednesday evening recitals. Two programs will be sponsored by the Fromm Foundation of Chicago: on July 18 an all-Copland recital will be played by William Masselos, pianist, and on Aug. 1, Luciano Berio and members of the Boston Symphony will give a concert of contemporary chamber music.

Claudio Arrau will be heard in a Chopin Centenary recital on July 20, and will appear as soloist with Monteux and the orchestra on July 23. The Budapest Quartet will be heard on Wednesday evening, July 6; Claude Frank with members of the Boston Symphony on July 13; the Beaux Arts Trio of New York on July 27, and the Kroll Quartet on Aug. 10. Another event, not yet announced, will take place on Aug. 17 in the Wednesday night series. The usual Boston Symphony Friday night, Saturday evening and Sunday afternoon concerts will open in the Music Shed on July 8.

Music

Tanglewood Festival To Run July 6 to 14

By Alfred Burke

LOWELL—Boris Goldovsky will return to the Berkshire Festival which will be held in Tanglewood, Lenox, from July 6 to Aug. 14, as director of the opera classes and the opera night productions. The program for this year calls for productions of opera scenes.

Mr. Goldovsky who has specialized in both the opera recital form and the production of seldom performed works has planned an interesting series. In his work he will direct several promising young singers as well as those known in other parts of the country.

Singers from this city have participated both as performers and students during the past years of the opera group at the festival. Among those from Lowell who have appeared at Tanglewood were Kiki Sarris, Rosalind Elias and George Tsandikos.

Among concert highlights to be enjoyed during the evening programs will be concerts by the Budapest Quartet on July 6; the Chopin centenary recital by the world renown pianist, Claudio Arrau on July 20; the BMC Opera scenes on July 25, a chamber concert by the Beau Arts Trio of New York on July 27; a gala evening—a program to benefit the Berkshire Music center, Aug. 4, and Arthur Fiedler conducting the Boston Pops at the annual Pops night at Tanglewood, this scheduled for Aug. 11.

Boris Goldovsky

MUSICAL COURIER
NEW YORK, N.Y.
MONTHLY 25,217

JUN 1960

College Campus and Conservatory

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Boris Goldovsky

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36

Berkshire Courier
GT. BARRINGTON,
Mass.
Weekly Independent
Circ. 2,572

MAY 5 - 1960

Berkshire Nights Tickets Now on Sale

Mrs. John G. W. Mahanna Is Again Named Chairman

Program Offered For Four Friday Evenings Has Been Announced By Tanglewood Advisory Committee.—Series Will Begin Friday, July 22. Munch, Monteux, Directors.

Mrs. John G. W. Mahanna of 20 Warwick street, Pittsfield, has again been named chairman of the fourth annual Berkshire Nights series of concerts by the Boston Symphony orchestra to be presented at the Music Shed at Tanglewood, Lenox this season, the Tanglewood Advisory Committee announced this week.

Subscribers to the Berkshire Nights are offered four Friday evening concerts for the same price as the usual subscription to three concerts on one week-end. The subscription deadline is June 1. Mrs. Mahanna was re-named chairman of the drive by Thomas D. Perry, Jr., manager of the Boston Symphony orchestra which has been on a tour of Japan and the Far East. The Friday night programs are being offered on July 22, July 29, August 5, and August 12. Dr. Charles Munch, musical director of the BSO will direct three programs of the series, and Pierre Monteux, will be the conductor for the other.

The July 22 program will feature the Koussevitzky memorial concert with a performance of Beethoven "Eroica" symphony, Faure's "Requiem" with soloists, and the Festival chorus, (Endich; Gramm.) The July 29 program will be an all-Russian program, featuring, Stravinsky, "Jeu de Cartes"; Khrennikov "Symphony No. 1;" and Rachmanioff's "Third Piano Concerto," in which the young American pianist, Byron Janis will be the featured soloist.

The third series, on August 5, will be featured by violinist Ruggiero Ricci in Jean Sibelius' Violin "Concerto." Also to be presented that evening will be Wagner Excerpts, "Die Meistersinger" and Mendelssohn's "Scotch symphony."

The August 12 program will be directed by Pierre Monteux. The 85-year old guest conductor will direct the orchestra in the presentation of Beethoven's "Symphony No. 2," the Liszt piano "Concerto in E-Flat," featuring Jorge Bolet, and Stravinsky Suite from "The Firebird."

The subscriptions for the Berkshire Nights Concerts may be sent to Mrs. Mahanna at her home address. The other members of the Tanglewood Advisory Committee are Alan J. J. Blau, Lenges Bull, Robert Capeless, Henry W. Dwight, George W. Edman, Lawrence K. Miller, George E. Molz, Whitney S. Stoddard, Jesse L. Thomason, Robert K. Wheeler, H. George Wilde, and the chairmen of the boards of selectmen (ex officio) of Lenox, Stockbridge, and Lee, David H. Mackey, Robert G. Williams and William O'Brien, respectively.

The Berkshire Nights series was started four years ago in an effort to interest more of the area residents in the program at Tanglewood, and thus the committee instituted the plan of making the rates cheaper in price with the package plan.

Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 25,958

MAY 6 1960

Boston Symphony Tanglewood Series Fridays

Local concert followers will be interested in announcement by the Tanglewood Advisory Committee that the fourth annual Berkshire Nights series of concerts by the Boston Symphony Orchestra will be given on four consecutive Friday evenings in the Music Shed at Tanglewood.

Subscribers to the Berkshire Nights are offered the four Friday concerts for the same price as the usual subscription to three concerts in one week-end, a saving of about 25 per cent. The subscription closes June 1.

The Friday programs are being offered on July 22, 29 and Aug. 5 and 12. Dr. Charles Munch, musical director of the Boston Symphony, will conduct three of the four Friday night programs and Pierre Monteux the other.

This season's series will include the Koussevitzky Memorial concert on July 22 with a performance of Faure's Requiem with soloists and the Festival chorus; an all-Russian program on July 29, with the young American pianist, Byron Janis, as guest soloist in Rachmaninoff's Third Piano Concerto; violinist Ruggiero Ricci in a performance on Aug. 5 of Jean Sibelius' Violin Concerto and Pierre Monteux, the 85-year-old guest conductor of the BSO, conducting Franz Liszt's Piano Concerto in E-flat with Jorge Bolet on Aug 12.

Subscriptions for the series are being received by Mrs. John G. W. Mahanna of Pittsfield, chairman for the past three years, and must be made before June 1.

News
WILLIAMSTOWN, Mass.
Weekly Circ. 1,700

MAY 12 1960

List Dates For Berkshire Night Concerts

The Tanglewood Advisory Committee recently announced plans for the fourth annual Berkshire Nights series of concerts by the Boston Symphony Orchestra on four consecutive Friday evenings in the Music Shed at Tang[illegible]d.

Subscribers to the Ber[illegible]e Nights are offered four [illegible]ay evening concerts for the [illegible]me price as the usual subscription to three concerts in one weekend. The subscription deadline is June 1.

Mrs. John G. W. Mahanna of Pittsfield has been renamed chairman of the subscription drive by Thomas D. Perry Jr., manager of the Boston Symphony Orchestra. She has served in this capacity for three years.

Dates Listed

The Friday programs are being offered July 22, 29, Aug. 5 and 12.

Dr. Charles Munch, musical director of the BSO, will conduct three of the four Friday night programs and Pierre Monteux, the other.

This season's Berkshire Nights series will include the Koussevitzky Memorial Concert on July 22 with a performance of Faure's Requiem with soloists and the Festival chorus; an all-Russian program on July 29, with the young American pianist, Byron Janis, as guest soloist in Rachmaninoff's Third Piano Concerto; violinist Ruggiero Ricci in a performance on Aug. 5 of Jean Sibelius' Violin Concerto and Pierre Monteux, the 85-year-old guest conductor of the BSO, conducting Franz Liszt's Piano Concerto in E-flat with Jorge Bolet on Aug. 12.

Subscriptions for the Berkshire Nights concerts may be sent to Mrs. Mahanna, 20 Warwick St., Pittsfield, before June 1.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,770

MAY 3, 1960

At Tanglewood

Berkshire Nights Concerts Announced for 4th Season

LENOX — The Tanglewood Advisory Committee today announced plans for the fourth annual Berkshire Nights series of concerts by the Boston Symphony Orchestra on four consecutive Friday evenings in the Music Shed at Tanglewood.

Subscribers to the Berkshire Nights are offered four Friday evening concerts for the same price as the usual subscription to three concerts in one weekend. The subscription deadline is June 1.

Mrs. John G. W. Mahanna of Pittsfield has been renamed chairman of the subscription drive by Thomas D. Perry Jr., manager of the Boston Symphony Orchestra, having served in that capacity for three years.

Dates Listed

The Friday programs are being offered July 22, 29, Aug. 5 and 12.

Dr. Charles Munch, musical director of the BSO, will conduct three of the four Friday night programs and Pierre Monteux, the other.

This season's Berkshire Nights series will include the Koussevitzky Memorial Concert on July 22 with a performance of Faure's Requiem with soloists and the Festival chorus; an all-Russian program on July 29, with the young American pianist, Byron Janis, as guest soloist in Rachmaninoff's Third Piano Concerto; violinist Ruggiero Ricci in a performance on Aug. 5 of Jean Sibelius' Violin Concerto and Pierre Monteux, the 85-year-old guest conductor of the BSO, conducting Franz Liszt's Piano Concerto in E-flat with Jorge Bolet on Aug. 12.

Subscriptions for the Berkshire Nights concerts may be sent to Mrs. Mahanna, 20 Warwick St., Pittsfield, before June 1.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,071

JUN 4 1960

Berkshire Nights Series Plan At Festival Hits a New High

The Berkshire Nights subscription drive—offering four Friday evening concerts by the Boston Symphony Orchestra at Tanglewood for the price of three—hit an all time high today, according to a report from Mrs. John G. W. Mahanna, chairman of the Berkshire Nights Committee.

Close to $5,000 has been subscribed for the four Friday night concerts this season, compared to last season's record high of $4,102.

Top Soloists To Appear

Dr. Charles Munch, musical director of the Boston Symphony, has planned the Friday evening Berkshire Nights concerts to include the top soloists slated to appear at Tanglewood this season. They include the young American pianist, Byron Janis; violinist Ruggiero Ricci and pianist Jorge Bolet. The veteran conductor, Pierre Monteux, will lead the BSO Aug. 12.

The Berkshire Nights concerts will be held in the Music Shed July 22, 29 and Aug. 5 and 12.

Mrs. Mahanna noted that returns made to her indicate people outside of Berkshire County are taking advantage of the BSO offer of "four for three" because Tanglewood is easier to reach by car than in previous years. The Massachusetts Turnpike and the Berkshire Spur, leading to the New York Thruway has been responsible, she feels, for increased interest in the Friday programs from Holyoke, Northampton, Albany, Troy and Schenectady.

Mrs. John G. W. Mahanna

The Berkshire Nights plan was suggested originally in 1957 by the Tanglewood Advisory Committee, made up of representative residents of the county and the chairmen of the boards of selectmen in the towns of Lee, Lenox and Stockbridge.

The Boston Symphony Orchestra, currently touring the Far East, will return later this month to Boston and then come to Lenox for the formal opening of the 1960 Berkshire Festival at Tanglewood on July 3.

Dr. Munch has announced that the chamber music series will open July 6 for six consecutive Wednesday evenings.

Participants will include the Budapest and Kroll Quartets, the Beaux Arts Trio of New York, pianist Claude Frank with members of the BSO, plus Claudio Arrau in a Chopin recital and Leon Fleisher in a program of sonatas for the piano.

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Sunday Republican
SPRINGFIELD, Mass.
Circ. 114,240
MAY 8 - 1960

Berkshire News

Berkshire Nights Concerts Subscriptions Being Taken

Friday Programs by Boston Symphony Orchestra To Open at Tanglewood On July 22

(*Special to The Republican*)

BERKSHIRE HILLS — Mrs. John G. W. Mahanna of 20 Warwick St., Pittsfield, has again been named chairman of the fourth annual Berkshire Nights series of concerts by Boston Symphony orchestra to be presented at the Music Shed, Tanglewood, Lenox, this season, the Tanglewood advisory committee announced this week.

Subscribers to Berkshire Nights are offered four Friday night concerts for the same price as the usual subscription to three concerts on one week end. The subscription deadline is June 1. Mrs. Mahanna was re-named chairman of the drive by Thomas D. Perry, Jr., manager of the Boston Symphony orchestra which has been on a tour of Japan and the Far West.

The Friday night programs will be offered July 22, July 29, Aug. 5, and Aug. 12. Dr. Charles Munch, musical director of the orchestra will direct three programs of the series, and Pierre Monteux will be conductor for the other.

The July 22 program features the Koussevitzky memorial concert with a performance of Beethoven "Eroica" symphony, Faure's Requiem with soloists, and the Festival chorus, (Endick; Gramm.) The July 29 program will be an all-Russian program, featuring, Stravinsky, "Jeu de Cartes"; Khrennikov Symphony No. 1 and Rachmaninoff's Third Piano Concerto in which the young American pianist, Byron Janis, will be featured soloist. The third series, Aug. 5, will be featured by violinist Ruggiero Ricci in Jean Sibelius' Violin Concerto. Also to be presented that night will be Wagner Excerpts "Die Meistersinger" and Mendelssohn "Scotch" symphony.

The Aug. 12 program will be directed by Pierre Monteux. The 85-year-old guest conductor will direct the orchestra in the presentation of Beethoven Symphony No. 2, Liszt Piano Concerto in E-Flat, featuring Jorge Bolet, and Stravinsky Suite from "The Firebird."

Subscriptions for the Berkshire Nights concerts may be sent to Mrs. Mahanna at her home address. Other members of the Tanglewood advisory committee are Alan J. Blau, Lenges Bull, Robert T. Capeless, Henry W. Dwight, George W. Edman, Lawrence K. Miller, George E. Mole, Whitney S. Stoddard, Jesse L. Thompson, Robert K. Wheeler, H. George Wilde, and chairmen of the boards of selectmen (ex officio) of Lenox, Stockbridge and Lee, David H. Mackey, Robert G. Williams and William O'Brien, respectively.

The Berkshire Nights series was started four years ago in an effort to interest more of area residents in the program at Tanglewood.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,071
JUL 30 1960

Berkshire Night at Tanglewood

Among Berkshire residents in their box at Tanglewood last night at the second of four Berkshire Nights programs were left to right, front row, Mrs. Bruce Crane of Dalton and Mrs. William R. O'Connell and Mrs. Benjamin N. Powers of Pittsfield. Behind them, Mrs. Alexander Stoller of Williamsville, Mr. O'Connell and Mr. Powers.

Guests of Miss Gertrude Robinson Smith of Glendale, right, in her box last night were Mrs. John G. W. Mahanna, Berkshire Nights chairman, left and Madame Raymond Laporte, wife of the French Consul General in New York, standing at right, with Malcolm Vaughn of New York, art editor.

Mitchell

Three local couples occupied another box at last night's concert by the Boston Symphony Orchestra. In the front row are Mrs. and Mr. Leon C. Leoni and Mrs. Thomas C. Clifford of Pittsfield, and in the back row, Dr. and Mrs. Henry J. Wheelwright of Lenox and Dr. Clifford. Two more Berkshire Night programs will be held this season.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,071

JUL 23 1960

Mitchell

A TRIPLE OCCASION—the opening of the "big concerts" in the Shed, the first Berkshire Nights program and the annual Koussevitzky memorial—drew 7,500 to Tanglewood last night, a goodly portion of them to the spreading lawns outside. Mme. Koussevitzky was in the audience.

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BOSTON, MASS.
GLOBE (MORNING)
D. 190,246 S. 416,486

JUL 3 1960

Berkshire Festival Begins

Charles Munch, who has been enjoying a Perisian holiday since the conclusion of the Boston Symphony tour in the Far East, will return to conduct the opening of the Berkshire Festival at Tanglewood.

MUNCH

The first three concerts, next Friday and Saturday at 8:30, and Sunday, July 10, at 2:30, will be devoted to Bach. The second weekend will be given to music by Mozart. These concerts will be transferred, this Summer, from the Theater to the larger Music Shed.

The first concert of the Festival Chamber Music Series will be in the Theater, Wednesday at 8:30, by the Curtis String Quartet. The Berkshire Music Center will begin its sessions today.

Programs of the week:

Wednesday at 8:30, Theater. The Curtis String Quartet. Mozart: Quartet in D minor (K. 421); Vincent Persichetti: Quartet No. 2, Op. 24; Ravel: Quartet in F major.

Friday at 8:30, Music Shed. Boston Symphony Orchestra, Charles Munch conducting. Bach: Suite No. 1; Piano Concerto in F minor, Seymour Lipkin soloist; Triple Concerto, James Pappoutsakis, flute; William Kroll, violin, Seymour Lipkin, piano, soloists.

Saturday at 8:30, Music Shed. Boston Symphony Orchestra, Charles Munch conducting. Bach: Excerpts from "The Musical Offering"; Excerpts from "The Art of the Fugue"; Piano Concerto in D minor, Seymour Lipkin soloist; Suite No. 4.

Sunday, July 10, at 2:30, Music Shed. Boston Symphony Orchestra, Charles Munch conducting. Bach: Suite No. 3; Brandenburg Concertos Nos. 6 and 2; Cantata: "Christ Lay in Bonds of Death," Berkshire Festival Chorus.

CUE
NEW YORK, N.Y.
SAT. 150,779

JUL 2 1960

CUE
NEW YORK, N.Y.
SAT. 150,779

JUL 9 1960

BALLET

EMPIRE STATE MUSIC FESTIVAL—Anthony Wayne Recreation Area of Harriman State Park, N.Y. **July 14-20**—New York City Ballet (See "Music" for details).

JACOB'S PILLOW DANCE FESTIVAL — **Thru Aug. 27.** Lee, Mass. LEe 745. International companies & soloists at this Berkshire Dance Congress. $3 & $3.50. Thurs.-Sat. eves. 9 p.m. Fri. Sat. Mat. 4 p.m. **Thru July 9**—Ballet Espanol Ximenez-Vargas. Tues.-Sat. eves., Fri. & Sat. mats. **July 12-16**—The Robert Joffrey Ballet with Maria Tallchief. Premiere of "Clarissa" chor. Thomas Andrew, "Pastorale" chor. Francisco Moncion, also another ballet. Mats. Fri. Sat.; Eves. Tues.-Sat.

MUSIC

BERKSHIRE FESTIVAL—Thru Aug. 14. Tanglewood, Lenox, Mass. LEnox 600. Chamber Music Concerts 6 Mon. eves. 8:30, $2.50 & $3. . . . Bach-Mozart Concerts in the Music Shed Fri. Sat. 8:30 p.m., Sun. 2:30, July 8-17, $4 & $5. . . . Boston Symphony Orch. in Music Shed, Fri. Sat. 8:30, Sun. 2:30, July 22-Aug. 14, $3-$6.50. Gen. adm. to grounds $2.50. By mail, enclose check and self-addressed envelope. Info. on accommodations: Berkshire Hills Conference, Pittsfield, Mass. Hillcrest 3-4431 or 3-4432. **Thurs. July 7**—In Shed. Berkshire Music Center Orchestra. . . . **Fri. July 8**—Chamber Music Hall. Boston Symphony Orch. Charles Munch, cond. Bach program. **Sat. July 9**—In Shed. Boston Symphony Orch. Charles Munch, cond. Bach program. . . . **Sun. July 10**—Boston Symphony Orch. Charles Munch, cond. Bach program. . . . **Wed. July 13**—Theatre Concert Hall. Chamber Music Concert. Claude Frank, pianist. Mozart, Beethoven program. . . . **Thurs. July 14**—In Shed. Berkshire Music Center Orch. . . . **Fri. July 15**—Chamber Music Hall. Boston Symphony Orch. Charles Munch, cond. Mozart program. . . . **Sat. July 16**—In Shed. Boston Symphony Orch. Charles Munch, cond. Mozart program. . . . **Sun. July 17**—Chamber Music Hall. Boston Symphony Orch. Charles Munch, cond. Mozart program.

Times (e)
HARTFORD, Conn.
Circ. 121,657

JUL 5 - 1960

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Circ. 12,847

JUL 2 1960

Record (m)
BOSTON, Mass.
Circ. 373,012

JUL 4 1960

Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 25,958

JUL 6 - 1960

SCHENECTADY, N.Y.
GAZETTE
D. 47,453

JUL 4 1960

Curtis String Quartet Set For Berkshire Festival

Charles Munch has invited the Curtis String Quartet to give the opening concert of the Berkshire Festival's chamber music series at Tanglewood, near Lenox, Mass., Wednesday at 8:30 p.m.

* * *

THE CURTIS Quartet will replace the Budapest Quartet which was announced previously but which has canceled its summer tour due to the illness of one of its members.

The program will include the Mozart "Quartet in D minor, K. 421"; the "Quartet number 2, opus 24" by the contemporary American composer, Vincent Persichetti; and Ravel's "Quartet in F major."

* * *

QUARTET MEMBERS are Jascha Broadsky and Mehli Mehta, violins; Max Aronoff, viola, and Orlando Cole, cellist.

Aronoff is director of Philadelphia's New School of Music and with Brodsky and Cole is a faculty member at the Curtis Institute of Music in Philadelphia.

Mehli Mehta, second violinist, was born in Bombay and came to this country to join the Curtis Quartet after several years as a member of Sir John Barbirolli's Halle Orchestra in Manchester, England.

His son, Zubin Mehta, an alumnus of the Berkshire Music Center at Tanglewood, will make his New York debut next week as conductor at the Lewisohn Stadium concerts in Manhattan.

Five additional chamber music programs will be given at Tanglewood on the five following Wednesday evenings.

* * *

CLAUDE FRANK, pianist, and the Bel Arte Trio will be heard on July 13. Claudio Arrau will give a Chopin Centenary recital on July 20 and the Beaux Arts Trio of New York is scheduled for July 27. Leon Fleischer will be heard in a program of sonatas for the piano on Aug. 3 and the series will close on Aug. 10 with a program by the Kroll Quartet.

Union (m)
SPRINGFIELD, Mass.
Circ. 81,815

JUL 4 1960

Regional Roundup

Curtis Quartet to Open Festival at Tanglewood

Replaces Budapest Group Wednesday; Boston Symphony Gives First Concert Friday

The Berkshire Music Festival at Tanglewood opens Wednesday night at 8.30 with a chamber music concert by the Curtis String Quartet. The Curtis Quartet will replace the Budapest Quartet which was announced for this season but which has canceled its summer tour due to the illness of one of its members. On Friday the Boston Symphony Orchestra gives the first of its 18 orchestral concerts in the Music Shed which make up the backbone of the festival, lasting through Aug. 14.

Features Scheduled

Each Wednesday night at 8.30 through Aug. 10 in the Theater-Concert Hall there will be chamber music, and a number of feature events are scheduled, including a Berkshire Music Center benefit gala evening on Aug. 4, and the Boston Pops at Tanglewood, Arthur Fiedler, conductor, on Aug. 11. Particulars are available from the festival office here.

True to Tanglewood tradition, the first three Shed concerts, July 8, 9 and 10, will be of Bach's music, and the second three, July 15, 16 and 17, of Mozart, all played by the Boston Symphony under Charles Munch. Of the remaining Shed concerts, Mr. Munch will conduct all but four, which will be led by Pierre Monteux.

Programs Listed

The programs for the concerts Wednesday, July 6, through Sunday, July 10, are as follows:

July 6, 8.30 p. m., Theater-Concert Hall, Curtis String Quartet.

MOZART: Quartet in D minor, K. 421
VINCENT PERSICHETTI: Quartet No. 2, Op. 24
RAVEL: Quartet in F major

July 8, 8.30 p. m., Music Shed, Boston Symphony, Munch.

ALL-BACH: Suite No. 1
Violin Concerto in E (William Kroll, soloist)
Piano Concerto in F minor (Seymour Lipkin, soloist)
Triple Concerto in A minor (Kroll, Lipkin and James Pappautsakis, flutist, soloists)

July 9, 8.30 p. m., Music Shed, Boston Symphony, Munch.

ALL-BACH:
Excerpts from "Musical Offering"
Piano Concerto in D minor (Lipkin)
Suite No. 4

July 10, 2.30 p. m., Music Shed, Boston Symphony, Munch.

ALL BACH: Suite No. 3
Brandenburg Concerto Nos. 6 and 2
Cantata: "Christ lag in Todesbanden" (Festival Chorus)

Rehearsals Open

Friends of the Berkshire Music Center are invited to the following activities: July 5, 8.30 p. m., Chamber Music Hall: Listeners Forum; July 7, 8.30, Music Shed: Music Center Orchestra; July 8, 3.15, Chamber Music Hall: Seminar in contemporary music; July 19, 10 a. m., Chamber Music Hall: BMC chamber music.

Saturday morning at 10 the Boston Symphony Orchestra rehearsals in the Music Shed are open to the public for a small fee which benefits the orchestra's pension fund.

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PHILADELPHIA, PA.
INQUIRER
D. 618,557 S. 1,033,048

JUL 3 1960

Curtis at Tanglewood

The Curtis String Quartet, recently returned from it successful Tamiment Music Festival in the Poconos, has been invited to give the opening concert of the Berkshire Music Festival in Tanglewood, Mass., on Wednesday evening. The program will include Quartets by Mozart, Persichetti and Ravel.

BOSTON, MASS.
GLOBE (MORNING)
D. 190,246 S. 416,486
JUL 3 1960

Berkshire Festival Begins

Charles Munch, who has been enjoying a Perisian holiday since the conclusion of the Boston Symphony tour in the Far East, will return to conduct the opening of the Berkshire Festival at Tanglewood.

MUNCH

The first three concerts, next Friday and Saturday at 8:30, and Sunday, July 10, at 2:30, will be devoted to Bach. The second weekend will be given to music by Mozart. These concerts will be transferred, this Summer, from the Theater to the larger Music Shed.

The first concert of the Festival Chamber Music Series will be in the Theater, Wednesday at 8:30, by the Curtis String Quartet. The Berkshire Music Center will begin its sessions today.

Programs of the week:

Wednesday at 8:30, Theater. The Curtis String Quartet. Mozart: Quartet in D minor (K. 421); Vincent Persichetti: Quartet No. 2, Op. 24; Ravel: Quartet in F major.

Friday at 8:30, Music Shed. Boston Symphony Orchestra, Charles Munch conducting. Bach: Suite No. 1; Piano Concerto in F minor, Seymour Lipkin soloist; Triple Concerto, James Pappoutsakis, flute; William Kroll, violin, Seymour Lipkin, piano, soloists.

Saturday at 8:30, Music Shed. Boston Symphony Orchestra, Charles Munch conducting. Bach: Excerpts from "The Musical Offering"; Excerpts from "The Art of the Fugue"; Piano Concerto in D minor, Seymour Lipkin soloist; Suite No. 4.

Sunday, July 10, at 2:30, Music Shed. Boston Symphony Orchestra, Charles Munch conducting. Bach: Suite No. 3; Brandenburg Concertos Nos. 6 and 2; Cantata: "Christ Lay in Bonds of Death," Berkshire Festival Chorus.

CUE
NEW YORK, N.Y.
SAT. 150,779
JUL 2 1960

CUE
NEW YORK, N.Y.
SAT. 150,779
JUL 9 1960

BALLET

EMPIRE STATE MUSIC FESTIVAL—Anthony Wayne Recreation Area of Harriman State Park, N.Y. July 14-20—New York City Ballet (See "Music" for details).

JACOB'S PILLOW DANCE FESTIVAL — Thru Aug. 27. Lee, Mass. LEe 745. International companies & soloists at this Berkshire Dance Congress. $3 & $3.50. Thurs.-Sat. eves. 9 p.m. Fri. Sat. Mat. 4 p.m. Thru July 9—Ballet Espanol Ximenez-Vargas. Tues.-Sat. eves., Fri. & Sat. mats. July 12-16—The Robert Joffrey Ballet with Maria Tallchief. Premiere of "Clarissa" chor. Thomas Andrew, "Pastorale" chor. Francisco Moncion, also another ballet. Mats. Fri. Sat.; Eves. Tues.-Sat.

MUSIC

BERKSHIRE FESTIVAL—Thru Aug. 14. Tanglewood, Lenox, Mass. LEnox 600. Chamber Music Concerts 6 Mon. eves. 8:30, $2.50 & $3. . . . Bach-Mozart Concerts in the Music Shed Fri. Sat. 8:30 p.m., Sun. 2:30, July 8-17, $4 & $5. . . . Boston Symphony Orch. in Music Shed, Fri. Sat. 8:30, Sun. 2:30, July 22-Aug. 14, $3-$6.50. Gen. adm. to grounds $2.50. By mail, enclose check and self-addressed envelope. Info. on accommodations: Berkshire Hills Conference, Pittsfield, Mass. Hillcrest 3-4431 or 3-4432. Thurs. July 7—In Shed. Berkshire Music Center Orchestra. . . . Fri. July 8—Chamber Music Hall. Boston Symphony Orch. Charles Munch, cond. Bach program. Sat. July 9—In Shed. Boston Symphony Orch. Charles Munch, cond. Bach program. . . . Sun. July 10—Boston Symphony Orch. Charles Munch, cond. Bach program. . . . Wed. July 13—Theatre Concert Hall. Chamber Music Concert. Claude Frank, pianist. Mozart, Beethoven program. . . . Thurs. July 14—In Shed. Berkshire Music Center Orch. . . . Fri. July 15—Chamber Music Hall. Boston Symphony Orch. Charles Munch, cond. Mozart program. . . . Sat. July 16—In Shed. Boston Symphony Orch. Charles Munch, cond. Mozart program. . . . Sun. July 17—Chamber Music Hall. Boston Symphony Orch. Charles Munch, cond. Mozart program.

Times (e)
HARTFORD, Conn.
Circ. 121,657
JUL 5 - 1960

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Circ. 12,847
JUL 2 1960

Record (m)
BOSTON, Mass.
Circ. 373,012
JUL 4 1960

Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 25,958
JUL 6 - 1960

SCHENECTADY, N.Y.
GAZETTE
D. 47,453
JUL 4 1960

Curtis String Quartet Set For Berkshire Festival

Charles Munch has invited the Curtis String Quartet to give the opening concert of the Berkshire Festival's chamber music series at Tanglewood, near Lenox, Mass., Wednesday at 8:30 p.m.

* * *

THE CURTIS Quartet will replace the Budapest Quartet which was announced previously, but which has canceled its summer tour due to the illness of one of its members.

The program will include the Mozart "Quartet in D minor, K. 421," the "Quartet number 2, opus 24" by the contemporary American composer Vincent Persichetti and Ravel's "Quartet in F major."

* * *

QUARTET MEMBERS are Jascha Brodsky and Mehli Mehta, violins; Max Aronoff, viola; and Orlando Cole, cellist.

Aronoff is director of Philadelphia's New School of Music and, with Brodsky and Cole, is a faculty member at the Curtis Institute of Music in Philadelphia.

Mehli Mehta, second violinist, was born in Bombay and came to this country to join the Curtis Quartet after several years as a member of Sir John Barbirolli's Halle Orchestra in Manchester, England.

His son, Zubin Mehta, an alumnus of the Berkshire Music Center at Tanglewood, will make his New York debut next week as conductor at the Lewisohn Stadium concerts in Manhattan.

Five additional chamber music programs will be given at Tanglewood on the five following Wednesday evenings.

* * *

CLAUDE FRANK, pianist, and the Bel Arte Trio will be heard on July 13. Claudio Arrau will give a Chopin Centenary recital on July 20 and the Beaux Arts Trio of New York is scheduled for July 27. Leon Fleischer will be heard in a program of sonatas for the piano on Aug. 3 and the series will close on Aug. 10 with a program by the Kroll Quartet.

Union (m)
SPRINGFIELD, Mass.
Circ. 81,815
JUL 4 1960

Regional Roundup

Curtis Quartet to Open Festival at Tanglewood

Replaces Budapest Group Wednesday; Boston Symphony Gives First Concert Friday

The Berkshire Music Festival at Tanglewood opens Wednesday night at 8.30 with a chamber music concert by the Curtis String Quartet. The Curtis Quartet will replace the Budapest Quartet, which was announced for this season but which has canceled its summer tour due to the illness of one of its members. On Friday the Boston Symphony Orchestra gives the first of its 18 orchestral concerts in the Music Shed which make up the backbone of the festival, lasting through Aug. 14.

Features Scheduled

Each Wednesday night at 8.30 through Aug. 10 in the Theater-Concert Hall there will be chamber music, and a number of feature events are scheduled, including a Berkshire Music Center benefit gala evening on Aug. 4, and the Boston Pops at Tanglewood, Arthur Fiedler, conductor, on Aug. 11. Particulars are available from the festival office, here.

True to Tanglewood tradition, the first three Shed concerts, July 8, 9 and 10, will be of Bach's music and the second three, July 15, 16 and 17, of Mozart, all played by the Boston Symphony under Charles Munch. Of the remaining Shed concerts, Mr. Munch will conduct all but four, which will be led by Pierre Monteux.

Programs Listed

The programs for the concerts Wednesday, July 6, through Sunday, July 10, are as follows:

July 6, 8.30 p.m., Theater-Concert Hall, Curtis String Quartet.

MOZART: Quartet in D minor
VINCENT PERSICHETTI: Quartet No. 2, Op. 24
RAVEL: Quartet in F major

July 8, 8.30 p.m., Music Shed, Boston Symphony, Munch.

ALL-BACH: Suite No. 1
Violin Concerto in E (William Kroll, soloist)
Piano Concerto in F minor (Seymour Lipkin, soloist)
Triple Concerto in A minor (Kroll, Lipkin and James Pappoutsakis, flutist, soloists)

July 9, 8.30 p.m., Music Shed, Boston Symphony, Munch.

ALL-BACH:
Excerpts from "Musical Offering"
Piano Concerto in D minor (Lipkin)
Suite No. 4

July 10, 2.30 p.m., Music Shed, Boston Symphony, Munch.

ALL-BACH: Suite No. 3
Brandenburg Concerto Nos. 6 and 2
Cantata: "Christ lag in Todesbanden" (Festival Chorus)

Rehearsals Open

Friends of the Berkshire Music Center are invited to the following activities: July 5, 8.30 p.m., Chamber Music Hall, Listeners Forum; July 7, [illegible] Music Shed: Music Center Orchestra; July 8, 3.15, Chamber Music Hall: Seminar in contemporary music; July 19, 10 a.m., Chamber Music Hall: BMC chamber music.

Saturday morning at 10 the Boston Symphony Orchestra rehearsals in the Music Shed are open to the public for a small fee which benefits the orchestra's pension fund.

PHILADELPHIA, PA.
INQUIRER
D. 618,557 S. 1,033,048
JUL 3 1960

Curtis at Tanglewood

The Curtis String Quartet, recently returned from it successful Tamiment Music Festival in the Poconos, has been invited to give the opening concert of the Berkshire Music Festival in Tanglewood, Mass., on Wednesday evening. The program will include Quartets by Mozart, Persichetti and Ravel.

48

Sunday Republican
SPRINGFIELD, Mass.
Circ. 112,664

JUL 3 1960

Munch Will Conduct Season's Opening Shed Concert Friday Night

Lipkin, Kroll and Pappoutsakis Soloists in Bach Program; the Curtis String Quartet at Tanglewood Theater Wednesday

This is the week when the 1960 Berkshire Music Festival gets under way at Tanglewood in Lenox. Back from a holiday in France has come Charles Munch, internationally famed music director of the Boston Symphony Orchestra, who is to conduct [illegible] of the festival's concerts. The Boston musicians have recently returned from an eight-week tour to Japan, the Philippines, New Zealand and Australia. On Friday night, in the Music Shed, Dr. Munch will conduct the orchestra in a program of Johann Sebastian Bach. Soloists will be pianist Seymour Lipkin, violinist William Kroll and flutist James Pappoutsakis.

Three Bach Concerts

The Friday night concert begins at 8.30. Mr. Lipkin will be the soloist in the Piano Concerto in F minor. Mr. Kroll will be heard in a performance of the Violin Concerto in E, and Mr. Pappoutsakis with Messrs. Lipkin and Kroll in a performance of Bach's Triple Concerto in A minor.

Mr. Lipkin will also be guest in the second all-Bach program on Saturday night, July 9, at 8.30. In addition to the Piano Concerto in D minor, the program will include Bach's Suite No. 4 plus excerpts from the "Musical Offering" and "The Art of the Fugue." The final all-Bach program will be given Sunday afternoon, July 10, at 2.30, when the Berkshire Music Center's Festival Chorus will join Doctor Munch and the Orchestra in a performance of the Cantata No. 4, "Christ lag in Todesbanden." The program also includes Suite No. 3 and the Brandenburg Concerti Nos. 6 and 2.

To accommodate the audiences for the all-Bach concerts these programs will be presented in the 6000-seat Music Shed, rather than in the smaller theater, under the new Talbot Memorial Canopy which was installed last summer. Those who prefer may listen to these concerts from the great lawn which adjoins the Shed.

The Curtis Quartet

Dr. Munch has invited the Curtis String Quartet to give the opening concert of the Berkshire Festival's Chamber Music Series on Wednesday night at 8.30. The Curtis Quartet will replace the Budapest Quartet which was announced for this season but which has cancelled its summer tour due to the illness of one of its members.

Mozart's Quartet in D minor, K. 421, will open the Curtis Quartet's program. Also scheduled is the Quartet No. 2, Op. 24, by the contemporary American composer, Vincent Persichetti, and Ravel's Quartet in F major.

Members of the Quartet are Jascha Brodsky, violin; Mehli Mehta, violin; Max Aronoff, viola, and cellist Orlando Cole. Mr. Aronoff is director of Philadelphia's New School of Music and, along with Messrs. Brodsky and Cole, a faculty member at the Curtis Institute of Music in Philadelphia. Second violinist Mehli Mehta was born in Bombay and came to the United States to join the Curtis Quartet after several years as a member of Sir John Barbirolli's Halle Orchestra in Manchester, England. His son, Zubin Mehta, an alumnus of the Berkshire Music Center, will [illegible] his New York debut next [illegible] as conductor [illegible] the Lewissohn Stadium con[illegible] in Manhattan.

Five additional chamber music programs will be given at Tanglewood on the next five Wednesday evenings. Pianist Claude Frank and the Bel Arte Trio will be heard on July 13. On July 20 Claudio [illegible] will give a Chopin Centennial Recital and the Beaux Arts Trio of New York [illegible] July [illegible] Leon [illegible] a pro[illegible] piano[illegible] and the series will c[illegible] with a progra[illegible] Quartet.

F[illegible] Center

Tickets [illegible] three all [illegible] orchestra [illegible] Orchestra's Open Rehearsal on Saturday morning (July 9, at 10) and for the Curtis String Quartet recital are on sale at Festival Ticket Office, Tanglewood, Lenox, Mass., (Lenox 600). Tickets and complete information for the remaining five weeks of the 1960 Berkshire Festival by the Boston Symphony Orchestra are also available at the Festival Office, Tanglewood.

The Berkshire Music Center, the summer school of music maintained by the Orchestra at Tanglewood in conjunction with the Festival, opens July 3. Friends of the Center are invited to four events. The first Listeners Forum, "The Composer as Listener," will be held Tuesday night, July 5, at 8.30. The Berkshire Music Center Orchestra will give a concert in the Music Shed on Thursday night, July 7, at 8.30. A Seminar in Contemporary Music will be held Friday afternoon, July 8, at 3.15. Members of the Center's Chamber Music Department will present a recital in the Chamber Music Hall on Sunday, July 10, at 10 a. m.

SCHOOL OF SACRED

Tanglewood Events

Wednesday, July 6, 8.30, Theater: The Curtis Quartet—Mozart, Quartet in D minor, K. 421; Vincent Persichetti, Quartet No. 2, Op. 24; Ravel, Quartet in F major.

Complete programs:

Friday, July 8, 8.30 p. m., Music Shed: Boston Symphony, Munch conducting—All-Bach: Suite No. 1; Violin Concerto in E (Kroll); Piano Concerto in F minor (Lipkin); Triple Concerto in A minor (Pappoutsakis, Kroll, Lipkin)

Saturday July 9, 8.30, Music Shed: Boston Symphony, Munch conducting—All-Bach: Excerpts from "Musical Offering"; Excerpts from "The Art of the Fugue"; Piano Concerto in D minor (Lipkin); Suite No. 4.

Sunday, July 10, 2.30, Music Shed: Boston Symphony, Munch conducting—All-Bach: Suite No. 3; Brandenburg Concerto Nos. 6 and 2; Cantata: "Christ lag in Todesbanden" (Festival Chorus)

Activities of the Berkshire Music Center to which friends of the Berkshire Music Center are invited:

Tuesday, July 5, 8.30 p. m., Chamber Music Hall: Listeners Forum.

Thursday, July 7, 8.30, Music Shed: Berkshire Music Center Orchestra.

Friday, July 8, 3.15, Chamber Music Hall: Seminar in Contemporary Music.

Sunday, July 10, 10 a. m., Chamber Music Hall: BMC Chamber Music.

Hellenic Chronicle
BOSTON, Mass.
Weekly Independent
Circ. 18,347

JUL 7 1960

HERE n' THERE: John A[illegible]**retelis** hospitalized at Sancta Maria Hospital, Cambridge for observation . . . **James Papoutsakis** of Boston Symphony Orchestra flutist, will be one of three soloists with the orchestra tomorrow night at Tanglewood in the Berkshires . . . Vacationing at [illegible]nebunk, Maine, are **Aristide, Grace** and **George Zographos** of Boston . . . **Rep. John Brademas** wants President Eisenhower to proclaim a senior citizens day, the fourth Sunday in September.

Herald (m)
BOSTON, Mass.
Circ. 175,076

JUL 4 1960

Curtis Quartet Replaces Budapest

The Curtis String Quartet will give the opening concert of the Berkshire Festival's Chamber Music Series at Tanglewood on Wednesday replacing the Budapest Quartet which cancelled its summer tour due to the illness of one of its members.

Mozart's Quartet in D minor, K. 421, will open the program. Also scheduled is the Quartet No. 2, Op. 24, by the contemporary American composer, Vincent Persichetti, and Ravel's Quartet in F major.

Union (m)
SPRINGFIELD, Mass.
Circ. 81,815

JUL 7 1960

Chamber Recitals Open At Tanglewood Theater

By WILLARD M. CLARK

LENOX—From the four points of the compass students and music lovers are converging on Tanglewood, site of the Berkshire Music Festival and the Berkshire Music Center.

Happy to Be Back

Members of the Boston Symphony Orchestra have traveled far since they left Tanglewood last August and the ones with whom we have spoken seem happy to be back. They have pitched their tents, rented their summer homes and seem already stimulated by what lies ahead.

The Berkshires offered us one of its finest days, clear, crisp and sparkling. The view of the Stockbridge Bowl was truly superb. Everything is in readiness. Last-minute work is being done on the lawns, the ancient boxwood hedges and all else which makes Tanglewood so attractive.

This year marks the 20th anniversary of the Berkshire Music Center, dream of Serge Koussevitzky its founder and long-time conductor of the Bos-

See CHAMBER RECITALS Page Ten

Seventh Symphony and numerous works of such visiting composers as Hindemith, Martinu, Milhaud, Chavez, Dallapicola and Toch. All have taught at the center.

The Curtis String Quartet opened proceeding Wednesday night playing the first of six chamber music recitals. These recitals bring to the theater a very special audience, musical, discerning and cultured. They come to listen, not to be seen or to relax.

The gentlemen from Philadelphia, where three are on the faculty of the Curtis Institute, have been together for several years and have become a sensitive and well balanced ensemble. They substituted for the Budapest String Quartet which has cancelled its summer recitals due to the illness of a member.

Violinist From India

It is interesting to note that the son of second violinist Mehli Mehta, who hails from Bombay, India, via the Halle Orchestra of Manchester, England, will soon make his New York debut conducting the Lewissohn Symphony Orchestra in the stadium in Manhattan. He is a Berkshire Center alumnus.

Other members of the quartet are Jascha Brodsky, first violin; Max Aronoff, viola, and cellist Orlando Cole.

There will be five more Wednesday night chamber music recitals. Claude Frank, pianist, a center alumnus, and the Bel Arte Trio will be heard July 13. On July 20, Claudio Arrau will play a Chopin recital, observing the Chopin centenary, and the Beaux Arts Trio of New York will play July 27. Leon Fleisher, a favorite pianist here, plays a sonata program Aug. 3 and the series closes Aug. 10 with a recital by the Kroll String Quartet.

The Curtis String Quartet chose to play the "String Quartet in D minor, K. 421" by Mozart, Vincent Persichetti's Second String Quartet and Ravel's "String Quartet in F major." The quartet might be said to have been on the spot for many people fully expected to hear the Budapest String Quartet originally scheduled. I for one, was very glad to hear in person a quartet which I knew through records.

Tone Purity Noted

During the recital the quartet played within a fairly small framework. Purity of tone and intonation, a fine sense of rhythms and a full realization of the various styles involved characterized the performances. The Mozart got off to rather a breathless start, but it was more a matter of nerves, we believe, than anything else. Within the small framework, one heard a performance of utmost elegance and restraint. The particular beauty of the first violin sound was echoed by the other instruments, so that the ensemble was one of true beauty.

Vincent Persichetti was born in Philadelphia and most of his studies have been made in this country with such artists as pianists Ogla Samaroff and Alberto Jonas, composers Paul Nordoff and Roy Harris and conducting with Fritz Reiner. He knows the medium in which he writes and appears to have, at first hearing, the gift of melody, which he is not ashamed to use even though it is more frequently diatonic than chromatic or atonal.

Much of the excitement in the quartet is engendered through its strong and emphatic rhythms. The players from Philadelphia gave the work a strong performance, at times quite as emphatic as the composer desired.

1370 Hear Performance

The program concluded with Ravel's exquisite quartet, a work of wonderous beauty and myriad colors. Here again the framework was small and the tone not as lush and colored as the Budapest Quartet, for example, but finely blended. The performance was rhythmically secure and it drew rounds of applause from an audience which numbered 1370 persons. Considering the coolness of the night, it was surprising to note at least a couple of hundred persons sitting outside [illegible].

The Bach-Mozart concerts commence Friday night. They will be held in the music shed and several people have told us they expect the shed to be filled, so if 6000 persons come out to hear a program of the works of Bach, it is the result of some 20 years of labor by members of the Boston Symphony Orchestra, Koussevitzky and Charles Munch.

ALBANY, N.Y.
KNICKERBOCKER NEWS
D. 66,739

JUL 5 1960

BACH CONCERTS—Pianist Seymour Lipkin will make three appearances with the Boston Symphony Orchestra when it begins its 1960 Tanglewood series with Bach concerts Friday, Saturday and Sunday.

Sunday Republican
SPRINGFIELD, Mass.
Circ. 112,664

JUL 3 1960

Munch Will Conduct Season's Opening Shed Concert Friday Night

Lipkin, Kroll and Pappoutsakis Soloists in Bach Program; the Curtis String Quartet at Tanglewood Theater Wednesday

This is the week when the 1960 Berkshire Music Festival gets under way at Tanglewood in Lenox. Back from a holiday in France has come Charles Munch, internationally famed music director of the Boston Symphony Orchestra, who is to conduct 24 of the festival's concerts. The Boston musicians have recently returned from an eight-week tour to Japan, the Philippines, New Zealand and Australia. On Friday night, in the Music Shed, Dr. Munch will conduct the orchestra in a program of Johann Sebastian Bach. Soloists will be pianist Seymour Lipkin, violinist William Kroll and flutist James Pappoutsakis.

Tanglewood Events

Wednesday, July 6, 8.30, Theater: The Curtis Quartet—Mozart, Quartet in D minor, K. 421 Vincent Persichetti, Quartet No. 2, Op. 24, Ravel, Quartet in F major.

Complete programs:

Friday, July 8, 8.30 p. m., Music Shed: Boston Symphony, Munch conducting—All-Bach: Suite No. 1; Violin Concerto in E (Kroll); Piano Concerto in F minor (Lipkin); Triple Concerto in A minor (Pappoutsakis, Kroll, Lipkin)

Saturday July 9, 8.30, Music Shed: Boston Symphony, Munch conducting—All-Bach: Excerpts from "Musical Offering"; Excerpts from "The Art of the Fugue"; Piano Concerto in D minor (Lipkin); Suite No. 4.

Sunday, July 10, 2.30, Music Shed: Boston Symphony, Munch conducting—All-Bach: Suite No. 3; Brandenburg Concerto Nos. 6 and 2; Cantata: "Christ lag in Todesbanden" (Festival Chorus)

Activities of the Berkshire Music Center to which friends of the Berkshire Music Center are invited:

Tuesday, July 5, 8.30 p. m., Chamber Music Hall: Listeners Forum.

Thursday, July 7, 8.30, Music Shed: Berkshire Music Center Orchestra.

Friday, July 8, 3.15, Chamber Music Hall: Seminar in Contemporary Music.

Sunday, July 10, 10 a. m., Chamber Music Hall: BMC Chamber Music.

Three Bach Concerts

The Friday night concert begins at 8.30. Mr. Lipkin will be the soloist in the Piano Concerto in F minor. Mr. Kroll will be heard in a performance of the Violin Concerto in E, and Mr. Pappoutsakis with Messrs. Lipkin and Kroll in a performance of Bach's Triple Concerto in A minor.

Mr. Lipkin will also be guest in the second all-Bach program on Saturday night, July 9, at 8.30. In addition to the Piano Concerto in D minor, the program will include Bach's Suite No. 4 plus excerpts from the "Musical Offering" and "The Art of the Fugue." The final all-Bach program will be given Sunday afternoon, July 10, at 2.30, when the Berkshire Music Center's Festival Chorus will join Doctor Munch and the Orchestra in a performance of the Cantata No. 4, "Christ lag in Todesbanden." The program also includes Suite No. 3 and the Brandenburg Concerti Nos. 6 and 2.

To accommodate the audiences for the all-Bach concerts these programs will be presented in the 6000-seat Music Shed, rather than in the smaller theater, under the new Talbot Memorial Canopy which was installed last summer. Those who prefer may listen to these concerts from the great lawn which adjoins the Shed.

The Curtis Quartet

Dr. Munch has invited the Curtis String Quartet to give the opening concert of the Berkshire Festival's Chamber Music Series on Wednesday night at 8.30. The Curtis Quartet will replace the Budapest Quartet which was announced for this season but which has cancelled its summer tour due to the illness of one of its members.

Mozart's Quartet in D minor, K. 421, will open the Curtis Quartet's program. Also scheduled is the Quartet No. 2, Op. 24, by the contemporary American composer, Vincent Persichetti, and Ravel's Quartet in F major.

Members of the Quartet are Jascha Brodsky, violin; Mehli Mehta, violin; Max Aronoff, viola, and cellist Orlando Cole. Mr. Aronoff is director of Philadelphia's New School of Music and, along with Messrs. Brodsky and Cole, a faculty member at the Curtis Institute of Music in Philadelphia. Second violinist Mehli Mehta was born in Bombay and came to the United States to join the Curtis Quartet after several years as a member of Sir John Barbirolli's Halle Orchestra in Manchester, England. His son, Zubin Mehta, an alumnus of the Berkshire Music Center, will make his New York debut next week as conductor of the Lewissohn Stadium concerts in Manhattan.

Five additional chamber music programs will be given at Tanglewood on the next five Wednesday evenings. Pianist Claude Frank and the Bel Arte Trio will be heard on July 13. On July 20 Claudio Arrau will give a Chopin Centennial Recital and the Beaux Arts Trio of New York [illegible] July [illegible] Leon [illegible] a program [illegible] piano [illegible] and the series will close [illegible] with a program [illegible] Quartet.

[illegible] Center

Tickets for the three all-Bach orchestral concerts, for the Orchestra's Open Rehearsal on Saturday morning (July 9, at 10) and for the Curtis String Quartet recital are on sale at Festival Ticket Office, Tanglewood, Lenox, Mass., (Lenox 600). Tickets and complete information for the remaining five weeks of the 1960 Berkshire Festival by the Boston Symphony Orchestra are also available at the Festival Office, Tanglewood.

The Berkshire Music Center, the summer school of music maintained by the Orchestra at Tanglewood in conjunction with the Festival, opens July 3. Friends of the Center are invited to four events. The first Listeners Forum, "The Composer as Listener," will be held Tuesday night, July 5, at 8.30. The Berkshire Music Center Orchestra will give a concert in the Music Shed on Thursday night, July 7, at 8.30. A Seminar in Contemporary Music will be held Friday afternoon, July 8, at 3.15. Members of the Center's Chamber Music Department will present a recital in the Chamber Music Hall on Sunday, July 10, at 10 a. m.

Hellenic Chronicle
BOSTON, Mass.
Weekly Independent
Circ. 18,347

JUL 7 1960

HERE n' THERE: John Agretelis hospitalized at Sancta Maria Hospital, Cambridge for observation . . . **James Papoutsakis** of Boston Symphony Orchestra flutist, will be one of three soloists with the orchestra tomorrow night at Tanglewood in the Berkshires . . . **Vacationing** at **Kennebunk**, Maine, are **Aristide, Grace** and **George Zographos** of Boston . . . **Rep. John Brademas** wants President Eisenhower to proclaim a senior citizens day, the fourth Sunday in September.

Herald (m)
BOSTON, Mass.
Circ. 175,076

JUL 4 1960

Curtis Quartet Replaces Budapest

The Curtis String Quartet will give the opening concert of the Berkshire Festival's Chamber Music Series at Tanglewood on Wednesday replacing the Budapest Quartet which cancelled its summer tour due to the illness of one of its members.

Mozart's Quartet in D minor, K. 421, will open the program. Also scheduled is the Quartet No. 2, Op. 24, by the contemporary American composer, Vincent Persichetti, and Ravel's Quartet in F major.

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day

TIERNEY— Tierney as M. Tierney neral at the James F. funeral home Saturday at solemn requiem high mass in St. rick's Chapel at 9. Burial will be in St. Jerome Cemetery.

WEST—In Dalton, the 5th, Hugh D. West, of Middlefield. Funeral from the Middlefield Congregational Church, Thursday at 2. Burial at Pine Grove Cemetery. Friends may call at the S. C. Haley funeral home, Huntington, Wednesday 7 to 9 p. m. through Thursday.

ZARANEK—In Indian Orchard, the 5th, Kazimierz Zaranek of 40 Falmouth St., Indian Orchard. Funeral Friday at 8.15 at the Orchard funeral home, followed by high mass of requiem in Immaculate Conception Church at 9. Burial in St. Aloysius Cemetery. Visiting hours tonight from 7 to 10, Thursday from 2 to 5 and 7 to 10.

ZYCH—In Hampden, the 5th, Mr. Wawrzyniec J. Zych of 91 Church St., Thompsonville, Conn., husband of Anna (Pluta) Zych. Funeral from the Leete funeral home, 126 Pearl St., Thompsonville, Thursday at 8.15 a. m. Solemn requiem high mass at St. Adalbert's Church at 9 a. m. Burial in St. Adalbert's Cemetery. Visiting hours Wednesday 2 to 5 and 7 to 10 p. m.

commit

The funeral of Dickinson of 35 East held Wednesday at the ran-Jones funeral home. Rev. Thomas F. Airey officiated. Burial was in Oak Grove Cemetery. Mr. Airey conducted the committal service at the grave.

* * *

The funeral of Edmond A. Vallee of 162 Lang St., victim of an automobile crash in West Springfield Saturday, was held Wednesday at the Liberty St. parlors of the T. P. Sampson Co., with a solemn requiem high mass in St. Mary's Church, East Springfield. Rev. Raymond J. Levay was the celebrant; Rev.

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age 13

Symphony Orchestra. More than 5000 students have taken advantage of its course in that time. Today 25 of its alumni, including Leonard Bernstein, Walter Hendl and Thor Johnson, now conduct orchestras in the United States and Canada and 83 others are associate or assistant conductors, concertmasters or first desk players in leading American orchestras.

Many First Performances

The festival, through the years has offered much notable first performances as that of "Peter Grimes" by Benjamin Britten; the first concert performance of Shostakovitch's Seventh Symphony and numerous works of such visiting composers as Hindemith, Martinu, Milhaud, Chavez, Dallapicola and Toch. All have taught at the center.

The Curtis String Quartet opened proceeding Wednesday night playing the first of six chamber music recitals. These recitals bring to the theater a very special audience, musical, discerning and cultured. They come to listen, not to be seen or to relax.

The gentlemen from Philadelphia, where three are on the faculty of the Curtis Institute, have been together for several years and have become a sensitive and well balanced ensemble. They substituted for the Budapest String Quartet which has cancelled its summer recitals due to the illness of a member.

Violinist From India

It is interesting to note that the son of second violinist Mehli Mehta, who hails from Bombay, India, via the Halle Orchestra of Manchester, England, will soon make his New York debut conducting the Lewissohn Symphony Orchestra in the stadium in Manhattan. He is a Berkshire Center alumnus.

Other members of the quartet are Jascha Brodsky, first violin; Max Aronoff, viola, and cellist Orlando Cole.

There will be five more Wednesday night chamber music recitals. Claude Frank, pianist, a center alumnus, and the Bel Arte Trio will be heard July 13. On July 20, Claudio Arrau will play a Chopin recital observing the Chopin centenary, and the Beaux Arts Trio of New York will play July 27. Leon Fleisher, a favorite pianist here, plays a sonata program Aug. 3 and the series closes Aug. 10 with a recital by the Kroll String Quartet.

The Curtis String Quartet chose to play the "String Quartet in D minor, K. 421" by Mozart, Vincent Persichetti's Second String Quartet and Ravel's "String Quartet in F major." The quartet might be said to have been on the spot for many people fully expected to hear the Budapest String Quartet originally scheduled. I for one, was very glad to hear in person a quartet which I knew through records.

Tone Purity Noted

During the recital the quartet played within a fairly small framework. Purity of tone and intonation, a fine sense of rhythms and a full realization of the various styles involved characterized the performances. The Mozart got off to rather a breathless start, but it was more a matter of nerves, we believe, than anything else. Within the small framework, one heard a performance of utmost elegance and restraint. The particular beauty of the first violin sound was echoed by the other instruments, so that the ensemble was one of true beauty.

Vincent Persichetti was born in Philadelphia and most of his studies have been made in this country with such artists as pianists Ogla Samaroff and Alberto Jonas, composers Paul Nordoff and Roy Harris and conducting with Fritz Reiner. He knows the medium in which he writes and appears to have, at first hearing, the gift of melody, which he is not ashamed to use even though it is more frequently diatonic than chromatic or atonal.

Much of the excitement in the quartet is engendered through its strong and emphatic rhythms. The players from Philadelphia gave the work a strong performance, at times quite as emphatic as the composer desired.

1370 Hear Performance

The program concluded with Ravel's exquisite quartet, a work of wonderous beauty and myriad colors. Here again the framework was small and the tone not as lush and colored as the Budapest Quartet, for example, but finely blended. The performance was rhythmically secure and it drew rounds of applause from an audience which numbered 1370 persons. Considering the coolness of the night, it was surprising to note at least a couple of hundred persons sitting outside the hall.

The Bach-Mozart concerts commence Friday night. They will be held in the music shed and several people have told us they expect the shed to be filled, so if 6000 persons come out to hear a program of the works of Bach, it is the result of some 20 years of labor by members of the Boston Symphony Orchestra, Koussevitzky and Charles Munch.

ALBANY, N.Y.
KNICKERBOCKER NEWS
D. 66,739

JUL 5 1960

BACH CONCERTS—Pianist Seymour Lipkin will make three appearances with the Boston Symphony Orchestra when it begins its 1960 Tanglewood series with Bach concerts Friday, Saturday and Sunday.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,071

JUL 7 1960

Music Review

Curtis String Quartet

By JAY C. ROSENFELD

TANGLEWOOD 1960 was officially launched last night when the Curtis String Quartet gave the first concert of the season's schedule. Making their first appearance in this vicinity, they pleased a large audience with a program that included the work of a young American who had not previously been heard on Tanglewood programs—Vincent Persichetti.

The members of the quartet are Jascha Brodsky and Mehli Mehta, violins, Max Aronoff, viola, and Orlando Cole, cello. Their opening quartet—the D minor Mozart (K 421) was played on an intimate and limited plane, and while we are accustomed to a more morose or even tragic mood in the first movement, we found the resigned and pathetic spirit they read into it very comforting.

* * *

PERSICHETTI'S second quartet, written in 1944 when he was not yet 30, permitted us to learn that the Curtis can play with vigor when necessary. The second movement was given an energetic utterance and revealed a degree of robust vitality that had not been apparent up to that time. The first movement starts with a canonic statement that observes all the elementary harmonic rules. In fact, there is scarcely any occasion when there is a pioneering sense employed, but it is written for the good registers of the instruments, and the artists of the quartet took advantage of the opportunities offered them. All of their instruments except that of the second violinist are contemporary American and the tone quality was a tribute both to the skill of the luthier, Moenig of Philadelphia, as well as to the proficiency of the performers.

Persichetti writes a sort of improvisational prelude to the final movement in which the violins enjoy a lark of exhibitionism from which they proceed to a gay, brisk dance-like rhythm. The closing cadences of all his movements are the only evidences of nonconformity so far as the structure of the music is concerned.

AFTER INTERMISSION came Ravel's quartet, and, as were the preceding two, again the work of a man [illegible] in his late 20s. After 58 years this still seems [illegible] than Persichetti which postdated it by some 42 years. Again the Curtis approach was distant and impartial as had been the Mozart, but it pleased and satisfied us in its own [illegible] way. They played it with the detachment of a Melisande who was a Debussy product of the same year. This method of cool impressionistic indifference, in contrast to a fervent generation, has its merits and makes for agreeable listening.

The intricacies of the writing were lucidly exposed. Whenever there was a choice of tempo or any deviation from tradition, it was on the more leisurely side and in this we heartily concur. Speed for its own sake or for the performer's sake without regard for the nature of the music is too often utilized. We cannot agree when the character of the music is allowed to become complacent, as the Mozart may have given us a wisp of suspicion, but when it is the considered verdict of able and experienced artists it is a highly valid procedure. The Curtis deserve our thanks for letting us see and hear how well music can be executed with mature deliberation.

Union (m)
SPRINGFIELD, Mass.
Circ. 81,815

JUL 8 1960

Reaction Favorable To Concerts' Shift

The festival ticket office at Tanglewood reports favorable public reaction to Charles Munch's decision to move the site of the Boston Symphony Orchestra's Bach-Mozart concerts from the 1200-seat theater to the Music Shed, where 6000 can be accommodated under cover.

Only 3000 seats in the Music Shed are available on a reserved basis for these concerts. The remaining 3000 are available to those who purchase tickets for general admission to the Tanglewood grounds. To give visual and acoustical intimacy to the programs, a new small stage enclosure has been constructed and will be used for the first time at the orchestra's first Bach program tonight at 8:30.

Munch will conduct two additional all-Bach concerts on Saturday night at 8:30 and Sunday afternoon at 2:30. The concerts July 15, 16 and 17 will be devoted to the music of Mozart.

* * *

ALBANY, N.Y.
TIMES-UNION
D. 67,629 S. 118,093

JUL 8 1960

DEBUT TOMORROW:

Bach-Mozart Opens Tanglewood Season

Seymour Lipkin

Charles Munch, musical director of the Boston Symphony Orchestra and the Berkshire Musical Festival at Tanglewood, will formally open the series of Bach-Mozart concerts in the Big Shed tonight at 8:30.

This week-end series, which will include tomorrow night and Sunday afternoon, at 2:30 o'clock, will feature an all-Bach program.

Tonight, the program will include: Suite, No. 1; Violin Concerto, William Kroll, soloist; Piano Concerto, Semour Lipkin, soloist, and the Triple Concerto, with James Pappoutsakis, flutist.

Saturday night, the orchestra will feature "Musical Offerings and the Art of the Fugue," the D minor piano concerto with Seymour Lipkin soloist and Suite No. 4.

Sunday afternoon, at 2:30 P. M. the program will include Suite No. 3; Brandenburg Concerts Nos. 2 and 6 and the sacred cantata, "Christ—lag in Todesbanden" with Festival Chorus.

To accommodate the large audiences for the Festival concerts, all Friday evening, Saturday evening and Sunday afternoon programs this year will be presented in the 6,000-seat Music Shed, under the new Talbot Memorial canopy which was installed last Summer. Those who prefer to listen to the concerts outside, may do so by the purchase of an admission ticket which entitles the holder to occupy the great lawn which adjoins the shed.

Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 25,958

JUL 8 1960

Switch Concert Site To Shed At Tanglewood

The site of the Boston Symphony Orchestra's Bach-Mozart concerts is being moved from the 1200-seat theater to the Music Shed which seats 6,000 at Tanglewood.

Three thousand of the Music Shed seats will be reserved and the other 3,000 are available to those who purchase tickets for general admission.

Favorable ticket office reaction to Charles Munch's decision has been reported. The first Bach program will be held tonight at 8:30 and two additional all-Bach concerts will be performed Saturday night at 8:30 and Sunday afternoon at 2:30.

NEW YORK, N.Y.
WORLD-TELEGRAM & SUN
D. 453,331 SAT. 174,917

JUL 7 1960

DALLAS, TEXAS
TIMES-HERALD
D. 185,107 S. 195,963

JUL 7 1960

Evening Union Leader
MANCHESTER, N. H.
Circ. A.M. & P.M.
46,510

JUL 7 1960

Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 25,958

JUL 7 1960

Gazette (e)
HAVERHILL, Mass.
Circ. 12,961

JUL 7 1960

Journal (e)
HAVERHILL, Mass.
Circ. 10,547

JUL 7 1960

Standard-Times (e)
NEW BEDFORD, Mass.
Circ. 62,208

JUL 7 1960

American (e)
WATERBURY, Conn.
Circ. 40,278

JUL 7 1960

Tanglewood Season Opens With Quartet

LENOX, MASS. (UPI)— The Boston Symphony Orchestra opened its 1960 Berkshire Festival at Tanglewood Theater last night with a concert by the Curtis String Quartet.

The program was well received by an audience of 1,370 which included such notables as Madame Golda Meir, Israeli foreign minister and Mrs. Serge Koussevitzky, widow of the orchestra's former conductor.

The recital consisted of Mozart's String Quartet in D Minor, 421, the F Major Quartet by Maurice Ravel and the String Quartet No. 2 by Philadelphia Composer Vincent Persichetti.

The Curtis Quartet's concert was given in place of a recital scheduled for the Budapest String Quartet cancelled when one of its members became ill.

Members of the quartet who played last night include Jascha Brodsky, first violin, Mehli Mehta, second violin, Max Aronoff, viola, and cellist Orlando Cole.

Five more chamber music programs will be given at Tanglewood on the next five Wednesday evenings.

Pianist Claude Frank and the Bel Arte Trio will be heard July 13, Claudio Arrau will give a Chopin centenary recital July 20, the Beaux Arts Trio of New York is scheduled for July 27; Leon Fleisher will be heard in a program of sonatas for the piano on Aug. 3 and the series closes Aug. 10 with a program by the Kroll Quartet.

The festival which closes Aug. 14 will also include 18 concerts by the Boston Sympathy Orchestra conducted by Charles Munch, Pierre Monteux and Aaron Copland and 24 guest soloists.

Sunday Republican
SPRINGFIELD, Mass.
Circ. 112,664

JUL 10 1960

Final All-Bach Program Listed for This Afternoon In Shed at Tanglewood

Charles Munch and Boston Symphony Will Be Joined by Festival Chorus; All-Mozart Concerts to Begin Friday Night

In the Music Shed at Tanglewood in Lenox this afternoon, Charles Munch will conduct the Boston Symphony Orchestra in the final all-Bach program which will begin at 2.30. The Berkshire Music Center's Festival Chorus will join Dr. Munch and the orchestra in a performance of the Cantata No. 4, "Christ lag in Todesbanden." This afternoon's program will also include Suite No. 3 and the Brandenberg Concerti Nos. 6 and 2

Tanglewood Events

Today at 2.30. Music Shed: [illegible] Symphony, Munch conducting — All-Bach; Suite No. 3; Brandenburg Concerto Nos. 6 and 2; Cantata: "Christ lag in Todesbanden" (Festival Chorus).

Wednesday, July 13, 8.30, Theater: Claude Frank and Bel Arte Trio; Beethoven String Trio in D major, Op. 9, No. 2; Beethoven Piano Sonata in C minor, No. 32, Op. 111; Mozart Piano Quartet in G minor, K. 478.

Friday, July 15, 8.30, Music Shed: Boston Symphony, Munch conducting; All-Mozart: Serenade No. 6 (Serenata Notturna), in D major, K. 239; Sinfonia Concertante for Oboe, Clarinet, Horn and Bassoon, K. 297b (Gomberg, Cioffi, Stagliano, Walt); Divertimento in D major, for Strings, K. 136; Symphony No. 41, in C major, "Jupiter," K. 551.

Saturday, July 16, 8.30, Music Shed: Boston Symphony, Munch conducting; All-Mozart: Eine kleine Nachtmusik, K. 525; Piano Concerto No. 24, in C minor, K. 491 (Frank); Litaniae de venerabili altaris sacramento, K. 243; (Kalil, Parker, McCollum, Sliker, Festival Chorus; Hugh Ross conducting).

Sunday, July 17, 2.30, Music Shed: Boston Symphony, Munch conducting; All-Mozart: Symphony No. 38, in D major, "Prague," K. 504; Violin Concerto No. 4, in D major, K. 218 (Silverstein); Symphony No. 39, in E flat major, K. 543.

Events of the week to which friends of the Berkshire Music Center are invited:

Thursday, July 14, 8.30, Music Shed: Berkshire Music Center Orchestra;

Friday, July 15, 3.15, Chamber Music Hall: Seminar in Contemporary Music;

Sunday, July [illegible] Chamber Music Hall: BMC [illegible]

Sunday, July 17, 8.30 [illegible] Chamber Music Hall, [illegible]

In the Tanglewood Music Hall at 10 this morning the members of the Berkshire Festival's Center Music Department presents a recital. All-Mozart programs will be heard in the Shed on Friday and Saturday nights and next Sunday afternoon.

Mozart Program Soloists

Dr. Munch has invited four of his first-desk players, clarinetist Gino Cioffi, Ralph Gomberg, oboe, James Stagliano, horn,

CLAUDE FRANK

and Sherman Walt, bassoon, to be soloists at Friday's concert in the Sinfonia Concertante for Oboe, Clarinet, Horn and Bassoon, K. 279b. The program will also include Mozart's Serenade No. 6 (Serenata Notturna) in D major, K. 239, the Divertimento in D major, for Strings, K. 136, and the Symphony No. 41, "Jupiter."

Pianist Saturday

Pianist Claude Frank will be guest at next Saturday night's concert in a performance of Mozart's Piano Concerto No. 24 in C minor, K. 491. The program will open with "Eine kleine Nachtmusik" and will close with the orchestra's first performance of Mozart's "Litaniae de venerabili altaris sacramento." Hugh Ross, head of the Berkshire Music Center's Choral Department, will conduct the Litany. His guests will be soprano Margaret Kalil, contralto Louise Parker, tenor John McCollum, bass Peter Sliker and the Festival Chorus.

Sunday's (July 17, 2.30) all-Mozart program will include his symphonies Nos. 38 and 39 plus Joseph Silverstein, Boston Symphony Orchestra violinist, as soloist in Mozart's Concerto No. 4, in D major, K. 218. Mr. Silverstein was the only American, of the seven American entrants among the first 10 winners in the Queen Elizabeth of Belgium International Music Competition at Brussels in May, 1959. The competition, which drew 37 contestants from 18 nations, awarded him third prize.

The orchestra's first violist Joseph de Pasquale, first cellist Samuel Mayes and violinist Ruth Posselt, Berkshire Music Center faculty member will join pianist Claude Frank in the second concert of the Chamber Music Series in the Tanglewood Theater Wednesday (July 13, 8.30). Performing as the Bel Arte Trio, Miss Posselt and Messrs. de Pasquale and Mayes will open the program with Beethoven's String Trio in D major, Op. 9, No. 2. Mr. Frank will be heard in Beethoven's Piano Sonata in C minor, Op. 111, and he will be joined by the Trio in a performance of Mozart's Piano Quartet in G minor, K. 478.

The orchestra's rehearsal in the Music Shed on Saturday (July 16) at 10 a. m. will be opened to the public. The proceeds from this rehearsal will benefit the Orchestra's Pension Fund.

Friends of the Berkshire Music Center, those whose interest in the school is reflected by their contribution toward its support, are invited to four events at Tanglewood this week. The Berkshire Music Center Orchestra will perform in the Shed on Thursday (July 14, 8.30). Members of the school's Composition Department will conduct a seminar in contemporary music in the Chamber Music Hall at 3.15 Friday (July 15), and they will participate in a composer's forum in the Chamber Music Hall Sunday (July 17) at 8.30. On next Sunday morning at 10 (July 17) a concert of chamber music will be performed by members of that department.

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While addressing the students at the Berkshire Music Center's opening exercises last Sunday, Aaron Copland reminisced about his 20 years at Tanglewood. Stories were told of Benjamin Britten nervously pacing the wings while the world-premiere of his "Peter Grimes" was being given by the students of the days on campus with Hindemith, Martinu, Milhaud, et al, and when Leonard Bernstein nervously approached the orchestra of fellow-students to conduct the Rimsky-Korsakov "Sheherazade," the main professonal reaction to which was that the young conductor knew his way with the baton but needed to concentrate on keeping his legs together while on the podium.

* * *

Twenty years ago, a scant few weeks before the Berkshire Music Center was to open for its first session Serge Koussevitzky commissioned Randall Thompson to compose his now-famous choral work "Alleluia" for the new school. G. Wallace Woodworth conducted the first students in the world-premiere of the work at Tanglewood. Twenty years later—on July 3, 1960—Prof. G. Wallace Woodworth of Harvard University returned to the Tanglewood faculty and at the opening exercises, at the invitation of choral director Hugh Ross, once more conducted the new students in Thompson's "Alleluia."

Capital of Honduras is Tegucigalpa, with a population of 30,000.

Under Tanglewood Pines

Visitors to the Berkshire Music Festival in Lenox enjoy lunch under Hawthorne pines which line one of the many walks at Tanglewood. The final All-Bach program takes place in the Music Shed this afternoon, beginning at 2.30. All-Mozart programs will be heard there Friday, Saturday nights and next Sunday afternoon.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,071

JUL 9 - 1960

ach Concerts End Tomorrow n Tanglewood Music Shed

ANGLEWOOD — The first half the Bach-Mozart series of con- ts by the Boston Symphony chestra will conclude tomorrow ernoon at 2:30 in the Music ed when the Festival chorus will heard for the first time this ason.

Tonight's Bach concert in the ned at 8:30 will feature pianist eymour Lipkin, who will be heard ith the BSO in a performance of ach's Piano Concerto in D minor vith Dr. Charles Munch conducting. Last night 3,290 persons attended the concert in the Shed.

Seymour Lipkin
Soloist Tonight

Next weekend three all-Mozart concerts will be given by the Boston Symphony with Dr. Munch conducting. He has invited four of his first-desk players, Gino Cioffi, clarinetist; Ralph Gomberg, oboe; James Stagliano, horn and Sherman Walt, bassoon, to be soloists at Friday's concert in the Sinfonia Concertante. The program also will include Mozart's Serenade No. 6 (Sernata Butturna) in D major, the Divertimento in D major for strings and the Symphony No. 41, "Jupiter."

Frank Soloist Next Week

Pianist Claude Frank will be guest at the Saturday evening (July 6) concert in a performance of Mozart's Piano Concerto No. 24 in minor, K. 491. The program will pen with "Eine Kleine Nachtmusik" and will close with the orhestra's first performance of Moart's "Litaniae de venerabili alaris sacramento." Hugh Ross, head f the Berkshire Music Center's horal department, will conduct the itany. His guests will be soprano largaret Kalil, contralto Louise arker, tenor John McCollum, bass eter Sliker and the Festival horus.

Sunday's (July 17) all-Mozart rogram will include his Symphones Nos. 38 and 39 plus Joseph Silerstein, Boston Symphony Orchesra violinist, as soloist in Mozart's Concerto No. 4, in D major. Mr. Silverstein was the only American of the seven American entrants, among the first 10 winners in the Queen Elizabeth of Belgium International Music Competition at Brussels in May 1959. The competition, which drew 37 contestants from 18 nations, awarded him third prize.

Wednesday's Program

The orchestra's first violist Joseph de Pasquale, first cellist Samuel Mayes and violinist Ruth Posselt, Berkshire Music Center faculty member, will join pianist Claude Frank in the second concert of the chamber music series in the Tanglewood Theater Wednesday evening (July 13). Performing as the Bel Arte Trio, Miss Posselt and Messrs. de Pasquale and Mayes will open the program with Beethoven's String Trio in D major, Op. 9, No. 2. Mr. Frank will be heard in Beethoven's Piano Sonata in C minor, Op. 111, and he will be joined by the trio in a performance of Mozart's Piano Quartet in G minor.

The orchestra rehearsal in the Music Shed on Saturday (July 16) at 10 a.m. will be opened to the public. The proceeds from this rehearsal will benefit the orchestra's pension fund.

Friends of the Berkshire Music Center are invited to four events at Tanglewood next week. The Berkshire Music Center Orchestra will perform in the Shed on Thursday at 8:30. Members of the school's composition department will conduct a seminar in contemporary music in the chamber music hall at 3:15 Friday (July 15) and they will participate in a composer's forum in the Chamber Music Hall Sunday (July 17) at 8:30. On Sunday morning at 10 (July 17) a concert of chamber music will be performed by members of that department.

Chamber Music Concert Sunday At Tanglewood

TANGLEWOOD — Three works will be performed at the opening chamber music concert at 10 a.m. tomorrow. These concerts, given under the auspices of the Friends of the Berkshire Music Center, will be held in the Chamber Music Hall as they have been for many years. The students performing in these weekly concerts are members of the department of instrumental music of the Berkshire Music Center.

Mr. William Kroll, co-head of the chamber music group, has trained the group of string players who will perform the initial chamber piece of the season, Haydn's Quartet Op. 33 No. 2

Louis Speyer of the Boston Symphony Orchestra has directed a group of five wind players, who will perform the Hindemith Quintet.

The final work of the morning will be the Schumann Quintet which has been prepared under the direction of Alfred Zighera, also of the BSO.

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on TV earlier this year [illegible]

SEYMOUR LIPKIN, who will make three appearances with the Boston Symphony Orchestra in the Back week of the Berkshire Festival on Friday and Saturday.

Traveler (e)
BOSTON, Mass.
Circ. 178,037

JUL 7 1960

Where To Go—What To Do

Friday, July 8

Music and flowers are on the agenda for Bostonians motoring to Lenox Friday.

Charles Munch will conduct the Boston Symphony Orchestra in the first orchestral concert of the six-week BERKSHIRE FESTIVAL at Tanglewood at 8:30 p. m.

Hampshire Gazette (e)
NORTHAMPTON,
Mass.
Circ. 12,847

JUL 5 - 1960

Musical Notes At Tanglewood

Three distinguished participants in Berkshire Music Center activities missed the school's opening exercises Sunday at Tanglewood; Charles Munch was in the air somewhere between Paris and New York, William Kroll was enroute by air from Potsdam and Eleazar de Carvalho's plane from Rio de Janeiro was delayed along the way by mechanical trouble.

Aaron Copland, chairman of the Faculty at the Berkshire Music Center and guest conductor on the Boston Symphony Orchestra's just completed tour of the Far East, has been on the go this Spring. From New York to Moscow to London to Tokyo where he joined the Orchestra in May; then with the Orchestra to the Philippines, Australia and home again by way of London where he says he had to stop to finish a book and pick up an overcoat.

Each summer the Baldwin Piano Company generously provides Tanglewood with seventy pianos and two electronic organs. One would think this an abundance of riches. Not so however. One day last summer a call came from nearby Lenox that a piano, "to be delivered down the road on the left," was enroute. In a few minutes a battererd pick-up truck with a miserable upright on board appeared. Examination proved it to be incorrect delivery: the piano was intended for the town dump. And this week a call came from a bewildered attendant at the main gate to report a huge truck wanted to deliver two Steinway concert grands. Confusion reigned, but since three Steinways are expected to be used at various times during the 1960 Festival the truck was unloaded. The next day a frantic call was received from nearby Music Barn with the query: have you our Steinway. It seems Louis Armstrong was to perform the next night at Music Barn and no piano had arrived. Tanglewood pleaded half quilty, gave up one piano, retained one and is still on careful look for the next two Steinways.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,071

JUL 11 1960

Tourist Trade Report

Hotels, Motels Do Well; Private Room Rentals Off

If Tanglewood attendance is a good barometer of Berkshire County's tourist business, most commercial establishments did slightly better at the cash register this past weekend than they did during the same period a year ago. However, private room rentals are reported off considerably in the Lenox area.

The first weekend of the six-week 1960 Berkshire Festival season at Tanglewood drew 11,949 persons to the Music Shed for the all-Bach programs presented by Conductor Charles Munch and the Boston Symphony Orchestra. This is 900 more than the attendance for the first weekend in 1959.

Friday night's Tanglewood attendance was 3,290; Saturday, 4,641, and yesterday afternoon, 4,018. The first open rehearsal of the BSO Saturday morning attracted 2,334.

Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,026

JUL 7 1960

Berkshire Festival Orchestra Series To Open Tomorrow

The Boston Symphony Orchestra with Charles Munch conducting, will open the orchestral programs of the 1960 Berkshire Music Festival in the music shed at Tanglewood, Lenox, tomorrow evening when it will present the first of three all-Bach programs arranged for the first weekend series of the season.

Three Soloists

William Kroll, violinist; Seymour Lipkin, pianist, and James Pappoutsakis, flutist, will be the soloists at tomorrow evening's concert which opens at 8:30.

It will include the Suite No. 1, Violin Concerto in E with Mr. Kroll as soloist, Piano Concerto in F Minor with Mr. Lipkin as soloist and Triple Concerto in A Minor with Mr. Pappoutsakis, Mr. Kroll and Mr. Lipkin as soloists.

The Saturday evening program of Bach works will include excerpts from "Musical Offering," excerpts from "The Art of the Fugue," the Piano Concerto in D Minor with Mr. Lipkin as soloist, and Suite No. 4. This program also will be given at 8:30.

Sunday Afternoon

Sunday afternoon at 2:30, the orchestra, under Dr. Munch's direction, will present the Bach Suite No. 3, Brandenburg Concertos Nos. 6 and 2, and, with the Berkshire Festival Chorus assisting, the Cantata "Christ lag in Todesbanden."

The 1960 festival opened last evening when the Curtis String Quartet gave the first of a series of six Wednesday night chamber music programs in the theater-concert hall.

The attendance was announced as 1,370, and despite the chill night air, some 200 persons heard the program from the lawn outside the hall.

Students Play Tonight

This evening at 8:30 in the Tanglewood shed, the Berkshire Music Center student orchestra will give its first concert of the term. It will be conducted by Eleazar de Carvalho, head of the school's Department of Instrumental Music. The concert, to which the Friends of the Berkshire Music Center have been invited, will include: Beethoven's "Egmont" Overture; Mendelssohn's "Italian Symphony, Debussy's "Prelude to the Afternoon of a Faun;" and Rimsky-Korsakov's "Russian Easter Overture."

Friends of the Berkshire Music Center also have been invited to attend a discussion of the program, which will be held in the Chamber Music Hall from 7:30 p. m. to 8 this evening. At this time members of the Tanglewood staff and a student from the Department of Instrumental Music will discuss the additional activities available to Friends at Tanglewood as well as make informal remarks concerning the music to be played at the 8:30 orchestra program.

Contributors to the maintenance and operation of the Music Center are enrolled automatically in the organization of Friends.

SCHENECTADY, N.Y.
UNION-STAR
D. 35,771

JUL 9 1960

Bach Program To End First Festival Week

LENOX, Mass., July 9—The Boston Symphony Orchestra, which will end the first week of the Berkshire Festival at Tanglewood tomorrow with an all-Bach program at 2:30 p.m., will present three all-Mozart concerts next week.

The second concert of the festival's chamber music series will be given Wednesday at 8:30 p.m. by Claude Frank, pianist, and the Bel Arte Trio. Frank will play Beethoven's "Piano Sonato in C Minor, No. 32, Op. 111." The trio will be heard in Beethoven's "String Trio in D Major, Op. 9, No. 2" and Frank and the trio will play Mozart's "Piano Quartet in G Minor, K 478."

The first of the all-Mozart programs on Friday will include "Serenade No. 6 (Serenata Notturna) in D Major, K 239," 'Sinfonia Concertante for Oboe, Clarinet and Bassoon, K 297-B," "Divertimento in D Major for Strings, K 136" and "Symphony No. 41 in C Major (Jupiter), K 551."

The second concert Saturday, July 16 at 8:30 p.m., will include "Eine Kleine Nachtmusik, K 525," "Piano Concerto No. 24 in C Minor, K 491" with Frank as soloist and "Litaniae de venerabili altaris sacramento, K 243."

The program for the third of the Mozart programs Sunday, July 17, at 2:30 p.m. will consist of "Symphony No. 38 in D Major (Prague), K 504," "Violin Concerto No. 4 in D Major, K 218" with Joseph Silverstein as soloist and "Symphony No. 39 in E Flat Major, K 543."

The Boston Symphony Orchestra's rehearsal Saturday, July 16, at 10 a.m. will be open to the public with proceeds benefitting the orchestra's pension fund.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,071

JUL 7 1960

Whitestone

CELEBRITIES attending the opening concert at Tanglewood last night included Sam Levenson, TV comedian, and Mrs. Golda Meir, foreign minister of Israel. A crowd of 1,370 turned out for the Curtis String Quartet's performance, marking the opening of the 1960 Berkshire Festival season.

NEW YORK, N.Y.
DAILY NEWS
D. 2,026,850 S. 3,332,879

JUL 10 1960

At Tanglewood

The Boston Symphony Orchestra, led by Charles Munch, will open at the Berkshire Festival Friday night in the 6,000-seat Music Shed at Tanglewood. All three concerts of the inaugural weekend will be given over to the music of Johann Sebastian Bach. Soloists Friday evening will be violinist William Kroll, pianist Seymour Lipkin and flutist James Pappoutsakis.

Record (m)
BOSTON, Mass.
Circ. 373,012

JUL 4 1960

SMART SET By ROSE WALSH

Sale to Benefit Missions

There are some mighty fine cooks among the Friends of Bisho Fulton Sheen who annually sponsor a July sale at the North Scituat home of Mrs. Vincent P. Roberts for the benefit of his World Missions. Choice family recipes go into the home-cooked breads, pastries and other goodies that the South Shore summer colony enjoy buying and eating.

Saturday is the day and the hours are from 10 a. m. to 5 p. m. In addition to the food there will be a distinctive array of Christmas cards (imported and domestic); unusual birthday, shower, anniversary and baby gifts and various miscellaneous items.

Helping Mrs. Roberts are Mrs. Dean Boylan, Mrs. Charles Dickerman, Mrs. John J. McCarthy, Miss Martha Logan, Mrs. William Greene, Mrs. John J. Burke, Mrs. Raymond O'Shea, and Mrs. Fred Eberman.

★ ★ ★

LAST WEEK WE wrote a a little story about the Mad Hatter's Tea Party in Wellesley and we mentioned that the White Rabbit was to meet the guests at an appointed place and take them to the scene of the festivities. I think he must be a relative of Harvey's famous rabbit because on Friday I received this telegram.

"I shall commend you to the Queen of Hearts and recommend that you be properly honored with an order and decorations for your wondrous works. As soon as I have the March Hare safely locked up, I'll hop in and thank you in person. White Rabbit."

★ ★ ★

HONORS ARE even with Miss Gail Frances Packard and her fiance, Reginald Burton Reed, both of Auburndale, whose engagement was announced by her parents, Lasell Junior College president and Mrs. Richard N. Packard at a party at their home.

Both young people were graduated with honors from Newton Junior College and both are students at Otterbein College in Westerville, O. The future bridegroom is on the dean's list and president of the Student Education Ass'n. He is the son of Mr. and Mrs. R. Curtis Reed of Auburndale. The wedding is planned for June 1961.

WATCHING for the finish of the Bay State Cruise to Bermuda in Hamilton Harbor are the Goodwins of Marion aboard the yacht Derby. Left to right, Marion and Phyllis Goodwin, Mrs. E. Leslie Goodwin, Goodwin and Pamela.

WISH WE COULD get up to Williamstown on Wednesday to take advantage of three invitations we have received from there in connection with the special opening performance of "The Skin of Our Teeth" at the Williamstown Summer Theater, starring Mildred Dunnock and E. G. Marshall.

The trustees of the Theater Foundation sent an invitation. The trustees of the Sterling and Francine Clark Art Institute invited us to a viewing of the current Toulouse-Lautrec exhibit and the new showing of Dutch and Flemish Masters at the Art Institute from 3 to 5 o'clock. And John Treadway, Innkeeper at the Williams Inn, requested the "pleasure of our company" at the Sixth Anniversary Champagne Reception in honor of the cast of "The Skin of Our Teeth."

★ ★ ★

CHARLES MUNCH, noted conductor of the Boston Symphony Orchestra, is always prepared for any emergency in his concert planning. Th latest one was the cancellatio of the Budapest Quartet' sum mer tour because of the illne of one of its members. The were to give the opening co cert of the Berkshire Festiva Chamber Music Series Tanglewood on Wednesday.

Dr. Munch invited the Cur String Quartet for the openi event. Jascha Brodsky, viol and Orlando Cole, cellist a faculty members at the Curt Institute of Music in Philade phia. Max Aronoff, viola, is di rector of Philadelphia's New School of Music and is also faculty member at the Curtis Institute. Second violini Mehli Mehta, born in Bombay came to the United States several years as a member o Sir Barbirolli's Halle Orchestra in Manchester, England.

For their opening number the Quartet will play Mozart' Quartet in D minor. Also o the program are Quartet No. Op. 24 by contemporary com poser, Vincent Persichetti an Ravel's Quartet in F major.

~~Times~~ 7/3/60

Gus Manos

AT TANGLEWOOD—Charles Munch, music director of the Berkshire Festival, which opens this week. Mr. Munch will conduct Boston Symphony in three all-Bach concerts.

Gazette (e)
WORCESTER, Mass.
Circ. 100,462

JUL 6 - 1960

Road to the Arts

Season Opens At Tanglewood

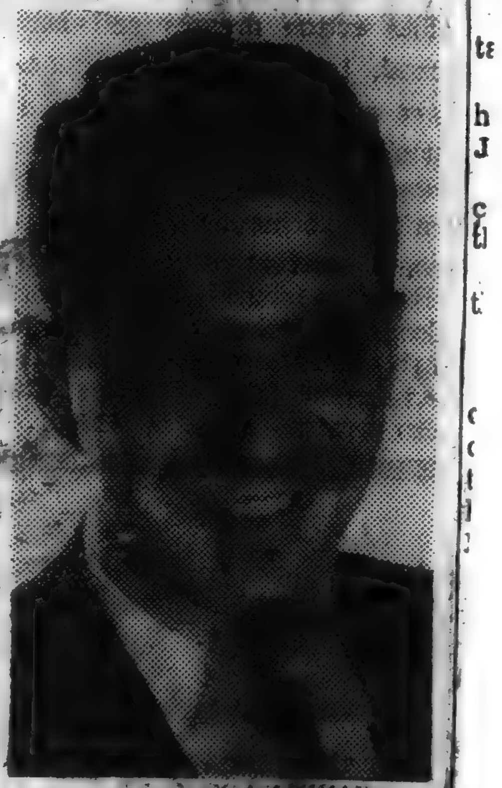
With the opening of the Berkshire Music Festival this week, the Massachusetts Turnpike becomes a royal road to music, the dance, and shows-in-the-round, throughout almost its entire length.

Musical tent-shows, some running for one week and others for two, are available close to the Turnpike at the Carousel Theatre in Framingham, and six miles south of the Turnpike exit, in West Springfield, at Storrowton Music Tent on the Eastern States Exposition grounds.

Dancers from all over the world are to be seen for eight more weeks at Jacob's Pillow Dance Festival in Becket, near Lee. The Ted Shawn Theatre is on Route 20, and can most conveniently be approached by backtracking nine miles from the Turnpike's Lee exit. A shorter, more winding route is, to leave the Turnpike near Westfield and follow Route 20 westward.

This week's big news is the opening of the six-weeks' season at Tanglewood, summer home of the Boston Symphony Orchestra.

Wednesday evening chamber music events, beginning July 6, continue weekly until Aug. 10 in the Theatre Concert Hall, presenting the Curtis String Quartet, Beaux Arts Trio and Kroll Quartet, also pianists Claudio Arrau, Claude Frank and Leon Fleisher.



CLAUDE FRANK
Headed for Tanglewood

Music Shed Concerts

Orchestral concerts in the Music Shed begin July 8. The pattern for six weeks is: Fridays and Saturdays at 8:30, Sundays at 2:30.

July 8-9-10, Charles Munch conducts the orchestra of about 45 players in the music of Bach. July 15-16-17 brings Mozart programs. All these concerts present soloists and some include the Festival's chorus of 125 voices.

A new stage enclosure has been built this year, especially for the Bach-Mozart concerts, to improve the appearance and the acoustics when using the smaller orchestra.

The full Boston forces of more than 100 players move in for four week-ends, July 22-23-24, July 29-30-31, Aug. 5-6-7, and Aug. 12-13-14.

The new acoustical shell installed last year has been still further improved and extended this spring.

Munch will conduct two concerts, and Pierre Monteux one, during each of the four major weekends.

No Novelties

Contrary to the policy of recent years, these four weeks feature no particular composer. Novelties are in the minority, well-known works have the emphasis, and there are many soloists.

About 6,000 reserved seats are available for each concert. Thousands choose instead to purchase general admission to the grounds, listening from the huge lawn, where they select a favorite spot for their own blankets or folding chairs.

Others pay a still more nominal fee to attend shed rehearsals of the orchestra at 10 o'clock Saturday mornings.

Tanglewood can be approached from the Turnpike in two directions. Leaving the Turnpike near Lee makes available a number of eating-places, but subjects the driver to heavy traffic through Lee and Lenox. Longer in miles, but far more free from strain is the route which leaves the Turnpike at West Stockbridge, and back tracks to Tanglewood via Routes 102 and 183, approaching the grounds from the west. The West and South parking areas lend themselves best to this policy, permitting a rapid getaway after concerts.

August Events

Special events in August will present Berkshire Music Center projects on Thursday evening, Aug. 4, highlighted by the premiere of a new opera directed by Boris Goldovsky.

Thursday evening, Aug. 11, will bring a full concert by the Boston "Pops" Orchestra under Arthur Fiedler.

Each week offers numerous student ensembles, lectures, forums and chamber music programs.

Lovers of choral music should circle these dates: July 10, Bach cantata; July 16, Mozart "Litany;" July [illegible], Faure Requiem; July 31, Beethoven Ninth Symphony; Aug. 14, Berlioz's "The Damnation of Faust."

TIMES-UNION * Albany, Wed., July 13, 1960

AROUND THE TOWN: EDGAR S. VAN OLINDA

Tanglewood's Off to Stellar Start

No matter what happens in Los Angeles of a political nature this week, in the Eastern part of the United States, as it relates to the Berkshire Area, generally, and Tanglewood, specifically, everything promises to be five more weeks of harmony in the Great Shed now being occupied by the Boston Symphony Orchestra. The winning ticket in Massachussetts, may or may not contain the name of Senator Kennedy, but musically, the winning team in Tanglewood will be Munch and Monteux.

The 1960 Festival got off to a magnificent start last Friday and Saturday nights and Sunday afternoon with a total paid attendance for the weekend of 11,949 as against the same period last period last year which racked up some 11,001, a gain of nearly 1,000. This may have been the result of the opening of the Large Shed for all the Bach-Mozart concerts, preceeding the four weeks of the full orchestra, beginning July 24, through Aug. 14.

Same Plan to Prevail

This weekend, the same plan will prevail with the use of the Large Shed for the series of three Mozart concerts, some 3,000 seats back of the boxes (the chairs that are painted gray) will be available for those who purchase general admission tickets for $2.50 each. This arrangement provides for shelter in the event of inclement weather.

Curiously enough, for the three Bach concerts last week, several hundred music lovers—mostly teenagers—preferred to bring along blankets, folding chairs and lunch baskets to listen to "Music Under the Moon," since that much-published satellite was out in all its glory, flooding the green lawn and surrounding areas with silvery light, bright enough for those on the outside looking in to read their programs without the use of a flashlight.

Speaking of "Music Under the Moon," that is the title of a paper back book, written by John G. W. Mahanna, a very vital figure in the Berkshire Festival and a member of the staff of the Berkshire Eagle. This fascinating tome is a must for anyone interested in the history of the festival from the humble beginning of three concerts held in the horse show ring of the Hanna Farm, near Stockbridge, Aug. 23, 24 and 25, 1934, when Henry Hadley conducted a group of some 45 members of the New York Philharmonic Orchestra. In spite of the fact that one of the performances was enjoyed "under umbrellas," the cultural germ has born fruit and it is the consensus that right here, in our own backyard, is the finest music festival, the finest orchestra and the finest conductor, (Dr. Munch,) in the world.

Festival's Heart, Soul

Throughout the 26 years that the Festival has been attracting music lovers from every state in the Union and from Canada and Mexico, one name stands out as the heart and soul of the whole undertaking. And that is Gertrude Robinson Smith, a Summer resident of Stockbridge, whose initiative and indefatigible energies have been devoted to her brain child and still are.

It was Miss Smith, who launched the successful project to build the present 6,000 seat Big Shed, following a disasterous Wagner concert in the large tent during a violent thunder and lightning storm which drowned out the music and disrupted a coast-to-coast radio hookup, "Wagner With Sound Effects." When Dr. Koussevitzky refused to play any more concerts under canvas, it was Miss Smith's impassioned plea which raised the necessary $100,000 to make the acoustically perfect Big Shed a reality.

Although Albany music lovers are generously sprinkled among the audience, there are thousands who have never been to Tanglewood. With the use of the Thruway and the Massachussets Turnpike, it is only a matter of an hour and 15 minutes motor trip from Albany.

The most heartening aspect of the Berkshire Symphonic Festival is the great number of children who are being exposed to the world's great music. Here is one part of the nation in which there is no juvenile delinquency. "Music," you know, "hath charms to soothe the savage beast."

Sunday Courant
HARTFORD, Conn.
Circ. 148,332

JUL 10 1960

Post
WALLINGFORD, Conn.
Weekly Independent
Circ. 4,136

JUL 7 1960

Gazette
EAST HARTFORD
Conn.
Weekly Non-Partisan
Circ. 3,951

JUL 7 1960

Sunday Republican
WATERBURY, Conn.
Circ. 46,674

JUL 10 1960

News (e)
SPRINGFIELD, Mass.
Circ. 99,001

JUL 8 1960

BACH, MOZART SCHEDULED AT TANGLEWOOD

Programs Outlined for Concert This Sunday, Next Week End

Charles Munch, who will conclude the first week of the Boston Symphony Orchestra's Berkshire Festival Sunday at Tanglewood with an all-Bach program at 2.30 in the Music Shed, will conduct three all-Mozart concerts on Friday (July 15), Saturday (July 16), and Sunday (July 17).

Dr. Munch has invited four of his first-desk players, clarinetist Gino Cioffi, Ralph Gomberg, oboe, James Stagliano, horn, and Sherman Walt, bassoon, to be soloists at Friday's concert in the Sinfonia Concertante for Oboe, Clarinet, Horn and Bassoon, K. 297b. The program will also include Mozart's Serenade No. 6 (Serenata Notturna) in D major, K. 239, the Divertimento in D major, for Strings, K. 136, and the Symphony No. 41, "Jupiter."

Piano Concerto

Pianist Claude Frank will be guest at the Saturday (July 16) concert in a performance of Mozart's Piano Concerto No. 24 in C minor, K. 491. The program will open with "Eine kleine Nachtmusik" and will close with the Orchestra's first performance of Mozart's "Litaniae de venerabili altaris sacramento." Hugh Ross, head of the Berkshire Music Center's Choral Department, will conduct the Litany. His guests will be soprano Margaret Kalil, contralto Louise Parker, tenor Jones McCollum, bass Peter Sager, and the Festival Chorus.

Sunday's (July 17) all-Mozart program will include his Symphonies Nos. 38 and 39 plus Joseph Silverstein, Boston Symphony Orchestra violinist, as soloist in Mozart's Concerto No. 4, in D major, K. 218. Mr. Silverstein was the only American, of the seven American entrants, among the first ten winners in the Queen Elizabeth of Belgium International Music Competition at Brussels in May 1959. The Competition, which drew 37 contestants from 18 nations, awarded him third prize.

[illegible]

Chamber Music

The Orchestra's first violist Joseph de Pasquale, first cellist Samuel Mayes and violinist Ruth Posselt, Berkshire Music Center faculty member, will join pianist Claude Frank in the second concert of the Chamber Music Series in the Tanglewood Theater Wednesday. Performing as the Bel Arte Trio, Miss Posselt and Messrs. de Pasquale and Mayes will open the program with Beethoven's String Trio in D major, Op. 9, No. 2. Mr. Frank will be heard in Beethoven's Piano Sonata in C minor, Op. 111, and he will be joined by the Trio in a performance of Mozart's Piano Quartet in G minor, K. 478.

The Orchestra's rehearsal in the Music Shed on Saturday (July 16) at 10 a. m. will be opened to the public. The proceeds from this rehearsal will benefit the Orchestra's Pension Fund.

Friends of the Berkshire Music Center, those whose interest in the School is reflected by their contribution toward its support, are invited to four events at Tanglewood this week. The Berkshire Music Center Orchestra will perform in the Shed on Thursday. Members of the school's Composition Department will conduct a Seminar in Contemporary Music in the Chamber Music Hall at 3.15 Friday (July 15) and they will participate in a Composer's Forum in the Chamber Music Hall, Sunday (July 17) at 8.30. On Sunday morning at 10 (July 17) a concert of chamber music will be performed by members of that department.

Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,026

JUL 11 1960

Tanglewood Counts 11,949 At Three Bach Concerts

The Boston Symphony Orchestra yesterday afternoon closed its first weekend of Bach - Mozart Concerts of the Berkshire Music Festival at Tanglewood, Lenox, with a total attendance of 11,949 recorded for the three performances.

4,018 in Shed

Yesterday afternoon 4,018 persons were in the music shed for the third of the three all-Bach programs. Saturday evening's concert was attended by 4,641, while on Friday evening 3,290 persons heard the initial program.

Under the baton of Charles Munch, its musical director, the orchestra yesterday performed the Suite No. 3, Brandenburg Concertos No. 6 and 2, and, with the festival chorus, the cantata, "Christ lag in Todesbanden." On Saturday evening the program was comprised of the six-part Ricarcare from "The Musical Ofering," the final movements of "The Art of the Fugue," the Suite No. 4 and, with Seymour Lipkin as soloist, the Piano Concert in D Minor, No. 7. Friday evening's program offered the Suite No. 1 Violin Concerto in E with William Kroll as soloist, the Piano Concerto in F Minor with Mr. Lipkin as soloist, and the Triple Concerto in A Minor with Mr. Kroll, Mr. Lipkin and James Pappoutsakis, second flutist of the orchestra, handling the solo passages.

This Week

Scheduled for this week at Tanglewood are a chamber music concert Wednesday evening at 8:30 and three concerts devoted to the works of Mozart, on Friday and Saturday evenings at 8:30 and Sunday afternoon at 2:30, to wind up the preliminary Bach-Mozart series.

Claude Frank will be soloist with members of the Boston orchestra in a performance of Mozart's Piano Quartet Nos. 1 and 2 and will play Beethoven's Piano Sonata Op. 111 in the Wednesday evening concert in the theater-concert hall.

American (e)
WATERBURY, Conn.
Circ. 40,278

JUL 11 1960

Record Set At Lenox Opening

(Special To The American)

LENOX, MASS.—The largest opening week-end audience in Berkshire Festival history, just short of 12,000, heard the three Bach concerts at Tanglewood conducted by Charles Munch just back from a tour of the Orient and Japan with the Boston Symphony Orchestra. There were more than 4,000 at the Sunday afternoon concert with the first two weeks of concerts preceding the major festival so popular that all Bach and Mozart concerts will be given in the shed instead of in the much smaller music hall used in former years.

Seymour Lipkin gave a brilliant piano performance in the "Concerto for Clavier, No. 1, in D Minor," Saturday night and the Festival Chorus of some 60 voices a stirring performance of Bach's "Cantata No. 4, 'Christ Lag in Todesbanden'" for the concluding Sunday selection.

Good Weather Sunday

Saturday and Sunday were beautiful days in the Berkshires and whole families were at the concerts beginning with infants so young one wondered if their parents were not a bit venturesome to bring them. They, however, caused no disturbance. It was rather the birds in the rafters high in the shed who seemed to want to join in the performance of the "Brandenburg Concerto No. 6, in B Flat Major, For Strings." The performance of "Brandenburg Concerto No. 2, in F Major," for trumpet, flute, oboe, and violin was a high mark of the afternoon. The new shell of 28 sections that folds within the larger shell dedicated last season is designed to be used for the Mozart and Bach concerts and to create a more intimate acoustical setting for the smaller orchestra which plays during the first two weeks of the festival. It accomplished that admirably for the intimate group of 14 strings in the "Brandenburg Concerto." Before Munch could begin the second half of the concert and lead the Festival Chorus in "Cantata No. 4" he had to wait for a noisy airplane to clear the area. Planes usually steer clear of Tanglewood during the concerts but this one must have heard the clear trumpet notes of Roger Voisin a few minutes earlier in the "Brandenburg Concerto No. 2."

Saturday evening's audience of 4,641 heard Seymour Lipkin in a brilliant performance of the "Concerto For Clavier, No. 1, in D Minor," in which the soloist is playing almost without a break. It was a dynamic, spirited and colorful performance and the audience called him back again and again. In the "Final Movements From the Art of Fugue" (arranged for orchestra by Ernest Munch) the Saturday audience heard the organist Berj Zamkochian in solo playing that held his listeners so rapt it seemed the coughers forgot to cough. He received an overwhelming ovation.

The first of the Saturday morning open rehearsals for the benefit of the Boston Symphony Orchestra pension fund drew an audience of 2,334, some 800 more than for the same concert a year ago. It would appear that already the concert series this season is on the way to setting new attendance records for a festival which each year draws more and more music lovers to the beautiful grounds. This week it will be all Mozart with the Friday night concert presenting "Serenade No. 6 in D Major," "Sinfonia Concertante, for Oboe, Clarinet, Horn and Bassoon," and the "Divertimento in D Major for Strings" and "Symphony No. 41, in C major, 'Jupiter.'" Saturday night's program will include "Eine Kleine Nachtmusik," "Piano Concerto No. 24, in C minor" with Claude Frank as soloist. The Festival Chorus will be heard in "Litanial de Venerabili Altrais Sacramento" with four soloists. The Sunday afternoon concert will present Joseph Silverstein as soloist in "Violin Concerto No. 4, in D Major." The program will include "The Prague Symphony No. 38, in D major" and end with "Symphony No. 39, in E Flat Major."

Judging by the number of Waterburians this reviewer has been seeing in the audiences at Tanglewood it is becoming increasingly an attraction for the doctor, banker, businessman, and just plain music lover from this area.

SM

Bo.

Times (e)
HARTFORD, Conn.
Circ. 121,657

JUL 9 1960

An All-Bach Program At Tanglewood

By DANIEL W. GOTTLIEB

Lenox — The Boston Symphony Orchestra opened the shed concert series for the season at Tanglewood here Friday night with an all-Bach program. The orchestra, under the baton of Charles Munch, and three soloists — William Kroll, violinist, Seymour Lipkin, pianist, and James Pappoutsakis, flutist—played the following works:

Suite No. 1 in C major.
Concerto for Violin, No. 2 in E major.
Concerto for Klavier, No. 5 in F minor.
Conerto for Klavier, Flute and Violin, A minor.

So popular have the Bach and Mozart concerts at Tanglewood become that the Berkshire Festival authorities have switched them from the smaller Theater Concert Hall to the main concert shed and its vast surrounding lawn.

* * *

AS MIGHT BE imagined, Bach's music for chamber orchestra, even when nourished, as was the case last night, with more than the normal compliment of players, does not sound at its best in the cavernous surroundings of the shed.

The intricacies of the counterpoint, the vital core of most of his music, are all but lost in the open air.

But even acknowledging the acoustic difficulties under which Mr. Munch and company are laboring, this does not wholly explain the general dullness of the performances last night.

* * *

THE ORCHESTRA played with its usual fine tone and hairlike precision on entrances and dynamics.

What Mr. Much's interpretations lacked was starch. He chose to understate the music and within phrases the subtle changes of melodic contours were not emphasized to give variety.

He gave strong and resolute final cadence to the pieces that failed to carry the conviction which comes after a careful buildup to such a climax.

* * *

THE WORK OF the soloists, though technically proficient, was, with the exception of Mr. Pappoutsakis, generally uninspiring. Mr. Kroll experienced a stiffness of execution in the first movement of the violin concerto, but even when he overcame this, his playing lacked well-rounded phrasing and a sense of the whole. Mr. Lipkin's playing was somewhat moe expressive, but his tonal color was dry. The flutist who was under some strain to make his instrument heard due to the heaviness of the orchestra and pino nevertheless displayed a sensitivity to careful phrasing and subtle dynamic changes.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,071

JUL 9 - 1960

Music Review

Bach at Tanglewood

By JAY C. ROSENFELD

TANGLEWOOD began its orchestral season last night with the first of three weekend concerts devoted solely to Bach, a custom established 15 years ago when wartime restrictions still limited audiences and the participation of large groups of performers.

* * *

THERE WHERE several innovations on this initial evening in which some 30 members of the Boston Symphony Orchestra played under the direction of Charles Munch. First, the concert was played in the main Shed instead of in the theater-concert hall, which has been the custom heretofore. A record opening night audience of 3,290 attended, a number which would have forced nearly two thirds of those present to take advantage of the lawns outside the theater. Last year the tickets were numbered so that in case of rain the Shed could be used in an emergency. This year the Shed was used without alternative.

Second, a new sound reflector was in place and it served its purpose well. A maroon-colored, accordion-folded backscreen was set close behind the smaller ensemble that was utilized last night, most appropriate for music of the period of Bach. It propelled the sound faithfully and with brisk alacrity, but with possibly a slight continuing resonance.

* * *

THE PROGRAM was an excellent choice, and the musicians played with all their most able brilliance. The C major suite opened the program and its great variety of rhythms and contrasts of moods were sensed by Munch with a sure hand.

The remainder of the program was illuminated by the work of three superlative artists, the E major violin concerto played by William Kroll, the F minor piano concerto played by Seymour Lipkin and the A minor concerto played by the two previously mentioned joined by flautist James Pappoutsakis.

* * *

KROLL PLAYED his concerto with nobility. Supported by an extremely sympathetic orchestra, he gave the first and third movements an honesty of style which only his superfluity of means makes possible, and in the central slow movement there was an exaltation and elegance that went far beyond mere manual accomplishments. This was playing of a loftiness rarely equalled and it cast a breathless spell on the absorbed audience.

Lipkin maintained the standards set in the first half of the concert and immediately proclaimed in his first utterance that he, too, was playing with far more than ordinary penetration and confidence. There was a spirit of breadth and a sound of controlled strength, and, above it all, an evident joy in the playing that gave the keyboard a vibrancy the instrument does not normally exude.

* * *

WITH THE collaboration of Pappoutsakis they brought the evening to a happy close. The flute soloist blows a remarkable, evenly-sustained, round tone, and while there is not exactly complete democracy in the concert as far as the instrumental parts are concerned, the performance was gratifying by reason of the musicianship of all the soloists and the grasp of style each one convincingly proved.

The two remaining concerts of this weekend, tonight and tomorrow afternoon, will also be devoted completely to Bach.

Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 25,958

JUL 11 1960

Bach Concerts At Tanglewood Draw 11,949

The weekend of Bach concerts at the Berkshire Music Festival drew a total of 11,949 persons, 900 more than for the opening Bach weekend a year ago.

Tanglewood listeners numbered 3,2[illegible] Friday night, 4,641 Saturday night, and 4,018 Sunday afternoon.

Charles Munch's decision to throw open the rear section of the Big Shed to unreserved ticket holders for the opening Bach-Mozart concerts must have affected the increase in the audience.

Bach selections performed under Mr. Munch Sunday included "Suite No. 3 in D Major," "Brandenburg Concerto No. 6 in B Flat Major for Strings," and "Brandenburg Concerto No. 2 in F Major for Trumpet, Flute, Oboe, and Violin." The Festival Chorus directed by Hugh Ross performed the final work, Cantata No. 4, "Christ Lage In Todesbanden."

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Circ. 12,847

JUL 13 1960

Symphony Opens Festival With 3 Bach Concerts

Seemingly not the least weary after a highly successful eight-week tour of the Far East, members of the Boston Symphony Orchestra opened the 1960 Berkshire Festival with a weekend of three concerts devoted to the music of Johann Sebastian Bach. Their director, Charles Munch, was in excellent form, fresh and vigorous after a Parisian holiday.

Held in the 6,000-seat Music Shed, instead of the smaller theatre-concert hall as in previous years, to accommodate the increased demand and interest in the Bach-Mozart series, Saturday's performance alone brought a record attendance of 4,641, an all-time high for the two-week series. Friday's saw a total of 3,290 with Sunday's concert at 4,018, making a total of 11,947, including Saturday morning's rehearsal.

Beacause of the intimate nature of these performances, much of the sound has been lost in the vastness of the Shed, when given in former years during inclement weather. Added to last summer's newly installed Talbot Memorial Canopy, a stunning red sound deflector on stage has solved this acoustical problem and added greatly to the aural as well as visual enjoyment.

Another problem not solved by the engineers is that of the feathered friends of the BSO, which make their homes behind the pillars inside the Music Shed. They were pretty vocal about not being informed of the change of location for these first weeks' concerts, notably Sunday afternoon, when their chirpings almost overshadowed the musical tones; it was a little distracting, but really not out of place with the music of Bach. We're sure he would approve.

Featured on Saturday night's program was the pianist Seymour Lipkin playing the Concerto for clavier, No. 1 in D minor. Mr. Lipkin is a sound musician, his playing clean-cut and certain, rhythmically exact and dynamically sensitive. Throughout this moving composition, the rapport between soloist and the string orchestra was significant; Dr. Munch conducted with sparse movements to co-ordinate a memorable performance.

Inclided on the program was the six part Ricercare from "The Musical Offering" (based on a theme provided by Frederick the Great) this particular orchestration by Hans Theodore David was winningly executed. Three Fugues and Chorale from "The Art of Fugue," increasingly complex in invention, and therefore immeasurably absorbing, completed the first section.

The Fourth Suite in D major with its five varied movements, followed the clavier concerto, to leave the wildly cheering audience as jubilant as the final "Rejouissance."

Sunday's concert opened with the familiar Third Suite in D major, the popular "Air for the G string," taken at a 'molto adagio' tempo by Dr. Munch, literally suspending the melody from the pizzicato bass accompaniment.

The Sixth Brandenburg Concerto for violas, cellos and basses, so seldom heard because of the lack of proficient viola players, was a thing of deeply wrought beauty from beginning to end. The Second Brandenburg in F major for trumpet, flute, oboe and violin, always breathtaking in the tones of the high trumpet, so expertly conceived by Roger Voisin, ended the first half of the program. The andante, exquisitely simple, for violin, flute and oboe, with cello and bass continuo, was not as evently balanced as is desirous, but the final Allegro assai, with its fugue tossed from one instrument to another, was a delight and a satisfaction.

The newly formed Berkshire Festival Chorus, directed by Hugh Ross, was conducted by Dr. Munch with sensitivity and careful attention to style and content of the seven sections in the Cantata No. 4 "Christ Lag En Todesbanden." They performed with amazing good voice and feeling, the balance on the whole quite evently distributed. The audience was most warmly aprpeciative at all the concerts, of the performers as well as the enduring quadities of the master, Johann Selbastian Bach. — M. deB. B.

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Gazette (e)
WORCESTER, Mass.
Circ. 100,462

JUL 9 - 1960

Bach Concert Ingratiating At Tanglewood

By JOHN F. KYES

LENOX—Charles Munch made his initial bow of the summer last night at Tanglewood, leading 30 Boston Symphony players in the music of Johann Sebastian Bach. Two more Bach concerts follow tonight and tomorrow afternoon, and the next weekend brings 40 players in music of Mozart.

This year, all these preliminary concerts are held in the big Music Shed, a change made feasible and attractive by new handling of the stage. Inside the modernistic gray shell built last year for use with the full orchestra, has been added for these two weeks a smaller enclosure acoustically designed and handsome in its smart shades of dull red. The "Bach orchestra" looks and sounds well in its new setup.

Attendance on opening night was 3,290, almost exactly last year's figure.

Loves Music

Munch obviously loves this type of music and enjoys working with the small group and soloists. His direction last night was alert but relaxed. The results were ingratiating without loss of traditional scholarship.

The Suite No. 1 in C major told the whole story in its Overture, where the tone was at once smooth and stable, rich and clear. This movement, in its serious introduction, elaborate fugue and hymnlike conclusion, was symphonic work in cameo form.

The various dance movements which followed, brought minuets, gavottes, bourrees and passpieds, as well as the courante and forlane. Of especial skill were the episodes for winds, playing in four parts, and the solo assignments for oboe, cello and viola.

The remainder of the evening brought string ensembles working with soloists. William Kroll, whose quartet is to be heard here on a Wednesday, was excellent in the Concerto for Violin, No. 2, in E major. The intricacies of the two Allegro movements found him able and crisp, even when the task approached that of perpetual motion, but the slow second movement was "out of this world." For a time, Munch ceased to conduct, and let the music float in happy harmony between the soloist and ensemble.

Seymour Lipkin revealed in the Concerto for Clavier, No. 5, in F minor, the qualities which make him more than a clever pianist. He is a master of cooperaton. The Largo movement displayed his accurate but poetic work against plucked strings and the final Presto had admirable give-and-take between the artist, conductor and strings.

Fragile Music

Lipkin was even more the coordinator in the delightful Concerto for Clavier, Flute and Violin, in A minor, with sterling work by James Pappoutsakis and Kroll. The piano could have dominated this fragile and lovely music, but Lipkin and his colleagues preserved beautiful balances in the second movement where the three instruments were heard at length alone, and even against some 27 strings, the solo voices were clear and poised. Lipkin had plenty of fire for the few declamatory passages Bach allowed. Pappoutsakis kept the flute tone admirably mellow and Kroll got around the dizzy corners of some tricky passages with distinction.

Tonight's concert again features Lipkin as soloist. Sunday brings The Festival Chorus under Hugh Ross in a Bach cantata, with Munch conducting a suite and two Brandenburg Concertos. Trumpet, flute, oboe and violin are featured in the persons of Roger Voisin, Pappoutsakis, Ralph Gomberg and Richard Burgin, concert master.

Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 25,958

JUL 9 - 1960

Berkshire Festival Opens 23rd Season

The question on concertgoers' minds at the opening of the 23rd season of the Berkshire Festival Friday night at Tanglewood was "how will Bach sound in the Big Shed which seats 6,000 persons?"

By the end of the concert, the 3,290 persons who filled approximately half of the Shed new that Charles Munch, conductor, had made a wise decision in moving the first two weekends of Bach-Mozart concerts from the Chamber Music Hall to the Big Shed.

An acoustical sounding board enclosed the small ensemble and sent Bach's music to all corners of the shed clearly. The enclosure also made the stage appear smaller.

This first Bach concert attracted 10 more persons than the first one last season and the growing popularity of the Bach-Mozart concerts is sure to attract greater numbers this season.

Friday's opening concert of the Berkshire Festival also boasted three fine soloists, Seymour Lipkin, pianist; James Pappoutsakis, flautist; and William Kroll, violinist.

The highlight of the evening came when the three joined together in the final work of the concert, "Concerto for Clavier, Flute, and Violin in A Minor." They recieved rousing "bravos" and applause for their teamwork in the melodic work. Lipkin played crisply and formed the backdrop for the two other artists. The pianist's role is a major one in this work. He was answered sweetly by Kroll's violin and Pappoutsakis' flute.

Lipkin also showed his ability to play very well and very fast as soloist in the "Concerto for Clavier, N. 5, in F Minor." He took Bach's running scales on with style.

Kroll's skill as a violinist and his attention to detail gave luster to "Concerto for Violin, No. 2, in E Major." The passage of the beautiful slow adagio movement glowed as Kroll's violin intoned some of the most rewarding moments of the evening.

The opening work, "Suite No. 1 in C Major," became organ-like as the chamber orchestra gave some freedom to the highly patterned work with finely colored playing.

The Bach program for tonight will be as follows: "Six Part Ricercare from the Musical Offering," "Final Movements from the Art of Fugue," with Berj Zamkochian at the organ; "Concerto for Clavier, No. 1, in D Minor," with Lipkin as soloist; and "Suite No. 4, in D Major."

I. R. M.

Herald (m)
BOSTON, Mass.
Circ. 175,076

JUL 11 1960

MUSIC

Berkshire Festival

By JULES WOLFFERS

LENOX — Sunny skies were smiling at Tanglewood this weekend and so was the management of the Boston Symphony Orchestra, for with 11,940 cash customers attending the three all-Bach programs, all attendance figures were shattered for a Berkshire Music Festival opening.

These figures will, of course, be greatly enlarged in succeeding weeks when the full orchestra gives its programs, but the fact that close to 12,000 persons attended what used to be considered programs of esoteric music is a happy sign of America's growing music development.

In High Gear

After a not too exciting start in Friday's opener, the orchestra really pushed into high gear for some brilliant and forceful playing in Saturday's program.

Charles Munch has a fine way with Bach's orchestral music to which he brings color, imagination, verve and a touch of audacity. Thus the conductor was right at home with the two orchestral arrangements which formed the program's first half.

Hans T. David's orchestral realization of the six-part Ricercare from "The Musical Offering" is very well done. "Right 'right royal'" theme, Frederick the Great wrote for Bach's fugal treatment, sounded and resounded with color and brilliancy for the curtain raiser. In contrast, the more sober passages of the composer's learned and altogether magnificent "Art of Fugue" were depicted with what might be termed moving reverence.

Only the final sections were given, ending with the uncompleted quadruple fugue which the composer's blindness left him unable to finish. As a conclusion, by way of memorial tribute and musical thanks, Mr. Munch had Berj Zamkochian play a Bach organ prelude.

Making his third festival appearance in three days, Seymour Lipkin found the D minor Clavier Concerto fit meat for his percussive and projective style. With orchestra and conductor backing him all the way, the pianist made the work exciting in the first and last movements. The lovely Adagio also was well played, with subtle rubato alterations of pace and with full control of the long, ornamented melodic lines.

Mozart's Next

The orchestral Suite No. 4 ended this excellent program which gave the large audience much opportunity for hearty and sustained applause.

For yesterday's week-end finale, the orchestra and Mr. Munch scored again with the Suite No. 3; the Brandenburg Concertos, No. 2 and No. 6; and the Cantata No. 4, "Christ lag in Todesbanden," in which Lorna Cooke de Varon accomplished the superhuman job of whipping the Festival Chorus in shape after only six days of rehearsal.

Next Friday, Saturday and Sunday the Festival devotes itself to Mozart's music.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,071

JUL 11 1960

Music Review

Bach Weekend at Tanglewood

By JAY C. ROSENFELD

A RECORD for attendance was set for the first week of the Berkshire Festival at Tanglewood yesterday afternoon's concert attracted a few above four thousand and all three all-Bach concerts, for the first time all in the great Shed, drew larger individual audiences than had ever before heard this increasingly-popular feature of the summer schedule.

In spite of the new policy of allowing any general admission holders so minded to take seats in the rear of the auditorium, many still took advantage of the lawns and adjacent areas to listen spread out at their comfort and nonchalant leisure.

* * *

CHARLES MUNCH, director of the Boston Symphony Orchestra, chose a short compact program for yesterday afternoon: The third suite, in D major, two Brandenburg concerti and the Cantata No. 4, "Christ lag in Todesbanden."

The B flat Brandenburg, No. 6, is one of the richest and happiest of Bach's treasures. He omits violins and gives the top voice to divided violas with support in the lower registers from celli and basses. For our ears Munch employed too many celli, and thereby made the balance less than felicitous, although nothing can deprive us of the deep pleasure this concerto always affords us.

Joseph de Pasquale, principal of the viola section, bellwethered his colleagues in a performance of vivid character hampered to a degree by the conductor's insistence. The second movement is written as an adagio and the final one an allegro but Bach did not write instructions for the first movement. It was a pity that the potential radiance of that orchestral voice and of the Bostonians in particular were not fully released. Furthermore, the final movement responds so marvelously to a decisive rhythmic discipline rather than to arbitrary restraint. Munch continually found himself during many instances of the three concerts with tempi in which the musicians followed his baton faithfully at the outset, but which he found reason to adjust and correct once under way.

* * *

THE SECOND Brandenburg enlisted as soloists Roger Voisin, trumpet, James Pappoutsakis, flute, Ralph Gomberg, oboe, and Richard Burgin, violin. This concerto is distinguished by the glitter of the highly-voiced treble for the trumpet. There is no instrument in popular current use which can negotiate the register in which Bach wrote here, but which, evidently, made no special demands in its day so far as the instrument was concerned.

In the evolution of music different instruments have served and others have been invented so that the classic orchestra was quite different from contemporary instrumentation. Voisin yesterday played a B-flat picolo clarino, a trumpet very high and shrill-pitched, which is a stunt to play at all and a feat when played as well as it was yesterday.

The soloists gave the whole concerto a consistent luster. The center movement in which only the flute, oboe and violin have assignments is played with a bare minimum of support by two celli. This was played with breadth and conspicuously beautiful tone. The final movement is the most fertile for the trumpet, and the audience gave Voisin and his fellows tumultuous applause.

* * *

AFTER intermission came the cantata. The Festival chorus, chosen from students of the Berkshire Music Center, supplied the voices, and they were trained by Lorna Cooke de Varon, whom Munch called to the platform at the conclusion to share the generous appreciation it pleased the audience to show.

Munch used only strings in the orchestral accompaniment and supplied an organ for what might have been executed by brass. He gave it a spacious and poiseful reading, accentuating some details rather expansively and magnifying some dramatic possibilities. For instance, in the awesome moment in the third verse as the form of Death appears, the abrupt and intense silence was maintained with theatrical suspense and then relieved as the chorus sang "its sting is gone" with fearful breathlessness.

* * *

SATURDAY NIGHT Seymour Lipkin had the good fortune to play the other clavier concerto, in D minor, having played the F minor on Friday evening. There was a tug-of-war between the soloist and the conductor. The latter conceived it as an orchestral symphony with piano, and it was only by sheer willpower and assured competence that Lipkin was able to dominate the encounter and choose tempi that pleased him. He played again with fingers of steel, and, in the slow movement, with an eloquent tenderness.

Munch closed the evening with the D major suite, No. 4, which he conducted with taste and verve. If he planned to make the finale Rejouissance a crash ending, he was successful, for he caught his ordinarily nimble musicians quite unprepared for the violently swift pace he chose, and it was only after a terrific scramble that they overtook him. It had the desired effect, however, for the applause exploded before the final cadence had been completed.

* * *

THE FIRST half of the program had been divided between a Ricercare from the Musical Offering and, the final movements from the Art of the Fugue. The "Offering" was an excellent vehicle to display the Boston string sections. The initial statement is given to the violas whom Munch wisely limited to perform with a portion of the bow. As the second violins and the others sequentially entered, they used longer and more full voiced strokes so that the effect of "the inevitability of gradualism" was apparent as it developed before our eyes, (or ears). The arrangement used was by Hans T. David, which except for an intricate involvement about three quarters of the way along, was an excellent piece of work.

* * *

THE MOVEMENTS from the Art of the Fugue had been arranged by the conductor's uncle, Ernest Muench. Bach wrote it for an unspecified medium. It was written in open score but probably intended to be played on a keyboard instrument. After the uncompleted quadruple fugue, Munch stood immobile while a tacet orchestra sat attentively to listen to the choral, "Dein Will gescheh, Herr Jesus Christ," played impressively on the organ by Berj Zamkochian.

Zamkochian played it without dynamic variation and in a manner near that which a baroque organ might have sounded. After the extremely intense fervor which Munch had demanded of the musicians, this contrast was dramatic and by understatement majestic and moving.

Sunday Republican
SPRINGFIELD, Mass.
Circ. 112,664

JUL 17 1960

Second Thoughts on Music

Record Numbers Attend Berkshire Festival Events

Three Bach Concerts Were Memorable Performances as Directed by Dr. Munch; Fine Soloists Add to Many High Lights

By WILLARD M. CLARK

LENOX—The Berkshire Music Festival completed its first week-end of concerts with record breaking attendance. More than 11,000 persons attended the three concerts devoted to the music of Johann Sebastian Bach and they heard the fine ensemble of first desk men of the Boston Symphony Orchestra produce some memorable performances under the direction of Charles Munch. Saturday night drew the largest audience of some 4600 persons.

Fine Soloists

In addition to the ensemble there were fine soloists, notably violinist William Kroll who gave a notable, dedicated performance of the "Concerto for Violin, No. 2 in E major" and Seymour Lipkin, who again revealed his fine pianism and sensitivity in the F minor and D minor concertos for piano and orchestra. In addition Messrs. Lipkin and Kroll and James Pappoutsakis, flutist, participated in a stunning performance of the "Concerto for Clavier, Flue in Violin in A minor." Seldom heard, this performance was one of the high lights of the week end.

From the purely orchestral offerings, the Six Part Ricercare from "The Musical Offering" and the final movements from "The Art of the Fugue" revealed Mr. Munch at the height of his interpretive powers, while the Suite No. 4 in D major as well as the Suites No. 1 in C major and No. 3 in D major revealed anew the exquisite colorations of which the ensemble was capable. There has been, throughout the week-end concerts a strong feeling of rapport between players and audience as well as a feeling that the instrumentalists along with Mr. Munch were thoroughly enjoying the experience of performing Bach for such large audiences.

The Festival Chorus made its initial appearance in the lovely cantata "Christ lag in Todesbanden." The chorus had been finely prepared by Lorna Cooke DeVaron, assistant to Hugh Ross. There appears to be good material in the chorus this summer. Basses and tenors are stable and sopranos and altos blend nicely. Mr. Munch provided a particularly sensitive performance of this cantata, stressing its feeling of joy and belief in the future. There were some splendid sonorities, just as there were moments of exquisite lyricism.

Wednesday night pianist Claude Frank and the Bel Arts Trio provided the second chamber music recital. Members of the trio are Ruth Posselt, violin; Joseph de Pasquale, viola and Samuel Mayes, cello. The trio has been more or less a regular participant in the chamber music recitals. Claude Frank was born in Nurnberg, Germany, in 1925. He has lived in this country since 1947 and is a one-time student at the Berkshire Center. He appeared with the Boston Symphony Orchestra in Boston last season. A review of this recital will be given later.

Much Singing

Boris Goldovsky is around and there is much singing emanating from the theater. Just what Mr. Goldovsky plans is still unknown to us, but opera scenes are scheduled for Wednesday afternoon.

As customary, the week-end concerts were devoted to the music of Mozart and Mr. Munch provided many facets of the master's art. He has a very special way with the Mozart symphonies and he has at his command all the resources to make the most of Mozart's music. Among the soloists were Claude Frank, pianist; Joseph Silverstein, violinist; and vocalists Margaret Kalil, soprano; Louise Parker, contralto; John McCollum, tenor, and Peter Sliker, bass. The quartet appeared in Mozart's "Litaniae De Veneravili Altue Sacramento." The work was given for the first time at the Berkshire Festival.

Mass.

JUL 10 1960

Second Thoughts On Music

Berkshire Festival Opens Amid Tanglewood Beauty

Koussevitzky Dream Realized as 20th Season Gets Under Way; Curtis String Quartet in Fine Performance Rich With Sensitivity

By WILLARD M. CLARK

LENOX—The Berkshire Music Festival and the Berkshire Music Center got under way and those who came to Tanglewood found it more beautiful than ever. Nature has been bountiful with rain and everything was wonderfully lush. Human labor had manicured the lawns clipped the age-old boxwood and applied fresh paint where needed. Wednesday night, for example, revealed Tanglewood at its most beautiful. The hills around the Stockbridge Bowl were crystal sharp and when the full moon rose over the Music Shed, the effect was something for which we have no words.

Successful Tour

The Boston Symphony players have traveled [illegible] last August. They seem happy to be back. We were told that the tour was a great success, particularly in Japan where there is tremendous interest in western music. Whether they understand it or not, the Japanese people approached it in almost reverent mood. The Boston Symphony was the first major orchestra to visit Australia and it was warmly greeted.

This marks the 20th season of the Berkshire Music Center. The Koussevitzky dream has been realized in good measure. Already some 5000 students have studied at the center and from that number have come such distinguished conductors of American and Canadian orchestras as Leonard Bernstein, Thor Johnson and Walter Hendl. Other students occupy positions as associate and assistant conductors of orchestras in this country and there are many, many orchestras whose first desk men are center students.

The center looks after its own. Many return each year as members of ensembles, soloists and teachers. We learned that the son of the second violinist of the Curtis String Quartet had been a student at the center and that next week he will make his New York debut as conductor of a Lewisohn Stadium concert. His father was born in India and came to this country to join the Curtis Quartet via the Halle orchestra of Manchester, England.

The Budapest String Quartet had been scheduled to open chamber music series last Wednesday, but due to the illness of a member all summer concerts have been cancelled. The Curtis String Quartet took over as a substitute and played to an audience of 1370 persons who welcomed them with a deal of enthusiasm.

They opened the program with Mozart's "String Quartet in D major, K. 421" and concluded with Ravel's only string quartet. In between they played Vincent Persichetti's second string quartet, a contemporary work by a young man who was born in Philadelphia and made most of his studies in this country. The quartet was composed in 1944. Persichetti is not afraid to make use of his melody and the quartet has several lovely themes, frequently more diatonic than atonal.

It gets its excitement from the incisive, emphatic rhythms. The gentlemen work with relish. Mozart was approached with fine sensitivity and performed within a relatively small framework. The result was a performance finely detailed and balanced. While some of the sensitivity lavished on Mozart was missing during the performance of the Ravel quartet, there was some exquisite coloring, particularly on the part of first violinist whose tone was exceptionally clear and beautiful.

Special Audience

There is a very special audience for these chamber music recitals. It is an audience which is perceptive, thoughtful and appreciative. Music is its reason for attending the recitals, which is more than can be said for the audiences at other concerts. Wednesday night was really cold, yet more than 100 persons sat outside the theater without complaining.

The week end Bach programs directed by Charles Munch began Friday. The student orchestra made its initial appearance Thursday night in the Music Shed and it won't be long before it molds into a good student ensemble. The student orchestra is a boon to the young men who come to the center to study conducting. They have opportunity to conduct those which they are or have studied. One may sometimes wonder how this student orchestra can be shaped into so fine an ensemble in so short a time, but it must be remembered that these young people are all fine performers and musicians who are carefully screened before they are accepted at the center. The same is also true of the Festival Chorus directed so ably by Mr. Ross and Miss Dunn.

We hope to have news of what Boris Goldovsky expects to accomplish this season in the Opera Department. At the moment, little is known by the press office, but Boris will undoubtedly turn up with something interesting. Just to hear him talk is the height of the desires of many of his admirers.

At any rate, here we are and here we will be until the final notes of the final concert have vanished into air. It's going to be a fine festival, of that we are sure.

Recorder-Gazette (e)
GREENFIELD, Mass.
Circ. 12,842

JUL 13 1960

Around The Clock

Tanglewood's Season Off To Delightful Start

By WAYNE A. SMITH

Keep your shirts on, fellas — Tanglewood is open.

And keeping the shirts on is only one chore for the festival constabulary.

Another is making the girls keep their shorts on. Oh, yes, they want to take them off, and sometimes do. Then the staff of young guards must fly into action.

As a matter of fact, one of them said, the girls give much more trouble than the boys.

And how do they manage to slip out of their shorts, or even dare to? It's easy.

They wear their bathing suits underneath onto the grounds, said the attendant, and then, when nicely settled on the lawn, slip off their shorts to gather a little additional sun along with music by the Boston Symphony.

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THE FIRST SUMMER WEEK-END on the great Lenox estate brought no unusual problems, no undue cracking of the whip, and certainly nothing like the pandemonium which broke out in Newport. It was a lovely week-end filled with some of the finest music ever to rise up from the stately pines. Bach would have been proud.

Tanglewood opened its season on Friday with a series of programs devoted exclusively to Bach. This custom was established 15 years ago when World War II reduced attendance and the number of performers.

With war just a memory and more enthusiasts than ever finding their way into the Berkshires, the first and second week-ends this year are being offered in the big shed where everyone can be accomodated. Previously they have been given in the small concert hall. Obviously it was a good idea.

On Sunday afternoon when we were present the numbers of strollers, loungers, and sitters at times seemed almost as great as when the entire orchestra and exciting panoply of the great Berkshire Festival is in full swing.

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THERE WAS A LITTLE EXTRA bonus, too. The entire rear section of the shed from the boxes outward was open to guests without extra charge. We chose a spot on the rear benches for part of the program and then moved forward to the fourth row for the rest. The reason was to test the new acoustical device installed last year and this. In some respects we preferred the back row to the fourth.

The improvements consist of great flying wedges along the upper portions of the shed outward from the stage. To them this year have been added some baffles at the rear from the roof to the opening plus a deep red accordion-like backscreen set immediately behind the orchestra and chorus. This latter from the rear row gave the rather startling effect of veering down into the jaws of an inferno. It could enhance certain selections. Certainly it helped throw it forward.

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THE SUNDAY AFTERNOON program was presented in exquisite detail. Opening with the Suite No. 3 in D Major it embraced such great Bach numbers as his Brandenburg Concertos No. 6 and No. 2 plus the canata, No. 4, "Christ Lag in Todesbanden", employing the festival chorus directed by Hugh Ross.

All the beauty of the concert was manifest through the skill and artistry of such featured performers as Roger Voisin with trumpet; Ralph Gomberg, oboe; James Pappoutsakis, flute; and Richard Burgin, violin. The magic of these numbers rarely has been more obvious, yet the opening Suite consisting of overture, air, gavottes, bourree and gigue was in all respects as delightful an adventure in sound.

The concluding number, the cantata, was short in duration, but long on values especially as a liaison between orchestra and chorus. In this the group of singers, mostly young people in study during the festival, contributed a large measure of success to the featured work. The distinguished hand of Hugh Ross was at all times evident and in close harmony with the rhythmic vision and design of Charles Munch, who was on hand to direct the orchestra.

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FAVORED BY GOOD WEATHER the 23rd season of th festival promises to set some new records. It is off to a fast start. Programs for this week, Friday and Saturday evenings, and Sunday afternoon, will be devoted entirely to mozart. Claude Frank will be the featured soloist Saturday evening along with the chorus while Joseph Silverstein will perform, Sunday.

Lest any of you, however, seek to capture on tape some of this great music, just perish the thought. Contraptions for this purpose are forbidden. It was most startling, therefore, to discover that something which looked exactly like a home movie camera was, in truth, a midget tape recorder and player. It blared forth from the bench beside us before the concert. And its owner for most of the time was surrounded by the curious.

He also was informed that it would have to be kept closed up in its case when the music began and that probably it [illegible] be admitted again. But it was so little and so interesting that even the constabulary seemed to wish they had one just like it.

Union (m)
SPRINGFIELD, Mass.
Circ. 81,815

JUL 9-1960

BACH CONCERT BEGINS SERIES IN MUSIC SHED

Tanglewood Audience Hears Ensemble and Soloists Under Munch

By WILLARD M. CLARK

LENOX — Another cool, clear night ushered in the first of three concerts devoted to the music of Johann Sebastian Bach. It has been a tradition of the Berkshire Music Festival at Tanglewood that the first two week ends shall be devoted to the music of Bach and Mozart.

Heard in Shed

So large has been the response over the years that this season these concerts will be given in the Music Shed.

It had seemed to us that this more or less intimate music would be lost in the vast confines of the Music Shed, but Friday night everything came through clearly, for the musicians played before a shell within a shell. Charles Munch uses a small ensemble for these programs and it was quite easy to arrange an inner shell before which they sat.

There were moments when the resonance sounded as if it came from a barrel, but the clarity of tone was seldom affected. In fact, it emerged with greater clarity than on many other occasions.

Soloists Appear

Mr. Munch chose to play three particularly interesting works, the Violin Concerto in E, with William Kroll as soloist; the Piano Concerto in F Minor, with Seymour Lipkin as soloist, and the too-seldom heard Triple Concerto in A Minor with Messrs. Kroll, Lipkin and fllutist James Pappoutsakis as soloists.

Both program material and performance provided many moments of interesting listening and the large audience was wonderfully responsive.

William Kroll and his quartet have appeared often at the chamber music concerts and Mr. Lipkin is one of the favorite Festival pianists. Mr. Pappoutsakis is second flutist of the Boston Symphony Orchestra. With most of the first desk men in the ensemblle, Mr. Munch had enviable resources with which to perform these works.

Audience Reacts

Once again, as with the chamber concerts, the audience for these week-end Bach-Mozart concerts is discriminating and, when pleased, enthusiastic in its applause. There were many reasons for the applause Friday night for Mr. Munch was in form and his players rose to every demand. I think the beauty of the evening and the full moon did their share to make this opening concert memorable, for if there is anything more beautiful than the moonlight over the Stockbridge Bowl, I have yet to experience it.

Now for the concert. In the first place there was an audience of 3290 people which was 10 more than at the opening Bach concert last season. Mr. Munch opened the program with the "Suite No. 1 in C major." In its seven episodes there is limitless rhythmic and tonal variety and Mr. Munch strove mightily, and successfully to communicate them.

One listened [illegible] playing that was perfectly exact, yet flexible and warm. This was music which Bach's contemporaries played [illegible] and it seemed Friday night that the ensemble of Boston Symphony players was doing the same thing, musical history repeating itself if you will.

William Kroll was the soloist in the "Concerto for Violin in E major, No. 2." This is a joyous, light-hearted work with one of the most beautiful [illegible] movements. Bach [illegible] Mr. Kroll is a skilled [illegible] and if his approach was perhaps a bit over scholarly, he provided a dedicated performance rich in detail and rhythmic stability.

Applause Enthusiastic

The ensemble collaboration was excellent and [illegible] will not forget the lush beauty of the cello passages. The impact upon the audience was terrific and the applause as enthusiastic as it used to be for a Tschaikowsky symphony directed by Koussevitzky. Truly Bach and the Berkshire Festival are very close in a wonderful companionship.

In the "Piano Concerto in F minor" one realizes that Bach is working away from the concerto grossd style and is giving greater prominence to the single solo player. Seymour Lipkin, one of the most respected of the pianists who play regularly at the festival, was the soloist in this work. Lipkin is a sensitive pianist, abundantly equipped technically. In the slow movement, a long phrased cantabile melody, he provided exquisite pianism against the flutterings of the ensemble. He was one with Charles Munch in the hearty finale.

Bach's "Concerto for Clavier, Flute and Violin" is not too often heard, which is a pity for it is a lovely work, rich in melody and thoroughly ingratiating. Again Mr. Lipkin was at the piano and his solo associates were William Kroll, violinist, and James Pappoutsakis, flute. Once again Bach gives prominence to the piano, in fact, Mr. Lipkin was in perpetual motion throughout the work.

Resembles Trio

In the opening movement the soloists are used without orchestra so that the movement resembles a trio sonata, the piano providing the melody and bass and the companion instruments complementing in balanced alternate phrases. It was a finely balanced performance, pre[illegible] as to ryhthms, lovely in [illegible] tions and stimulating [illegible]

ginning to end. The audience loved it and there were rounds of applause at the close of the concert.

Tonight the program will again be devoted to the music of Bach. It will open with the six-part ricercare from "The Musical Offering." This will be followed by four final movements from "The Art of the Fugue." Following intermission, Mr. Lipkin will be heard in the "Concerto for Clavier, in D minor" and the concert will conclude with "Suite No. 4 in D major."

Union (m)
SPRINGFIELD, Mass.
Circ. 81,815

JUL 11 1960

Tanglewood Draws 11,949 For Annual Bach Series

By WILLARD M. CLARK

LENOX — The opening week end of the Berkshire Music Festival as always was devoted to the music of Johann Sebastian Bach. The three concerts drew a total of 11,949 listeners, more than 900 more listeners than attended the Bach concerts of 1959. One wonders if Bach concerts of his day drew as large audiences. There were 4018 persons in attendance Sunday afternoon.

Stunning Renditions

During these three concerts, all directed by Charles Munch, we have heard stunning examples of the master's compositions. We shall not soon forget the magnificent performance by violinist William Kroll of the "Concerto No. 2 in E minor," or Seymour Lipkin's expressive pianism in the "Concerto for Clavier No. 5 in F minor." Then there were magnificent performances of the "Six-Part Ricercare" from the musical offerings and the final movements from "The Art of the Fugue." Then there were thrilling movements as the ensemble played the Bach Suites Nos. 1-4 and 3. In spite of their arduous tour of the Far East, Mr. Munch and his instrumentalists have been in fine form and seemingly relished playing the music.

The concert Sunday afternoon provided other facets of the art of Bach. It opened with a brilliant performance of the "Suite No. 3 in D major," traversed the Brandenburg concerti Nos. 6 and 2, and concluded with the cantata "Christ Lag in Todesbanden.". The festival chorus was prepared for this work by Lorna Cooke Devaron, assistant to Hugh Ross.

Interpretation Hailed

The Bach "Suite No. 1 in C major," was another brilliant performance with Mr. Munch providing a searching interpretation. The Second Brandenburg Concerto in F major, for trumpet, flute, oboe and violin, had as soloists the incomparable Roger Voisin, trumpet; James Pappoutsakis, flute; Ralph Gomberg, oboe, and Richard Bergin, violin.

It was a splendid performance with Mr. Voisin conquering most of the problems facing the Bach trumpet. One could also admire the unity of the ensemble, a characteristic particularly noted in the "Brandenburg Concerto No. 6 in B flat major" for strings. Nor will one forget the exquisite performance of the adagio from this concerto. It was ethereal.

Listening to the cantata and the first appearance of the festival chorus, it appeared this season the chorus has some excellent material. The basses and tenors were solid, the sopranos and altos equal to all demands.

Training Lauded

Lorna Cooke Devaron had done an excellent job of training the singers for this difficult work. After all, a week's time is pretty short at the best and it is to her credit that the singers were so well prepared.

Mr. Munch stressed the majesty and joy of the work, the joy of the resurrection. The choruses were jubilantly expressive and the pace chosen by Mr. Munch served to emphasize every emotion.

Next week end will be devoted to the music of Mozart and the three concerts may draw an even larger audience. Be that as it may, the 1960 Berkshire Music Festival has gotten off to a tremendous start and records may yet be broken.

SCHENECTADY, N.Y.
GAZETTE
D. 47,453

JUL 11 1960

All-Bach Program Opens 23rd Berkshire Festival

By D. E. RITZ
Gazette Music Editor

An all-Bach program by the 40 members of the Boston Symphony Orchestra who make up the chamber orchestra for the Bach-Mozart concerts at Tanglewood, opened the 1960 Berkshire Music Festival Friday night.

BACH PROGRAMS on Saturday night and yesterday afternoon, all under the direction of Charles Munch, concluded the first weekend of the 23rd season of the summer festival.

A new rose-color acoustical backdrop has been added to the shed for use of the smaller orchestra during the first two weekends. Also new is the white painted floor of the stage.

Soloists for the Friday evening program were Seymour Lipkin, piano; James Pappoutsakis, flute, and William Kroll, violin. Lipkin also appeared as soloist for the Saturday night concert. Soloists yesterday were Roger Voisin, trtumpet; Pappoutsakis, flute; Ralph Gomberg, oboe, and Richard Burgin, violin. The festival chorus, with Hugh Ross as director, assisted in "Christ Lag in Todesbanden" yesterday.

THE BACH-MOZART concerts of previous years were held in the theater-concert hall and the overflow audiences of the past few years caused the move to the 6,000-seat shed. A very fine arrangement has made the 3,000 seats back of the boxes open to those with general admission tickets (for the opening) — and on Friday evening they made the most of it.

Official figures for Friday (opening night) attendance were 3,290 but from this observer's view we would have estimated the audience as much larger.

Bach programs under Dr. Munch have an authoritative quality that draw enthusiasts from near and far.

The "Suite No. 1 in C Major," which opened the festival, has seven movements, each with its own melodic interest and characteristic tempo.

KROLL, as soloist in the "Concerto No. 2 in E Major" for violin drew enthusiastic applause for the fine performance of the difficult solo part. A beautiful tone, never forced, soared above or blended with the orchestra in a "joy-to-listen-to" performance.

Equally impressive was Lipkin in the "Piano Concerto No. 5 in F Minor" with its slow movement accompanied by pizzicato strings and the clean, clear technique of the first and finale movements.

BUT MOST interesting of all was the concluding "Concerto for Clavier, Flute and Violin in A Minor"—a number [illegible] could scarce expect to hear anywhere but at Tanglewood. The second movement, written for the three soloists without orchestra accompaniment, is a masterpiece of trio sonata writing. The opening allegro and the closing alla breve are rich textured and compelling music.

[illegible]
SPRINGFIELD, Mass.
[illegible] 112,664

JUL 10 1960

AUDIENCE OF 4641 HEARS CONCERT AT TANGLEWOOD

Bach Music Performance Clear, Concise, Rich In Detail

By WILLARD M. CLARK

LENOX — Johann Sebastian Bach has been "king" this week end at the Berkshire music festival where Charles Munch, an ensemble of Boston Symphony Orchestra instrumentalists and distinguished soloists have made his music known anew to several thousand people.

Ideal Conditions

There were 4641 people present Saturday night. The concerts have been given under ideal conditions and with the new shell within a shell it has been possible to give them in the huge music shed with excellent accoustical results. It is a tribute to both the great conductors of the festival, Serge Koussevitzky and Charles Munch that their efforts to popularize the music of Bach and Mozart during the past two decades has resulted in such an outpouring of people, so great indeed that it was no longer possible to restrict the concerts to the theater.

Saturday night's program brought us some of the most complicated of the master's works, as for example the final movements of "The Art of the Fugue," arranged for orchestra by Ernest Munch, and his six part Ricercare from "The Musical Offering." In addition to this, Mr. Munch offered the "Concerto for Clavier, No. 7 in D Minor" with Seymour Lipkin as soloist and "Suite No. 4 in D Major."

Bach composed his musical offering as a gift to the king of Prussia. It consists of 13 contrapuntal numbers upon a theme by Frederick the Great. There are two Ricercare, one in three voices and the one we heard in six voices. The orchestration was by Hans T. David, who uses a flute, oboe, English horn and bassoon, with string orchestra. Incidentally "Ricercare (the word meaning "search" was an early term for a fugal piece. The virtuosi of the Boston Symphony Orchestra provided an extraordinarily fine performance, clear, concise and rich in detail.

Simple Theme Used

From the gigantic "Art of the Fugue" in which Bach undertook in the last years of his life to demonstrate every possible treatment of a [illegible] subject. Mr. Munch chose the first four movements. These were the triple fugue, triple fuge (mirror of the above), quadruple fugue and the chorale "Dein Will Geschehn, Herr Jesu Christ." Bach used a very simple theme on which to work his magic. Here again, the Boston players provided performances of amazing [illegible], rhythmic stability and technical excitement. The chorale was given a finely proportioned performance by organist Berj Zamkochian.

Friday night Seymour Lipkin had played the "Concerto for Clavier No. 5 in F Minor." Saturday night he played the "Clavier Concerto No. 1 in D Minor." In this concerto increasing prominence is given to the solo instrument and Mr. Lipkin had not a moment's rest during its performance. The lovely slow movement is between two virile and ebullient movements. As he did Friday night, Mr. Lipkin displayed his fine musicality, his sensitive appreciation and his technical assurance. The ensemble collaboration was a happy one.

Another of the Bach suites, this time suite No. 4 in D Major concluded the concert. There is limitless variety of thematic material, rhythmic patterns and styles in the movements which make up this suite. This is the kind of music one listens to just for the joy of listening and which musicians play just for the joy of playing. So it seemed as the applause burst forth after the final note. There had been a cordial, even enthusiastic response during the concert, but the most vociferous was saved for the finale.

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NEW YORK, N.Y.
JOURNAL-AMERICAN
D 571,705 S. 778,682
JUL 11 1960

BERKSHIRE FESTIVAL

Switch Costs Casual Touch

By MILES KASTENDIECK

TANGLEWOOD, LENOX, MASS., July 11.—Charles Munch and the Boston Symphony opened the 23d Berkshire Festival here traditionally with a Bach week-end. One important variation with tradition occurred, however; namely, all three concerts were held in the music shed.

This shift of location from the theater-concert hall robbed the event of its intimate character but made the 11,949 people attending more comforable.

Since the audiences have been growing yearly, the change might be regarded as inevitable. People still remained outside on the lawn, evidently preferring to take their Bach more informally.

To compensate for the former chamber effectiveness of these concerts, Mr. Munch had the regular stage foreshortened. A new shell within the Talbot Memorial Canopy enhanced the visual aspect of the performances and probably the acoustical.

Remarkably Strong

The harpsichord, for instance, sounded remarkably strong at considerable distance from the stage. It could not evoke the atmosphere of the smaller hall, however, something which always had given these early concerts in the festival their special quality.

Some variety in program-making came with more attention placed on solo concertos in the first two concerts. Nevertheless, three of the four orchestral suites turned up in only two of the six Brandenburg concertos.

The final program brought Cantata No. 4, "Christ Lag in Todesbanden." Seymour Lipkin, pianist, dominated the soloists by playing three concertos; William Kroll, violinist, played one.

Yesterday the program listed Suite No. 3, Brandenburgs Nos. 6and 2 and the Cantata. Mr. Munch conducted as he had on the other two occasions.

Retards Overlong

Some of the individual characteristics of his conducting Bach were quite evident in variable tempos, overlong retards at the end, and a tendency not to let the music breathe freely. Some of the playing became rougher than expected from the top men of the Boston. Still, they made music most agreeably and delighted an audience of 4,018.

One of the highlights of the afternoon was Roger Voisin's trumpet playing in the second Brandenburg. His performance on the "Bach" instrument has ebcome a distinguished tone de force. Ralph Gomberg's oboe, James Papoutsakis' flute, and Richard Burgin's violin completed the concertino. In its first appearance the festival chorus sang well, holding much promise for later events.

Mr. Munch himself appeared less aroused than usual and therefore softened some of the rhythmic strength he has usually imparted.

Those who take their Bach in large doses may not have heard top-notch Bach interpretation, but they found much to enjoy.

Music

Bach Program Attains Heights of Excellence

By Alfred Burke

LOWELL — The all Bach program of last week-end at the Berkshire Festival, Lenox, which Dr. Charles Munch selected, offered much in the way of musical excellence as well as the sheer joy of listening. Like the instrumental portions of the concert, the Festival chorus, whose destiny on this occasion was charted by Hugh Ross, closed the affair on a note of actual brilliance.

Claudio Arrau

Everything was a delight to hear — a revelation even for the most ardent of Bach's followers. It was an experience to find a program of Bach that provided a lustre, a medium of life and a complete musical message — all of it made possible without the least overdoing or lessening of the grand tradition.

Dr. Munch at times is overlooked among those conductors who do great things with the creations of the immortal master, but who could do more with the D Major Suite No. 3, especially during the Air and the Bourree? It all leads back to what we have often felt — so many musicians carry a misconception of Bach in their mind.

Their attitude that Bach must be handled only with a single style is not really good music. Dr. Munch believes that there must be an opinion in the interpretation as well as life-giving cadence.

This continued in the Brandenburg Concerti Nos. 6 and 2. The allegro of the former and the endeavors of such soloists as Voisin, Pappoutsakis, Gomberg and Burgin during the latter piece added up to a day of top performing and also top listening.

During the week-end of July 23-24, the soloists will be the celebrated pianist, Claudio Arrau and the most promising young violinist, Jaime Laredo. Pierre Monteux will conduct the Saturday concert and Dr. Munch will return on Sunday.

The concerti to be performed are the Beethoven No. 5 (Arrau) and the Mendelssohn (Laredo). The composers whose music will complete the programs include, (Saturday) Cherubini, Respighi and Strauss; (Sunday) Dello Joio and Beethoven.

MR. ARRAU WILL present a Chopin centenary recital next Wednesday evening. This program will be at 8:30 and in the afternoon a program of opera scenes will be performed by the BMC group under the direction of Boris Goldovsky.

Betty White will star in the production of the all-time favorite "The King and I" which will be the featured attraction at the North Shore theatre next week. Miss White who is a leading figure on the American theatrical scene has received many awards. She has been recognized by several nationally known magazines as the "best actress in a film series on TV"; a cover girl and last but far from least, an Emmy winner.

Plans are progressing well for the coming campaign of the Lowell Community Concert series. The coming list of events should provide the local scene with one of the finest series ever recorded here.

At no time in the series history locally has there been such an enthusiasm and response on the part of the large campaign committee. The group scored a ten-strike by scheduling such a top event as the Ballet Russe, but in keeping with the intention of the organization, members of the coming season may rest assured that the other events will share a prominent place on the 1960-61 calendar.

ALBANY, N.Y.
KNICKERBOCKER NEWS
D. 66,739
JUL 11 1960

At the Concert

Tanglewood at Its Best for Bach Program

SEYMOUR LIPKIN
Tanglewood Soloist

By PETER B. TAUB
Knickerbocker News Staff Writer

In many ways, Tanglewood is at its best for the all-Bach concerts that traditionally open the Berkshire Music Festival at Lenox, Mass.

This was certainly the case Saturday night, when the program included a six-part ricercare (an early term for a fugal piece) from The Musical Offering, the four final movements from The Art of Fugue, the piano concerto No. 1 in D. Minor, with Seymour Lipkin the soloist, and the Suite No. 4 in D Major.

* * *

FOR SOME reason, the Bach concerts do not attract so many of those folks who, dressed as if they had just come off the beach or the tennis courts, descend on Lenox for the more popular programs that follow later in the season. And so Tanglewood's shaded, well-manicured lawns invite a leisurely pre-concert picnic.

Other Tanglewood Review on Page 16-B

The Saturday night concert, sparsely-attended by Tanglewood standards, was in the big Music Shed rather than the smaller Theater Concert Hall. A plywood backdrop of triangular-shaped pieces painted a pleasing raspberry red has been set up in the shed this year, accompanying, as it were, the new acoustical canopy installed last summer. The new backdrop creates a more intimate atmosphere for concerts in which the full orchestra is not on stage, such as the Bach programs.

Speaking of the Tanglewood acoustics, an associate of mine who spent the second half of the concert out—way out—on the lawn, purely for purposes of research, reports she heard every note perfectly.

* * *

THE BOSTON SYMPHONY musicians were in good form, as usual, and Dr. Munch was in fine fettle—scowling at the occasional between-movements applause and urging the audience to display greater enthusiasm for the orchestra at the end of the program.

The first half, the pieces from The Musical Offering and The Art of Fugue, was sedate and hardly as exalted as some other Bach works. But after the intermission, Mr. Lipkin, the Detroit wunderkind, gave a commanding performance in the concerto and the Suite No. 4 was punctuated with some crisp brass work, notably in the brief but spirited Rejouissance that ended the evening.

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Journal
LAKEVILLE, Conn.
Weekly Independent
Circ. 2,498

JUL 14 1960

MUSIC FESTIVAL CONCERTS AT TANGLEWOOD

TANGLEWOOD, JULY 8 and 9
By A. C. S.

The Boston Symphony Orchestra under the direction of Charles Munch has begun its twenty-third season at Tanglewood.

This year, to make the series more available to patrons, the concerts are to be given in the Music Shed which seats 6000. A handsome new stage partition has been devised for these concerts by Eero Saarinen Associates. Made in triangular plywood panels and painted a handsome shade of maroon, it compliments the white-jacketed musicians and the gray background.

With all this splendor and the fine acoustics, one might presume that the concert would be equally grand. For some reason, however, the first weekend concert never got off the ground. The weather was perfect and the audience receptive but the playing was pedestrian. A rather lush, romanticized reading of the *Suite No. 1, in C major* was followed by the *Violin Concerto No. 2 in E major* with William Kroll as soloist. The artist's long and eminent career as a member of the quartet which bears his name, made him overly cautious as a soloist; he tended to blend too well with the orchestral ensemble.

Seymour Lipkin appeared in the *Clavier Concerto No. 5, in F minor*. Then he was joined by Mr. Kroll and James Pappoutsakis, flutist, in the *Concerto for Clavier, Flute, and Violin, in A major*. It would be nice to report that these works came off brilliantly, but with the exception of the lovely slow movement of the triple concerto, the most that can be said is that the playing was correct but the effect was one of heavy handedness.

Fortunately, Saturday evening presented a different picture. Charles Munch chose the six-part Ricercare from the *Musical Offering* as the program opener, and followed it with the final movements of the *Art of the Fugue*. It seems amazing that two such abstruse works would have the apparent and obvious appeal for a largely lay audience as was on hand. A pleasant extra (and one which is hoped will lead to further hearings of the fine Aeolian-Skinner installation in the Music Shed) was the use of the organ, both in the ensemble and as a solo instrument in the final chorale: "Dein Will gescher, Herr Jesus Christ." The organist on this occasion was Berj Zamkochian.

Seymour Lipkin was on hand again, this time playing the *Concerto for Clavier, No. v, in D minor*. This is a more grateful work for the soloist as well as a more demanding one from the technical standpoint. Mr. Lipkin met the challenge admirably and was especially successful in projecting the long and florid lines of the slow movement. The concert concluded with a spirited reading of the *Suite No. 4 in D major*.

SUNDAY AFTERNOON

By E. G. B.

On this beautiful Sunday afternoon, July tenth, there was a record breaking attendance at Tanglewood for a Bach chamber orchestra concert. Charles Munch conducted the Suite no. 3 in D major, the Sixth and then the Second Brandenburg Concertos. The orchestra was joined by the Berkshire Festival Chorus, which had been trained by Lorna Cooke de Varon, in the Cantata no. 4, "Christ Lag in Todesbanden."

How many threads, some stretching far back in musical history, were finally woven together to produce such a result of finished performance: the works of one of the greatest composers, interpreted by a vastly experienced and dedicated conductor, performed by excellent players many of whom have had the advantage of playing together for decades, and heard on rare instruments! The result was naturally impressive and moving. With the exception of places where one might disagree with the choice of tempo (as in the speediness of the first chorus of the Cantata) there was an underlying rightness in all the music, permeated with subtleties of tone and rubato possible only in the hands of seasoned experts led with imagination. One might point to the familiar Air of the Suite, which was almost a miracle of attenuation in slow tempo without becoming static.

Among the four very fine soloists heard in the Second Brandenburg, perhaps special compliments should go to Roger Voisin for his handling of the difficult passages in the high register.

Sunday Herald
BOSTON, Mass.
Circ. 289,111

JUL 10 1960

Berkshire Festival

First of Three Bach Programs

By JULES WOLFFERS

LENOX—With the trans-Pacific tour safely over, with the Pops season ended and with the Esplanade concerts engaging the attention of only a part of th eorchestra, the Boston Symphony opened its Berkshire Festival season Friday in the Tanglewood Shed with the first of three all-Bach programs.

An audience of around 3300 persons was on hand to welcome Charles Munch and his players back for the six-week festival. The weather was perfect — not too hot, not too cold, not too dry, not too damp. Accordingly about half of the audience chose to listen from the Great Lawn outside the shed.

Traditionally the opening week-ends have been devoted to chamber orchestra music, most often concentrating on Bach and Mozart. To this extent Mr. Munch has followed the pattern of his distinguished predecessor, Serge Koussevitzky. But in former times the opening concerts were held in the more intimate Theater-Concert Hall where these events almost invariably turned out to be one of the high spots of the Symphony's activities, winter or summer.

Times Change

Times have changed and the increasing attendance at what used to be pre-festival events has decreed that the locale be shifted to the vast and impersonal Shed. Many persons regret the necessity for the change particularly since the rapport between conductors, players and hearers, so necessary in music chamber-orchestra music, is largely list in the vast reaches of the Shed really designed for full orchestral fare.

To do the orchestra credit, it has done all in its power to make the acoustics and atmosphere as agreeable as possible under the circumstances.

In addition to the new acoustic panels which were welcomed last summer for the resulting improvement in the sound, temporary panels have been placed on stage around the orchestra, in effect making a shell within a shell since the stage panels reach up almost to the overhead sriangular panels.

This rearrangement serves two purposes—it makes a smaller, more intimate, platform and it improves the carrying power of the sound still more. Not that the effect is ideal. From where I was sitting, about the 12th row, the orchestra sounded as if it were coming through a two-thousand-dollar stereo speaker system.

Still, the quality is good with perhaps only a little too much bass for absolute comfort. But, then, most stereo fans use too fine balance. Ralph Gomberg was much bass anyway so probably most of the listeners were happy with the sound.

Fine Balance

But quality of sound is not everything and it is not possible to say that the concert was an unqualified success. The opening Suite No. 1, ni C major was splendidly done, with verve, enthusiasm and brought forward by Mr. Munch to receive a special round of applause for his splendid work in his important oboe part.

But the remainder of the program suffered from various inadequacies in the performances of the soloists. It took William Kroll the entire first movement of the Violin Concerto [illegible] to settle down for a sensitive projection of the Adagio which was very beautifully played, but this improvement did not continue through the Finale. Things did not go much better with Seymour Lipkin as soloist in the Clavier Concerto No. 5.

It is always difficult to transfer these harpsichord works to the piano, but it can and has been done by artists who retain the spirit of the old while taking advantage of the [illegible] pianoforte's possibilities. Mr. Lipkin's way with the keyboard part was at [illegible] wooden.

The evening's final work, the Concerto for Clavier, Flute and Violin, in A minor, is far from being one of Bach's best works, but good projection on the part of the soloists can do much to redeem it. This was not particularly forthcoming and the routinely good is not good enough in the Concerto. With Doriot Anthony Dwyer, the orchestra's regular first flute, not willing to appear in public at this time, James Pappoutsakis joined Mr. Lipkin and Mr. Kroll for the solo sections.

The conductor gave firm and sensitive support in all three concertos and the audience, not particularly in an over-critical mood, rewarded all participants with hearty applause throughout the evening.

ALBANY, N.Y.
KNICKERBOCKER NEWS
D. 66,739

JUL 11 1960

Concert Of Bach A Delight

Despite the chirping of some off-beat and off-key sparrows in the rafters of the Tanglewood music shed yesterday afternoon, Charles Munch led the Boston Symphony Orchestra and the Festival Chorus through another magnificent Bach concert.

Harsh as it may be to deny birds their place at an outdoor concert, it must be said they were unmusical distractions at times—especially in the quiet slow movement of the Sixth Brandenberg Concerto when just 14 string players were demanding by their skill and balance the whole attention of the audience. Most of the time the music was loud and brisk and absorbing enough so the birds didn't matter.

Brilliant Trumpet Playing

There was, for example, the brilliant playing of Roger Voisin on his specially made high trumpet in the Second Brandenburg Concerto, and the chance to hear in the first, instrumental half of the concert, a lot of first rate [illegible] from perhaps the greatest strings in the world. There was wonderful vigor in the dance of the familiar Third Suite in D Major, although Dr. Munch takes the very familiar Air on a G String so slowly even the Boston orchestra can barely sustain it.

The gandest part of the afternoon was the last, the Cantata, "Christ lay in the bonds of death," when the voice parts joined the instrumental ones. The singers were trained and able, to let this triumphant Easter music emerge dramatically from its dark

Chorus Well Trained

All four parts had mastered their roles and sang separately and together equally well when the music was soft and flowing, soft and swift or full with some of the most dynamic rhythms Bach ever conceived. Lorna Cooke DeVaron, who trained the chorus, took many bows. If there had to be only one short Bach choral on this year's Tanglewood schedule, this was a good choice.

At one dramatic moment in a closing chorus, in a silence between a rousing chord and a quiet passage, the effect was so striking the cherping of the birds made no difference. The cantata ended after a tresoenio with an "Hallelujah" sung not loudly but in quiet wonder.

W. E. R.

background.

Journal
LAKEVILLE, Conn.
Weekly Independent
Circ. 2,498

JUL 14 1960

MUSIC FESTIVAL CONCERTS AT TANGLEWOOD

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With all this splendor and the fine acoustics one might presume that the concert would be equally grand. For some reason, however, the first weekend concert never got off the ground. The weather was perfect and the audience receptive but the playing was pedestrian. A rather lush, romanticized reading of the *Suite No. 1, in C major* was followed by the *Violin Concerto No. 2 in E major* with William Kroll as soloist. The artist's long and eminent career as a member of the quartet which bears his name made him overly cautious as a soloist; he tended to blend too well with the orchestral ensemble.

Seymour Lipkin appeared in the *Clavier Concerto No. 5, in F minor*. Then he was joined by Mr. Kroll and James Pappoutsakis, flutist, in the *Concerto for Clavier, Flute, and Violin, in A major*. It would be nice to report that these works came off brilliantly, but with the exception of the lovely slow movement of the triple concerto, the most that can be said is that the playing was correct but the effect was one of heavy handedness.

Fortunately, Saturday evening presented a different picture. Charles Munch chose the six-part Ricercare from the *Musical Offering* as the program opener, and followed it with the final movements of the *Art of the Fugue*. It seems amazing that two such abstruse works would have the apparent and obvious appeal for a largely lay audience as was on hand. A pleasant extra (and one which is hoped will lead to further hearings of the fine Aeolian-Skinner installation in the Music Shed) was the use of the organ, both in the ensemble and as a solo instrument in the final chorale: "Dein Will gescher, Herr Jesus Christ." The organist on this occasion was Berj Zamkochian.

Seymour Lipkin was on hand again, this time playing the *Concerto for Clavier, No. v, in D minor*. This is a more grateful work for the soloist as well as a more demanding one from the technical standpoint. Mr. Lipkin met the challenge admirably and was especially successful in projecting the long and florid lines of the slow movement. The concert concluded with a spirited reading of the *Suite No. 4 in D major.*

SUNDAY AFTERNOON

By E. G. B.

On this beautiful Sunday afternoon, July tenth, there was a record breaking attendance at Tanglewood for a Bach chamber orchestra concert. Charles Munch conducted the Suite no. 3 in D major, the Sixth and then the Second Brandenburg Concertos. The orchestra was joined by the Berkshire Festival Chorus, which had been trained by Lorna Cooke de Varon, in the Cantata no. 4, "Christ Lag in Todesbanden."

How many threads, some stretching far back in musical history, were finally woven together to produce such a result of finished performance: the works of one of the greatest composers, interpreted by a vastly experienced and dedicated conductor, performed by excellent players many of whom have had the advantage of playing together for decades, and heard on rare instruments! The result was naturally impressive and moving. With the exception of places where one might disagree with the choice of tempo (as in the speediness of the first chorus of the Cantata) there was an underlying rightness in all the music, permeated with subtleties of tone and rubato possible only in the hands of seasoned experts led with imagination. One might point to the familiar Air of the Suite, which was almost a miracle of attenuation in slow tempo without becoming static.

Among the four very fine soloists heard in the Second Brandenburg, perhaps special compliments should go to Roger Voisin for his handling of the difficult passages in the high register.

Sunday Herald
BOSTON, Mass.
Circ. 289,111

JUL 10 1960

Berkshire [illegible]

First of Three Bach Programs

By JULES WOLFFERS

LENOX—With the trans-Pac[illegible] tour [illegible] over, with the Pops season ended [illegible] with [illegible] Esplanade concerts engaging the at[illegible] of [illegible] a part of th eorchestra, the Boston [illegible] opened its Berkshire Festival season Frid[illegible] Tanglewood Shed with the first of three [illegible] programs.

An audience of around 3300 persons was on hand to welcome Charles Munch and his players back for the six-week festival. The weather was perfect — not too hot, not too cold, not too dry, not too damp. Accordingly about half of the audience chose to listen from the Great Lawn outside the Shed.

Traditionally the opening week-ends have been devoted to chamber orchestra music, most often concentrating on Bach and Mozart. To this extent Mr. Munch has followed the pattern of his distinguished predecessor, Serge Koussevitzky. But in former times the opening concerts were held in the more intimate Theater-Concert Hall where these events almost invariably turned out to be one of the high spots of the Symphony's activities, winter or summer.

Times Change

Times have changed and the increasing attendance at what used to be pre-festival events has decreed that the locale be shifted to the vast and impersonal Shed. Many persons regret the necessity for the change particularly since the rapport between conductors, players and listeners, so necessary in music chamber-orchestra music, is largely lost in the vast reaches of the Shed really designed for full orchestral fare.

To do the orchestra credit, it has done all in its power to make the acoustics and atmosphere as agreeable as possible under the circumstances.

In addition to the new acoustic panels which were welcomed last summer for the resulting improvement in the sound, temporary panels have been placed on stage around the orchestra, in effect making a shell within a shell since the stage panels reach up almost to the overhead triangular panels.

This rearrangement serves two purposes—it makes a smaller, more intimate, platform and it improves the carrying power of the sound still more. Not that the effect is ideal. From where I was sitting, about the 12th row, the orchestra sounded as if it were coming through a two-[illegible] speaker stereo speaker system.

Still, the quality [illegible] [illegible] bass for [illegible]. But, then, mo[illegible] too fine balance [illegible] Goldberg was much [illegible] probably most of the [illegible] were happy with the [illegible].

Fine Balance

But quality of sound is not everything and it is not possible to say that the co[illegible] an unqualified success. The opening Suite No. 1, ni C major was splendidly done, with [illegible] and brought forw[illegible] Munch to receive a spe[illegible] of applause for his [illegible] in [illegible] important oboe [illegible].

But the remainder of the program suffered [illegible] inadequacies in the [illegible] of the soloists. [illegible] Kroll the entire first [illegible] of the Violin Concerto [illegible] to settle down [illegible] jection of the A[illegible] very beautifully [illegible] improvement [illegible] through the F[illegible] did not go much [illegible] Seymour Lipkin as so[illegible] in the Clavier Concerto No. 5.

It is always [illegible] these [illegible] piano, but [illegible] done by [illegible] spirit of the [illegible]

[illegible]

The [illegible] Concerto for Clavier, Flute and Violin, in A major, [illegible] being one of Bach's best [illegible] but good projection [illegible] of the [illegible] [illegible] This [illegible] [illegible] in the Concerto. [illegible] Arthur [illegible] Pappoutsakis [illegible] and Mr. Kroll [illegible]

[illegible] gave firm and [illegible] in all [illegible] the audience [illegible] an ever-[illegible] mood [illegible]

ALBANY, N.Y.
KNICKERBOCKER NEWS
D. 88,739

JUL 11 1960

Concert Of Bach A Delight

Despite the chirping of some off-beat and [illegible] sparrows in the rafters of the Tanglewood music shed yesterday afternoon, Charles Munch led the Boston Symphony Orchestra and the Festival Chorus through another magnificent Bach concert.

Harsh as it may be to deny birds their place at an outdoor concert, it must be said they were unmusical distractions at times—especially in the quiet slow movement of the Sixth Brandenberg Concerto when just 14 string players were demanding by their skill and balance the whole attention of the audience. Most of the time the music was loud and brisk and absorbing enough so the birds didn't matter.

Brilliant Trumpet Playing

There was, for example, the brilliant playing of Roger Voisin on his specially made high trumpet in the Second Brandenburg Concerto, and the chance to hear in the first, instrumental half of the concert, a lot of first rate [illegible] from perhaps the greatest strings in the world. There was wonderful vigor in the dance of the familiar Third Suite in D Major, although Dr. Munch takes the very familiar Air on a G String so slowly even the Boston orchestra can barely sustain it.

The gandest part of the afternoon was the last, the Cantata "Christ lay in the bonds of death," when the voice parts joined the instrumental ones. The singers were trained, and able, to let this triumphant Easter music emerge dramatically from its dark [illegible]

Chorus Well Trained

All four parts had mastered their roles and sang separately and together [illegible] well, when the [illegible] was soft and flowing, [illegible] and swift or full with [illegible] of the most dynamic [illegible] Bach ever conceived. Lorna Cooke DeVaron, who trained the chorus, took many bows. If there had to be only one short Bach choral [illegible] this year's Tanglewood schedule, this was a good choice.

At one dramatic moment in a closing chorus, in a silence [illegible] rousing chord [illegible] quiet passage, the effect was so striking the chirping of the birds made no difference. The cantata ended, after [illegible], with an "Hallelujah" sung not loudly but in quiet wonder.

W. E. R.

60

NEW YORK, N.Y.
HERALD TRIBUNE
D. 325,065 S. 505,121
JUL 11 1960

Attendance Records Set At Tanglewood's Concerts

By Francis D. Perkins

TANGLEWOOD, Lenox, Mass., July 10.—With a [illegible] audience of [illegible], the Boston Symphony Orchestra's opening two days of concerts broke the record for the Bach series which has opened the symphonic portion of the Berkshire Festivals in most of their post-war summer programs.

Last night's concert in the music shed, with ideal moonlit weather, also broke the record for an individual Bach program, drawing a crowd of 4,641. Despite clouds overhead, this afternoon's program was heard by 4,613. Friday night's gathering of 3,290 and including the 2,334 figure for yesterday morning's open rehearsal, made a total which topped the corresponding 1959 figure by nearly 1,000, and was a tribute to the appeal of Bach's music.

Ovation for Lipkin

Seymour Lipkin received an unusually fervent ovation last night when he was the piano soloist in the Clavier Concerto in D Minor, which followed the opening Ricercare from the Musical Offering, and the closing sections of the Art of Fugue, in a program ending with the Fourth Suite, in D Major. The Festival chorus made its debut in this afternoon's concert when it sang the Cantata Christ Lag in Todesbanden; the first half of the concert offered the third suite and the Sixth and Second Brandenburg Concertos.

Mr. Lipkin's playing of the D Minor Concerto last night was remarkable for its technical virtuosity and polish, quality of tone and pervasive momentum, but even more for its interpretative intensity; the first movement in particular had a dramatic cogency which deepened into a sense of tragedy towards its close.

A Lyrical Adagio

The adagio was notable for its lyric appeal, while the finale had an emotional stimulation which was reflected in the ensuing demonstration. The forty musicians, under the direction of Charles Munch, played their share of the music in a similarly persuasive vein, stimulating but not overwrought in the fast movements. The opening Ricercare was ably presented in an arrangement by Hans T. David. The last four parts of the Art of Fugue were heard in a well wrought but rather solid orchestral version made by Ernest Muench. The chorale associated with this work as a finale, although not a part of it, was expressively played on the organ by Berj Zamkochian.

Today's performance of the Cantata under Charles Munch's leadership was laudable for its balance between the choral and instrumentalists. The festival chorus had had only a week for preparation, and the standard of its singing and interpretation was a tribute to its training by Lorna Cooke de Varon, who is assistant to Hugh Ross in the Berkshire Music Center's choral department. The various sections of the choir were even in balance with firm and appealing tones and well observed vocal proportion and continuity of musical line; the choristers revealed the details of the music as well as its expressive atmosphere.

Up to Standards

In general, the chamber orchestra which has played in the week-end concerts under Mr. Munch has lived up well to Boston symphony standards. In certain works, or parts of them, well organized routine has been more in evidence than interpretative evocation, but in most cases the performances have been also satisfying from the latter standpoint.

In today's concert, the Third Suite was played with stimulating vitality, although Mr. Munch took the familiar air rather deliberately. In the second Brandenburg Concerto, Roger Voison was laudable in the exacting trumpet solo; praise was also deserved by his fellow soloists, James Papoutsakis, flute; Ralph Gomberg, oboe, and Richard Burgin, violin.

The dozen or more players in the Sixth Brandenburg Concerto played the first movement suavely, and the others more communicatively. The new sounding board, which supplements the stage canopy for the first festival fortnight of chamber orchestra concerts, was very successful in its ability to project the music to the more remote parts of the music shed and to the listeners who preferred the lawn outside.

N.Y. Staats-Zeitung und Herold, Montag, 18. Juli 1960

Tanglewood-Saison erfolgreich mit Bach-Konzerten eröffnet

Seit 15 Jahren beginnt das Sommermusikfest in Tanglewood mit [illegible] die der Musik [illegible] Bach [illegible] und bisher haben diese Konzerte in dem verhältnismäßig kleinen "Theater-Concert" [illegible] stattgefunden, die für das Kammerorchester [illegible] besonders günstig war. [illegible] die Nachfrage zu diesen Konzerten über die Jahre immer größer wurde, wurden sie jetzt in den großen [illegible] verlegt, wobei eine große Wand, die direkt hinter dem Orchester auf der Bühne steht, den Klang der Musik der Größe des Raumes anzupassen sucht. Wenn der Ton auch nicht denselben intimen Charakter haben kann wie dies in der früheren Umgebung der Fall war, so ist der erste Eindruck doch durchaus positiv, ganz abgesehen von der Tatsache, daß auf diese Weise diese Konzerte von viel mehr Menschen gehört werden können als dies früher der Fall war.

Alle Konzerte standen unter der Leitung von Charles Muench. Und man kann sich wohl kaum einen größeren Gegensatz vorstellen als Koussevitzky, der vor 15 Jahren diese Bachkonzerte einführte und Muench, der die Tradition nun übernommen hat. Koussevitzky sah in erster Linie auf Schönheit des Tons und Harmonie des Zusammenklangs, während für Muench Herausstellung einer Melodie und Betonung des Rhythmus, was oft zu übersteigerten Tempi führt, mehr bedeutsam zu sein scheint.

Bei allem aber spürt man bei Muench eine große persönliche Verbundenheit mit Bach, die, wie er im Gespräch gerne zugibt, auf seine Leipziger Jahre im Gewandhausorchester zurückzuführen ist.

Der Höhepunkt der 3 Wochenend-Konzerte war am Sonntag die Kantate "Christ lag in Todesbanden", wobei es besonders erstaunlich war, in welch kurzer Zeit der jedes Jahr neu zusammengestellte Festchor eingeübt werden konnte. Er klang besser als viele jahrelang bestehenden Chöre und seine deutsche Aussprache war mustergültig. Das Programm der drei Konzerte (Freitag und Samstag abend, Sonntag nachmittag) brachte u. a. die Orchestersuiten 1, 3 und 4 und die Brandenburgischen Konzerte 2 und 6, wobei unter den Solisten die besondere Klarheit und der Ausdruck von Roger Voisin (Trompete) Erwähnung verdient.

In den Solokonzerten war der Pianist Seymour Lipkin (D minor und F minor) besonders eindrucksvoll, während die Tongebung des Violinisten William Kroll (E Major) nicht immer ganz rein war. Besonders schön war auch das Konzert für Klavier, Flöte und Violine mit den Solisten Lipkin, Papoutsakis und Kroll.

Ein Höhepunkt des Samstagkonzertes waren die drei letzten Sätze der "Kunst der Fuge", welchen das Orchester unter Muenchs anfeuernden Leitung ganz besondere Liebe und Hingebung widmete. Der letzte Satz wurde bis zu der Stelle gespielt, an der Bach diese unvollendete Komposition seiner Erkrankung wegen aufgeben mußte. Ein Choralnachspiel auf der Orgel war ein würdiger Schluß.

Was macht diese Sommerkonzerte in Tanglewood dieser Darbietung immer wieder so eindrucksvoll? Neben der Qualität der Boston Symphony, dem Temperament von Charles Muench und der Schönheit der lieblichen Berkshire-Hügel ist es wohl der Umstand, daß der Hörer, entfernt von dem Getriebe der Großstadt und sich voll und ganz der Musik widmend, viel empfänglicher und aufnahmefähiger ist als nach einem unruhigen und gehetzten Arbeitstag in der Stadt. Für Musikfreunde und solche, die diese Freude lernen wollen, können wir ein Wochenend in Tanglewood außerordentlich empfehlen.

W. St.

NEW YORK, N.Y.
HERALD TRIBUNE
D. 325,065 S. 505,121
JUL 9 1960

NEW YORK, N.Y.
HERALD TRIBUNE
D. 325,065 S. 505,121
JUL 10 1960

Bostonians at Tanglewood Give First of 18 Concerts

By Francis D. Perkins

TANGLEWOOD, Lenox, Mass., July 8.—The Boston Symphony Orchestra gave the first of eighteen concerts which it is offering in the twenty-third Berkshire Festival Friday night in Tanglewood's music shed. Following the practice of most of the festivals held here since World War II, Charles Munch devoted his opening program to music of Johann Sebastian Bach, conducting that master's Suite No. 1.

Violin Concerto in E Major with William Kroll as soloist, Clavier Concerto in F Minor with Seymour Lipkin as the solo pianist, and Concerto in F and Concerto in A Minor for clavier, flute and violin, James Pappoutsakis, the orchestra's first flutist, shared the solo roles with Mr. Kroll and Mr. Lipkin in the latter work. The ensemble for this week end's Bach concerts and next week end's Mozart concerts consists of approximately forty musicians. The full orchestra will be on hand for the rest of the series.

This is the first summer in which all six Bach and Mozart festival concerts are held in the 6,000 seat music shed instead of the 1,200 seat theater concert hall, which would have been much too small for tonight's audience of 3,290. For these six concerts the stage canopy is acoustically reinforced by a set of red panels. This device, in its first public use tonight, helped to provide an ample sonority which was particularly noticeable when Mr. Munch and his musicians began the opening suite.

The performance was spacious and dignified, unhurried but not lacking momentum and usually revealing of detail.

There were a few times, indeed, when the degree of sonority seemed slightly excessive, and some of the lighter scored measures could have been more transparently wrought, but the general interpretation was appealing.

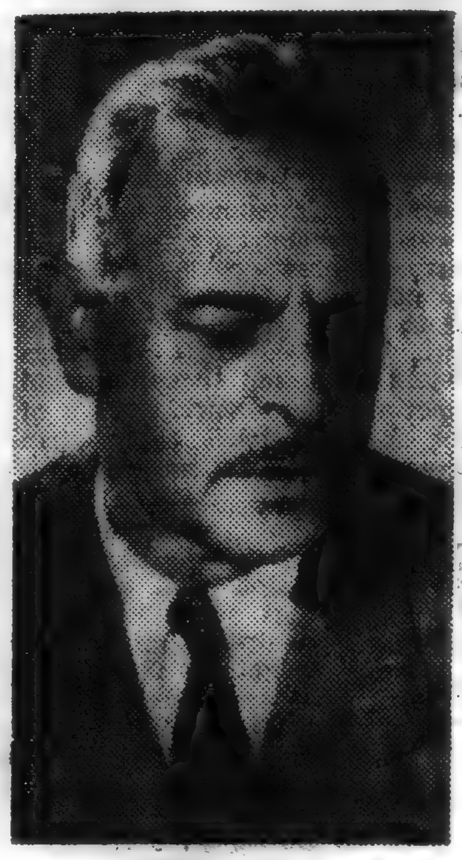
In the violin concerto, Mr. Kroll's playing was notable for its musical objectivity and relation to the general ensemble.

NEW YORK, N.Y.
TIMES
D. 614,169 S. 1,254,635
JUL 9 1960

Music: Bostonians Play Bach at Lenox

Give First Orchestral Program at Festival

Munch Leads Concert Attended by 3,290



William Kroll

By ALLEN HUGHES
Special to The New York Times.

LENOX, Mass, July 8—The Boston Symphony Orchestra, conducted by Charles Munch, played the first orchestral concert of the 1960 Berkshire Festival at Tanglewood tonight.

Tanglewood tradition was followed in terms of programing, the evening being given over entirely to music by Bach. But this year—for the first time—the 6,000-seat Music Shed is being used for all the concerts of the Bach and Mozart week-ends, with which the festival always opens. Heretofore, the 1,200-seat Theatre Concert Hall has housed these events, which are played by a reduced orchestra of about forty members.

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To make the Music Shed as acceptable as possible for these supposedly more intimate events, a new portable stage enclosure has been built to go with the Talbot Memorial stage canopy installed last year. Designed by Eero Saarinen Associates, this enclosure is actually a handsome screen composed of twenty-eight plywood panels, each of which is more or less triangular in shape.

Since the audience for his first concert totaled only 3,290 persons, all could easily have been accommodated in the Music Shed. Because of habit, or preference, however, many of the audience chose to remain outside on the grass, even though it would have cost them no more to sit on chairs in the 3,000 unreserved seats under cover.

Mr. Munch's program included the Suite No. 1 in C, the Violin Concerto No. 2 in E, the Clavier Concerto No. 5 in F Minor and the Concerto for Clavier, Flute and Violin in A Minor.

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The soloists were William Kroll, violinist; Seymour Lipkin, pianist, and James Pappoutsakis, flutist.

Generally speaking, the performances of the evening tended to be less arresting than the setting in which they were played. Bach's music, when lively, should be bracing, but this time, under Mr. Munch's leadership, its glinting edge was dulled through an excess of somewhat plush legato string playing.

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Indeed, it was no coincidence that the most absorbing moments of the concert were those in which pizzicato playing was in order for the string instruments. Here crispness could not be avoided.

Despite the unsuitability of his instrument for Bach's music, Mr. Lipkin was probably the most convincing soloist on this occasion. He held his concert grand piano in check in both concertos, and played the exquisite second movement of his solo concerto compellingly.

Mr. Kroll tended to soften the contours of his lines in the fashion of the orchestral violinists and weakened his case thereby. There were times, too, when his intonation was not altogether reassuring.

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Mr. Pappoutsakis was an able collaborator in the triple Concerto, and the balance among the solo instruments was just.

This was, in short, a concert in which the notes of Bach were played in good order and, for the most part, in good taste. The spirit of his personality and time, however, did not get through to us.

NEW YORK, N.Y.
TIMES
D. 614,169 S. 1,254,635
JUL 11 1960

Music: Successful Festival Opening

Three Bach Programs Offered at Lenox

Total of 11,949 Set an Attendance Record

Constantine Nanos

Charles Munch

By ALLEN HUGHES
Special to The New York Times.

LENOX, Mass., July 10—The first week-end of the 1960 Berkshire Festival ended in agreeable weather this afternoon, after the sun had outdone itself early in the day to make this magnificent countryside as enticing as possible.

Well before the concert began, music fans clad in sports clothes settled under the great trees that shade Tanglewood to eat picnic lunches, while other early arrivals strolled through the formal gardens behind the old, gray gabled mansion. When the gate figures had been tabulated, it was discovered that 4,018 persons were present, the largest audience to have attended a Sunday-afternoon Bach concert at Tanglewood.

This was, in fact, a record-breaking opening week-end of the festival. A total of 11,949 persons heard the three Bach programs.

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The Sunday concert was the best of the three. It began with the Suite No. [illegible] in D and moved through the Second and Sixth Brandenburg Concertos to the Cantata No. 4, "Christ Lag in Todesbanden." In the last work, the Boston Symphony was joined by the Berkshire Festival Chorus, which had been trained by Lorna Cooke de Varon.

Although compositions of great beauty were certainly present in the preceding two programs, this one came off best because of the scoring of the particular pieces involved. When dealing with music like that of the popular D Major Suite and the Brandenburg Concerto No. 2, both of which contain much writing for wind instruments, Conductor Charles Munch simply cannot romanticize the sound of Bach as he tends to when string instruments are dominant.

The pungent sonorities Bach achieved with oboes and the blazing effects he got with high trumpets just will not be subdued and blended in the manner of nineteenth-century symphonic sounds. Tempos and dynamics can be varied, of course, and since Mr. Munch is not always given to moderation in such things, he drove some of the tempos of the afternoon rather frantically (the first "Alleluia" of the cantata, for example) and lingered inordinately over others (as in the air of the suite).

The second concert of this Bach week-end, played last night, was given over to Hans David's orchestral arrangement of the six-part ricercare from "The Musical Offering," Ernest Munch's arrangements of fugues from "The Art of the Fugue," the Clavier Concerto No. 1 in D Minor and the Suite No. 4 in D. Berj Zamkocnian played the chorale prelude "Dein Will Gescheh" as an organ solo at the end. Seymour Lipkin was soloist in the concerto.

This event, which drew the largest crowd of the three (4,641 persons), was, unhappily, the least rewarding musically. There were transcriptions that weakened the natural vigor of Bach's contrapuntal structures, and Mr. Munch's interpretations did minimize the unfortunate aspects of the arrangements.

Then there was the concerto, which Mr. Lipkin played rather too fast and rather too percussively. Finally, there was the suite, in which Mr. Munch had a kind of field day with "expressive" tempos (fast and slow), and which ended with the "Rejouissance," played at breakneck speed.

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In all fairness, it must be said that Mr. Munch is obviously very sincere in his Bach performances and that he almost invariably seems to be working quite hard to make them successful. The fact remains, however, that immersion in symphonic esthetics and mastery of big-orchestra techniques provides very little in the way of preparation for truly satisfactory interpretations of the music of Bach.

Gazette
EAST HARTFORD
Conn.
Weekly Non-Partisan
Circ. 3,951

JUL 28 1960

At Tanglewood

Lovely Setting Aids Concert

BY GEORGE STOWE

Tanglewood, the summer-in-residence of the Boston Symphony Orchestra, retains all the pastoral beauty for which it is famous. The gigantic trees, the impeccably groomed lawns, the gorgeous view of the surrounding lakes, are always exhilirating, even to veteran concertgoers.

Musically, the programs this year rely to a lesser extent on the overworked standard repertory pieces. There is a suprising number of Tanglewood premieres, even though no one pretends that Charles Munch has the dedicated interest in new works that his distinguished predecessor, Koussevitsky, had.

One innovation that particularly appealed to me this year was the choice of Berlioz' "Damnation of Faust" to conclude the concerts on August 14th—rather than the perennial Beethoven Ninth Symphony. Munch is one of the great interpreters of the French composer and this is one of Berlioz, towering masterworks.

Another heartening aspect is the greater variety to be found in the Chamber Music Concerts, which are given in the Theater-Concert Hall, rather than the huge Shed. Merely a listing of the artists in this series gives some idea of the diversity.

The Budapest String Quartet, due to the illness of one of its members, did not appear but the Curtis Quartet substituted. Leon Fleischer, one of the outstanding young pianists, is giving a solo recital. Others in the series are Claudio Arrau, the Beaux Arts Trio, and the Kroll Quartet.

My major complaint this rate artists of the caliber of Francescatti and Serkin in the regular series. Tanglewood at the moment seems to have become a testing ground for our younger performers, which may be a fine opportunity for these individuals of undoubted talent but I feel that we should be given the chance to hear the great interpreters as well.

During the first week I heard the Curtis Quartet in one of the so-called "Haydn" Quartets of Mozart (in a performance that elicited loud chirping from the birds in nearby trees), as well as in quartets by Ravel and Persichetti.

On the following Saturday night Munch gave us a Bach program that relied on unusual works for its first half. The six part Ricercare from the composer's Musical Offering was followed by the final movements from Bach's last work, The Art of the Fugue.

There was a poignant reminder that Bach was forced by blindness to put down his pen at this point when Munch concluded these excerpts with the uncompleted Quadruple Fugue. The official organist of the Boston Symphony quietly played one of the chorale preludes while orchestra and conductor paid their respects in silent observance of the moment.

Once again the venerable Pierre Monteux is on hand to spell Munch for these orchestral concerts. This year he will conduct the Beethoven Ninth on July 31st, as well as lead performances of Beethoven 3rd Piano Concerto (with Fleischer), the Liszt Piano Concerto in E flat (with Bolet), and Stravinsky's "Firebird" Suite on succeeding dates.

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Eagle 7/14/60

Music Review

The Bel Arte Trio

By JAY C. ROSENFELD

PIANIST Claude Frank, a 1947 student of the Berkshire Music Center, was the assisting artist with the Bel Arte Trio last night in the Theater-Concert Hall at Tanglewood for the second of the Wednesday evening chamber music concerts. The members of the trio are Ruth Posselt, violin, Joseph de Pasquale, viola, and Samuel Mayes, cello.

The D major trio, the second of the three Beethoven wrote under his opus number nine, would not win first place for preference in many musical circles if a poll were taken. The Bel Arte has played the others on this same stage in other years, and thus its presentation now had at least that validity.

* * *

THE THREE artists are virtuosi, and, in addition, have an ensemble approach which is both keen and sensitive. However, they didn't play their Beethoven as if they themselves really enjoyed it. This was all the more strange as they gave exactly the contrary impression in the Mozart G minor quartet (K478) in which they were joined by pianist Frank. Here there was poise and relaxed contrasts, tonal beauty and clarity, wit, jubilation and the many moods and humors Mozart employed so abundantly in this medium which at the time was quite new.

There was much experimenting with new and different ensembles, but a keyboard with stringed instruments was not yet a familiar grouping, and especially not in music of serious expression. This G minor quartet is no longer, if Mozart ever wrote that way, music of mere sociability. Furthermore, G minor was a key which he found most congenial for his deepest inner feelings. The performance moved along this time with pleasure and thorough immersion, and the spirit was instantly and continuously conveyed to the audience.

* * *

FRANK'S opus 111 sonata of Beethoven was a performance of tremendous impact. It was conceived on broad, grand lines and executed with a command of the keyboard that was so complete that it was no factor in the appreciation of the magnetized audience.

He proclaimed the introduction with lusty majesty and made it, as Beethoven intended it, no mere ante-chamber of a more imposing structure, but as profound and meaningful an episode as he ever plumbed. There was spaciousness and tonal values based on most satisfying logic. It leads into one of those memorable phrases of Beethoven in which he poses an epic question, on the nature of the famous "Muss Es Sein?."

* * *

FRANK GAVE the development lucidity and shape. The Arietta was sung with no attempt to embellish or alter its appealing simplicity, and the ensuing variations never became bogged down in the intricacies of notes.

Beethoven could hardly have known which would be the last page he would write for a piano, and that prompts one to query what force influenced him to take his final and greatest bow at the conclusion of this great C minor sonata with the most simple and thus the most telling and humble of gestures a genius can write — in a quiet, even elementary chord in the major of the key at the conclusion of both of the sonata's movements.

Eagle 7/14/60

Concert, Lecture At Tanglewood This Evening

TANGLEWOOD — A concert by the student orchestra of the Berkshire Music Center in the Music Shed and a lecture on the programs to be presented are scheduled here tonight.

Ralph Berkowitz, dean of the Music Center, will continue his series of lectures in the chamber music hall at 7:30. He will explain how concertgoers should listen to a symphony orchestra and discuss the music to be played.

The student orchestra's program at 8:30 will include Weber's Oberon Overture, conducted by Diego Pacheco of Sao Paulo, Brazil, who is in his second year at the center.

Harold Faberman, member of the BSO, and a conducting student will lead the students in a performance of the "Meditation," composed by Samuel Barber.

Seiji Ozawa of Tokyo will conduct the first movement of Mozart's Sinfonie Concertante, with Charles Treger, violin, and Jesse Levine, viola, as soloists.

Following the intermission, Eleazar de Carvalho will conduct the second symphony of Sibelius.

Seminar Tomorrow

Luciano Berio, a composer in residence at the center this summer, will speak at the seminar in contemporary music tomorrow afternoon at 3:15 in the chamber music hall. In addition to discussing three of his own pieces, Mr. Berio will introduce "Rimes" by Henri Pousseur to the seminar. Music will be provided by members of the Fromm Fellowship Players.

All of these events are open to the Friends of the Berkshire Music Center.

SCHENECTADY, N.Y.
GAZETTE
D. 47,453
JUL 12 1960

CLAUDE FRANK
Ex-Resident in Concert

Frank Joins Bel Arte Trio

Claude Frank, pianist, will make two appearances this week at the Berkshire music festival's second week of concerts.

FRANK, a former student at the Berkshire Music Center at Tanglewood, will join the Bel Arte Trio in a concert of chamber music tomorrow at 8:30 p.m. in the theatre concert hall and on Saturday will play the Mozart Piano Concerto, K. 491, with the Boston Symphony in the music shed at 8:30 p.m., Charles Munch conducting.

Born in Nuremberg, Germany, Frank came to this country in 1942 and lived in Schenectady until entering army service.

He has been heard here with the Schenectady Choral Society, the Schenectady Symphony, on WGFM, at the Schenectady Museum and in recital programs at Union College.

Union (m)
SPRINGFIELD, Mass.
Circ. 81,815
JUL 14 1960

TRIO, PIANIST DRAW 1360 [illegible] TANGLEWOOD

Claude Frank, Bel Art Group Play Mozart, Beethoven

LENOX — An evening of expertly performed chamber music entertained an audience of 1360 in the second of the Wednesday night chamber music recitals. The participants were the Bel Arts Trio and Claude Frank, pianist. The Bel Arts Trio is composed of Ruth Posselt, violin, Joseph de Pasquale, viola, and Samuel Mayes, cello. They are usually heard at least once during the Berkshire Music Festival season.

Former Student

Claude Frank, who was a student of conducting at the Berkshire center in 1947, returned Wednesday night as pianist, and a very fine one he proved to be. Born in Germany 35 years ago, he has lived in this country for 20 years. Last season he appeared as soloist with the Boston Symphony Orchestra.

The program opened with a firm reading of the Beethoven "String Trio in D major, Op. 9 No. 2." The String Trio is a concertante group where the three voices are heard as matched individuals. Beethoven reveals a real affection for this form and has written most gratefully for it.

The three fine artists have been together long enough so that they now provide a fine ensemble. Miss Posselt is always persuasive and incisive, but these days she matches her tone with those of her associates.

There is much lovely thematic material in this trio and Beethoven throws it back and forth among the instruments with stunning effect. This was performance rich in detail and color by a trio of artists who had intimate and happy grasp of the music.

We had not heard Claude Frank before and it was a rich and exciting experience to hear his tremendous reading of Beethoven's "Sonata (No. 32) in C minor." Frank has a formidable technique and poetic insight. Seldom have we heard a pianist of his age with so profound a grasp of the material at hand. He plays easily and without personal assertiveness.

This last quartet may be called the tested and proven realization of the two-movement sonata. The first movement is furiously energetic, almost frightening in its intensity. Mr. Frank summons tremendous sonorities without resulting harshness of tone. The more lyric moments of the final movement, he revealed as perfect a thrill as we have heard in years. Much is written about a soprano's trill, but most sopranos could have learned a lot from Mr. Frank.

This final adagio and arietta movement is a welcome relief from the frenzy of the opening movement, yet in its very restraint it remains tense and attention holding. Mr. Frank received a real ovation after his performance. Let us hope he returns next season.

Mozart wrote the first of his two piano quartets in 1785. The combination of violin, viola and cello with piano was his own idea for it had no real precedent. Beethoven's piano quartets were to be revealed a year later, but they did not as closely approach true chamber music as Mozart's works, which bore no resemblance whatsoever to the piano concerto.

We heard Wednesday night the "piano quartet in G minor." Claude Frank was at the piano and the Bel Arts Trio made up the quartet. The work offers many difficulties for the pianist but Mr. Frank played throughout with consummate ease. It seemed at times that there was some inbalance, perhaps due to the voice characteristics of the first violin. The opening is dark and moody, but this does not last too long and by the time the final rondo is reached, everything is joyous. The rondo was played with lightness and charm. Here again was a performance into which four fine musicians put their very substantial resources.

Friday night the first of the week-end concerts devoted to the music of Mozart will be heard. The three concerts will be given in the Music Shed and even now it looks as though another week-end record will be broken, for Charles Munch has listed some of Mozart's most intriguing compositions for performances.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,071
JUL 15 1960

SOLOISTS TONIGHT at Tanglewood will be Sherman Walt, left principal bassoon of the Boston Symphony Orchestra and James Stagliano, right, principal French horn of the BSO, shown with Dr. Charles Munch, conductor of the orchestra. Two other first desk players also will be soloists in performance of Mozart's Sinfonia Concertante. Concert to be in Shed at 8:30.

Springfield, Mass., Daily News
Thursday, July 14, 1960

This Week at the
BERKSHIRE FESTIVAL
TANGLEWOOD
LENOX, MASS.

Boston Symphony Orch.
Conductor: Charles Munch
3 Mozart Programs
in the Music Shed
FRIDAY 8:30
SATURDAY 8:30
SUNDAY 2:30

Tickets: $2.50, $4.00, $5.00
FESTIVAL TICKET OFFICE
LENOX 600

NEW YORK, N.Y.
POST
D. 328,402 S. 262,240

JUL 10 1960

All-Mozart for Tanglewood

Charles Munch, who will conclude the first week of the Boston Symphony's Berkshire Festival Sunday at Tanglewood with an all-Bach program at 2:30, will conduct three all-Mozart concerts Friday at 8:30, July 16 at 8:30 and July 17 at 2:30.

NEW YORK, N.Y.
HERALD TRIBUNE
D. 325,065 S. 505,121

JUL 17 1960

Programs In and Out Of the City

Stadium Concerts

Stadium Symphony Orchestra, Lewisohn Stadium of City College, Convent and Amsterdam Aves., 138th and 139th Sts., 8:30.

Tuesday. Conductor, Alfredo Antonini; soloist, Benny Goodman, clarinetist, and the Benny Goodman Sextet and Trio. Dance Overture, Creston; Concerto in A major for Clarinet and Orchestra, K. 622, Mozart; Jam with the Benny Goodman Sextet and Trio. (In case of rain before intermission, this concert will be played the next [illegible].)

Wednesday. Conductor, Alfredo Antonini; soloist, Renato Premezzi, pianist (Stadium debut). Festive Overture, Op. 21, Orrego-Salas; Symphony No. 4 ("Sinfonia Romantica"), Chavez; Two Cuban Dances (first N. Y. performance), Caturla; Nights in the Gardens of Spain, Symphonic Impressions for Piano and Orchestra; Three Dances from "The Three-Cornered Hat," De Falla.

Thursday. Conductor, Alfredo Antonini; soloists, Mary Curtis-Verna, soprano; Jan Peerce, tenor; Robert Merrill, baritone. Songs and Arias by Rossini, Verdi, Puccini, Donizetti, Leoncavallo, Catalani, Ponchielli, Giordano. (In case of rain before intermission, this program will be played the next clear night.)

Saturday. Conductor, Franz Allers; soloists, Martyn Green, baritone (Stadium debut); Margot Moser, soprano (Stadium debut; Morgan Stuart, tenor (Stadium debut). Selections from "The Mikado," "The Pirates of Penzance," "Princess Ida," "The Gondoliers," "Ruddigore," "H. M. S. Pinafore," "Trial By Jury," "The Yeomen of the Guard" and "Iolanthe," Gilbert and Sullivan. (In case of rain before intermission, this program will be played the next clear night.)

Goldman Band

Guggenheim Memorial Concerts, Richard Franko Goldman conducting, Central and Prospect Parks, 8:30.

Today, Central Park. Grand March, Prospera Aeterna (first performance in the United States), Ikuma Dan; Demetrios (first performance), Mel Brofles; Selection, Polish Folk Songs, Kossakowski; The Festival Galop (first performance in the United States), Yosaku Suma; Aurora March (first performance in the United States), Josef Kartinen; Three Grand Military Marches, Hummel; Cornet Solo, Danza Alegre (James Burke, cornetist), James Burke; Waltz, Artists' Life, Strauss; Excerpts "Porgy and Bess," Gershwin; Emblem of Freedom, Edwin Franko Goldman; King Cotton, Sousa.

Monday, Central Park. Overture, La Gazza Ladra, Rossini; Overture, Pique Dame, von Suppe; Overture, Italian in Algiers, Rossini; Overture, Beautiful Galatea, von Suppe; Overture, William Tell, Rossini; Suite from "The Fairy Queen," Purcell; Overture in C, Catel; Suite from "Il Cid," Sacchini; Excerpts, The King and I, Rodgers; Iowa; Boy Scouts of America, Edwin Franko Goldman.

Wednesday, Central Park. The People's Choice, Douglas Moore; Military Symphony, Gossec; Military Overture, Mendelssohn; Divertimento, Blacher; Praeludium and Allegro, Giannini; Cornet Solo, Valse Lulie (James Burke, cornetist), Rogers; Solemn March, Grieg; Shepherd's Hey; Molly on the Shore, Grainger; Hail to the Spirit of Liberty, Sousa; On the Alert, Edwin Franko Goldman.

Friday, Central Park. March, Pomp and Circumstance, No. 4, Elgar; Music for the Royal Fireworks, Handel; March of the Israelites, from "Eli," Costa; An Original Suite, Jacob; Overseas March, Arnold; Processional March, Sine Nomine, Vaughan Williams; Cornet Solo, The Lost Chord (James Burke, cornetist), Sullivan; Dances from Henry VIII, German; Passacaglia, Scott; Marching Song, Holst; March of the Herald, Nicholls.

Saturday, Prospect Park. Grand March, Freedom Forever, Edwin Franko Goldman; A Walt Whitman Overture, Lloyd; Soirees Musicales, Rossini-Britten; Cornet Solo, The Volunteer (James Burke, cornetist), Rodgers; Waltz, Liebeslieder, Strauss; Excerpts, The Sound of Music, Rodgers; Hands Across the Sea; The Bride Elect; The Liberty Bell; The Directorate; Kansas Wildcats; The Pathfinder of Panama; Fairest of the Fair; The Stars and Stripes Forever, Sousa.

Berkshire

Tanglewood, Lenox, Mass.

Today, 2:30 Boston Symphony Orchestra, Charles Munch conducting. Symphony No. 38 in D major, "Prague," K. 504; Violin Concerto No. 4 in D major, K. 218 (Joseph Silverstein, violinist); Symphony No. 39 in E flat major, K. 543, Mozart.

Monday, 8:30 William Masselos, pianist. Piano Fantasy; Piano Variations; Piano Sonata, Copland.

Wednesday, 8:30 Claudio Arrau, pianist. Fantasy in F minor; Ballade No. 4 in F minor; Scherzo No. 4 in E major; Sonata in B minor; Twenty-four Preludes, Chopin.

Friday, 8:30 Boston Symphony Orchestra, Charles Munch, conductor. Symphony No. 3 in E flat major, "Eroica," Op. 55, Beethoven; Requiem (Festival Chorus, Sara Mae Endich, soprano; Donald Gramm, bass), Fauré.

Saturday, 8:30 Boston Symphony Orchestra, Pierre Monteux conducting. Overture to "Anacreon," Cherubini; Piano Concerto No. 5 in E flat major, "Emperor," Op. 73 (Claudio Arrau, pianist); "Fountains of Rome," Symphonic Poem, Respighi; "Till Eulenspiegel Merry Pranks," Op. 28, Strauss.

Banner (e)
BENNINGTON, Vt.
Circ. 4,953

047

JUL 15 1960

Weekend Attractions

DORSET PLAYHOUSE, Dorset, Vt. — "Third Best Sport," July 14 - 17; "Summer of The Seventeenth Doll", July 21 - 24.

WILLIAMSTOWN PLAYHOUSE, Williamstown, Mass. Mildred Dunnock and E. G. Marshall in "The Skin Of Our Teeth," through Saturday; "Good News" (musical), July 19-23.

WESTON PLAYHOUSE, Weston, Vt. — "The Gazebo," July 14 - 18; "The Disenchanted," July 21 - 25.

COLONIE MUSICAL THEATRE, Latham, N. Y. — Red Buttons in "Teahouse Of The August Moon," July 12 - 17; Shirl Conway in "Guys and Dolls," July 19 - 24.

"Witness For The Prosecution," July 11 - 16; Misalliance," July 18 - 23.

SPA SUMMER THEATRE, Saratoga Springs, N. Y. — Hermione Gingold in "Abracadabra," July 11-16; "The Second Man," July 18 - 23.

SOUTHERN VERMONT ART CENTER, Manchester, Vt. — Les Grands Ballets Canadiens, July 17; Square dance, July 22; Exhibition of New York and New England artists ,through Sunday.

GREEN MOUNTAIN THEATRE, Poultney, Vt. — "Career," July 12 - 16; "Thieves Carnival," July 19 - 23.

MALDEN BRIDGE PLAYHOUSE, Malden Bridge, N. Y. — "Golden Fleecing," July 13 - 17; "Make A Million," July 20 - 31.

BERKSHIRE MUSEUM THEATRE, Pittsfield, Mass. — "Hansel and Gretel," July 15; "Adventures of Brer Rabbit," July 22.

MARLBORO MUSIC FESTIVAL, Marlboro, Vt. — Music concerts and workshops under direction of Rudolf Serkin.

TANGLEWOOD, Lenox, Mass. — Boston Symphony Orchestra, conductor Charles Munch, July 15 - 17; Fromm Concert, July 18; Tanglewood Choir, July 19; Caudio Arrau Chopin recital, July 20; Music Center Orchestra, July 21.

Sunday Register
NEW HAVEN, Conn.
Circ. 106,090

JUL 10 1960

BERKSHIRE FESTIVAL FEATURES MOZART

The Berkshire Music Festival's second group of weekend concerts is to be devoted to the music of Mozart. Highlights are the Boston Symphony's first performance of the "Litaniae de venerabili altaris sacramento" in Saturday's concert and the inclusion of the Violin Concerto No. 4 in D major (K. 218) in next Sunday afternoon's program. The Festival Chorus will assist in the choral presentation and the soloist in the concerto performance will be Joseph Silverstein, the only American to win honors in last year's International Music Competition at Brussels.

JANE FROMAN

Pianist Claude Frank will make two appearances at the festival this week. On Wednesday evening he will perform with the Bel Arte Trio in the second concert of the chamber music series and he will be heard with the orchestra in the Piano Concerto No. 24 in C minor (K. 491) in Saturday evening's concert.

Dr. Munch is to conduct all three of this weekend's concerts though Hugh Ross, head of the Berkshire Music Center's Choral Department, will conduct Saturday's Litany performance.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,071

JUL 14 1960

Mozart Weekend

Four First-Desk BSO Players Soloists Tomorrow in Shed

TANGLEWOOD — Four of the first-desk players in the Boston Symphony Orchestra will be soloists tomorrow night at 8:30 in the Music Shed when Dr. Charles Munch will open an all-Mozart weekend series of concerts.

Invited by the conductor to be soloists in the Sinfonia Concertante are Gino Cioffi, clarinet; Ralph Gomberg, oboe; James Stagliano, horn; and Sherman Walt, bassoon.

The program will also include Mozart's Serenade No. 6 (Serenata Butturns) in D Major, the Divertimento in D Major for strings and Symphony No. 41, "Jupiter."

Piano Soloist

Pianist Claude Frank will be the guest at Saturday night's concert in a performance of Mozart's Piano Concerto No. 24 in C Minor. The program will open with "Eine kleine Nachtmusik" and will close with the orchestra's first performance of "Litaniae de venerabili altaris sacramento." Hugh Ross, head of the Berkshire Music Center's choral department, will conduct the litany. His guests will be Margaret Kalil, soprano; Louise Parker, contralto; John McCollum, tenor; Peter Sliker, bass; and the Berkshire Festival Chorus.

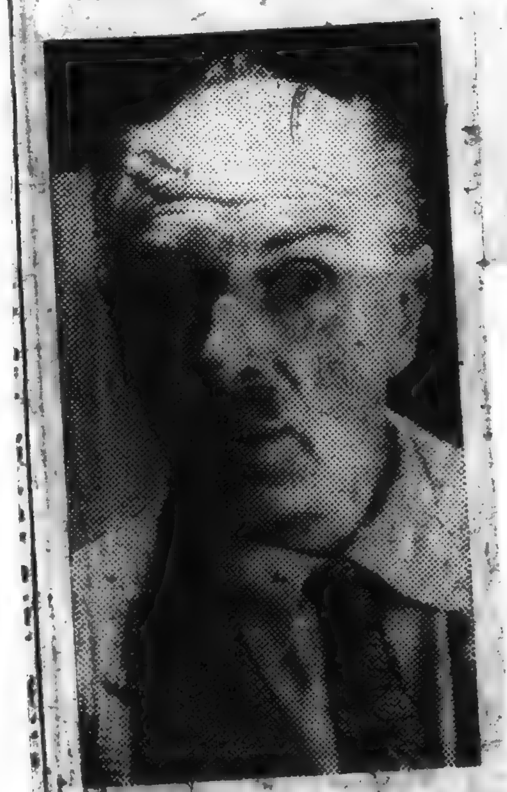
Sunday's Mozart program will include his symphonies Nos. 38 and 39, plus Joseph Silverstein, BSO violinist, as soloist in Mozart's Concerto No. 4 in D major.

The orchestra's rehearsal in the Music Shed Saturday morning at 10 will be opened to the public. The proceeds benefit the orchestra's pension fund.

Traveler (e)
BOSTON, Mass.
Circ. 178,037

JUL 8 1960

Mozart Litany



HUGH ROSS will conduct the Boston Symphony Orchestra and Festival Chorus in the Mozart Litany, K. 243, at Tanglewood July 16.

Record (m)
BOSTON, Mass.
Circ. 373,012

JUL 15 1962

DR. CHARLES MUNCH, who is conducting the Boston Symphony Orchestra at Tanglewood, has invited four of his first-desk players to be soloists at this afternoon's concert. Clarinetist Gino Cioffi, Ralph Gomberg, oboe; James Stagliano, horn; and Sherman Walt, bassoon will feature in Mozart's Serenade No. 6 (Serenata Notturna) in D major, K. 239, the Divertimento in D major and the Symphony No 41 "Jupiter."

Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,026

JUL 14 1960

All-Mozart Program Set for Tanglewood Starting Tomorrow

The second weekend series of preliminary Bach-Mozart concerts of the Berkshire Music Festival season will open tomorrow evening at 8:30 in the music shed at Tanglewood, Lenox.

Entirely Mozart

The concerts tomorrow and Saturday evenings and Sunday afternoon at 2:30 will be devoted entirely to the works of Mozart. Last week's three were comprised entirely of Bach compositions.

Last evening, the second chamber music program of the season was given in the Tanglewood theater-concert hall by Claude Frank, pianist, and the Bel Arte Trio. Mr. Frank performed Beethoven's Piano Sonata in C Minor, No. 32, Op. 111, and with the trio, Mozart's Piano Quartet in G. Minor, K. 478. The trio played Beethoven's String Trio in D Major, Op. 9, No. 2. The Boston orchestra's first violist Joseph de Pasquale, first cellist Samuel Mayes and violinist Ruth Posselt, comprise the Bel Arte Trio.

In the Friday evening concert, Charles Munch, music director of the Boston Symphony Orchestra, will call up four of his first-desk players, clarinetist Gino Cioffi, oboeist Ralph Gomberg, horn player James Stagliano and bassoonist Sherman Walt, to be soloists in a performance of the Mozart Sinfonia Concertante for Oboe, Clarinet, Horn and Bassoon, K. 279b. The program also will include the Serenade No. 6 ("Serenata Notturna") in D Major, K. 239; the Divertimento in D Major for Strings, K. 136, and the "Jupiter" symphony, No. 41, of Mozart.

Saturday Soloist

Pianist Frank will be the guest soloist at the Saturday evening concert in a performance of Mozart's Piano (Concerto No. 24 in C Minor, K. 491. The other Mozart works on the program are "Eine kleine Nachtmusik," and the "Litaniae de venerabili altaris sacramento" in its first performance by the Boston orchestra, with Hugh Ross, head of the Music Center's choral department, conducting and with Margaret Kalil, soprano; Louise Parker, contralto; John McCollum, tenor, and Peter Sliker, bass, as soloists, and the Festival chorus.

Sunday's all Mozart program will include his Symphonies Nos. 38 and 39 plus the Concerto No. 4 in D Major, K. 218, with Joseph Silverstein, Boston Symphony violinist, as soloist.

The orchestra's rehearsal in the music shed Saturday morning at 10 will be opened to the public. The proceeds will go to the orchestra's pension fund.

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Sunday Republican
SPRINGFIELD, Mass.
Circ. 112,664

JUL 17 1960

At Tanglewood Today

JOSEPH SILVERSTEIN, violinist with the Boston Symphony Orchestra, will be heard in the Violin Concerto, K.218 in the all-Mozart program in the Tanglewood Music Shed this afternoon beginning at 2.30. Charles Munch, music director of the Festival, will conduct.

HACKENSACK, N.J.
BERGEN RECORD
D. 90,211

JUL 9 1960

Mozart Concerts Set At Berkshire Festival

Charles Munch will lead the Boston Symphony Orchestra in three all-Mozart concerts Friday through next Sunday, July 17, at the Berkshire Festival at Tanglewood, Lenox, Mass.

The first week of concerts ends tomorrow with an all-Bach program at 2:30 P. M. in the Music Shed.

Festival programs for the remainder of the month are:

TODAY

All-Bach program, excerpts from "Musical Offering" and "The Art of the Fugue"; Piano Concerto in D minor, Seymour Lipkin, soloist; and Suite No. 4; 8:30 P. M.

TOMORROW

All-Bach program, Suite No. 3; Brandenburg Concerti Nos. 2 and 6; Cantata, "Christ Lag in Todesbanden", Festival Chorus; 2:30 P. M.

WEDNESDAY

Piano Quartets 1 and 2, Mozart; Piano Sonata Op. 111, Beethoven; Claude Frank, pianist; Theater, 8:30 P. M.

CHARLES MUNCH

FRIDAY

All-Mozart program, Serenade No. 6 in D major; Sinfonia Concertante (Gomberg, Cioffi, Stagliano, Walt); Divertimento in D major; Symphony No. 41 in C major, "Jupiter", 8:30 P. M.

SATURDAY

All-Mozart program, "Eine Kleine Nachtmusik"; Piano Concerto No. 24 in C minor (Frank); Litaniae de venerabili altaris sacramento (Kalil, Parker, McCollum, Sliker, Festival Chorus, Hugh Ross conducting), 8:30 P. M.

JULY 17

All-Mozart program, Symphony No. 38 in D major, "Prague"; Violin Concert No. 4 in D major (Joseph Silverstein); Symphony No. 39 in E-flat major, 2:30 P. M.

JULY 20

Chopin centenary recital, Claudio Arrau, pianist, Fantasy in F minor; Ballade No. 4, F minor; Scherzo No. 4, E major; Sonata in B minor; 24 preludes, Theater, 8:30 P. M.

JULY 22

Koussevitzky memorial concert, Symphony No. 3, "Eroica", Beethoven; Requiem, Faure (Endlich, Gramm, Festival Chorus), 8:30 P. M.

JULY 23

Pierre Monteux conducting, "Anacreon" Overture, Cherubini; Piano Concerto No. 5 Beethoven (Arrau); "Fountains of Rome", Respighi; "Till Eulenspiegel", Strauss, 8:30 P. M.

JULY 24

Munch conducting, Variations, Chaconne, & Finale, Dello Joio; Violin Concerto, Mendelssohn (Jaime Laredo), Symphony No 5, Beethoven, 2:30 P. M.

JULY 27

Chamber music concert, Beaux Arts Trio of New York, Kakadu Variations, Beethoven; Trio in A minor, Ravel; Trio, Op. 8, Brahms; Theater, 8:30 P. M.

JULY 29

Munch conducting, "Jeu de cartes", Stravinsky; Symphony No. 1, Khrennikov; Piano Concerto No. 3, Rachmaninoff (Byron Janis), 8:30 P. M.

JULY 30

Munch conducting, "Symphonie Fantastique", Berlioz; Symphony No. 6, Piston; "Daphnis et Cloe" Suite No. 2, Ravel (Festival Chorus), 8:30 P. M.

JULY 31

Monteux conducting, Symphony No. 35, "Haffner", Mozart; Symphony No. 9, "Choral", Beethoven (Steber, Gray-Masse, McCollum, Laurent, Festival Chorus), 2:30 P. M.

Music Events

(Opening performance at the Empire State Music Festival has been postponed until next Saturday.)

TONIGHT

Paterson Lyric Opera Theater, outdoor concert, Act I of "Lucia di Lammermoor", Act II of "Faust", gardens of Mr. and Mrs. Marcel Jovine, 270 Harrington Avenue, Closter, dusk.

Lewisohn Stadium Concerts, Eartha Kitt, folk and theater music, 138th Street, Amsterdam Avenue, 8:30 P. M.

TOMORROW

Fair Lawn Summer Festival of Music, Philharmonic Orchestra of Northern New Jersey, Walter Schoeder, conductor, Memorial Park, 8 P. M.

Symphony No. 8 in B minor ______ Schubert
"Secret Marriage" Overture ______ Cimarosa
"Beautiful Galatea" Overture ______ Suppe
Hora Staccato ___ Dinicu-Schmidt
"William Tell" Overture ______ Rossini
Czardas ______ Monti
"Pop Goes the Weasel" — Cailliet
"Music of the Spheres" — Strauss

TUESDAY

Lewisohn Stadium Concerts, all-Brahms program, Concerto No. 1 in D minor, Thomas Scherman conducting, Rudolf Firkusny, pianist, 8:30 P. M.

WEDNESDAY

Lewisohn Stadium Concerts, all-French program, Symphony in C major, Bizet; Concerto in D minor, Lalo, Scherman conducting, Nathan Stutch, cellist, 8:30 P. M.

THURSDAY

Lewisohn Stadium Concerts, scenes from "Il Trovatore" by Verdi, Scherman conducting, Steber, Rankin, Baum, Merrill, Davidson, 8:30 P. M.

SATURDAY

Empire State Music Festival, New York City Ballet Company, Anthony Wayne Recreation Area, Harriman State Park, N. Y., 8:30 P. M.

Lewisohn Stadium Concerts, folk-music festival, the Belafonte Folk Singers, Robert de Cormier conducting, 8:30 P. M.

TROY, N.Y.
TIMES RECORD
D. 40,588

JUL 16 1960

Symphony Offers Two Concerts

Charles Munch will conduct the Boston Symphony Orchestra today at 8:30 p.m. and tomorrow at 2:30 p.m. at Tanglewood in all-Mozart concerts.

Pianist Claude Frank will be guest at today's concert in a performance of Mozart's Piano Concerto No. 24 in C minor. The program will open with "Eine Kleine Nachtmusik" and will close with the orchestra's first performance of Mozart's "Litaniae de venerabili altaris sacramento."

Hugh Ross, head of the Berkshire Music Center's Choral Department, will conduct the Litany. His guests will be soprano Margaret Kalil, contralto Louise Parker, tenor John McCollum, bass Peter Sliker and the Festival Chorus.

Tomorrow's all-Mozart program will include his Symphonies Nos. 38 and 39 plus Joseph Silverstein, the orchestra's violinist, as soloist in Mozart's Concerto No. 4, in D major. Mr. Silverstein was the only American of the seven American entrants, among the first ten winners in the Queen Elizabeth of Belgium International Music Competition at Brussels in 1959. He was awarded third prize.

NEW YORK, N.Y.
TIMES
D. 614,169 S. 1,254,635

JUL 10 1960

CONCERT AND OPERA PROGRAMS OF THE WEEK

Harriman State Park. New York City Ballet. For detailed program see The Dance column.

TUXEDO

TODAY, 8:30 P. M. St. John Terrell's Music Circus. Sterling Forest Gardens. George Shearing, jazz pianist.

FRIDAY, 9 P. M. Ahmad Jamal, pianist. Additional performances Saturday at 5:30 and 9 P. M. and next Sunday at 8:30.

WOODSTOCK

TODAY, 3 P. M. Maverick Concert Hall. Hartland Trio.

Trio in G........................Haydn
Dumky Trio......................Dvorak
Archduke Trio..............Beethoven

CHAUTAUQUA

TODAY, 3 P. M. Charlene Chadwick, soprano and Mischa Mischakoff, violinist.

TONIGHT, 8:30 P. M. The Dukes of Dixieland.

WEDNESDAY, 3:30 P. M. Ozan Marsh, pianist and Laszlo Varga, 'cellist.

FRIDAY, 8:30 Chautauqua Opera Association. Cosi fan tutte. Conductor, Ignace Strasfogel.

SATURDAY, 3 P. M. Recital by scholarship winners of the New York Federation of Music Clubs.

SATURDAY, 8:30 P. M. Chautauqua Symphony Orchestra. Conductor, Walter Hendl; Muriel Kilby, pianist.

NEW JERSEY

WEST ORANGE

TUESDAY, 8 P. M. St. Cloud Presbyterian Church. Oratorio Society of New Jersey summer sing. Margaret Hillis will lead Bach's Magnificat.

FAIR LAWN

TODAY, 8 P. M. Memorial Park. Pops concert. Philharmonic Orchestra of Northern New Jersey. Conductor, Walter Schoeder.

Program of works by Schubert, Cimarosa, von Suppe, Rossini, Monti and Strauss.

ASBURY PARK

THURSDAY, 8:15 P. M. Convention Hall. Cavalleria Rusticana and Pagliacci with Licia Albanese as Santuzza.

CONNECTICUT

NEW CANAAN

TODAY, 8 P. M. Silvermine Guild Chamber Music Center. The Silvermine String Quartet. Assisting artist, Robert Bloom, oboist.

Program of works by Haydn, Turina, Aitken, Beethoven and Mozart.

DEEP RIVER

THURSDAY, 8:30 P. M. Valley Regional Auditorium. Alexander Uninsky, pianist. Chopin recital.

NEW HAVEN

TUESDAY, 8:30 P. M. Saybrook College Courtyard. Starlight Festival String Quartet. Assisting artist, Robert Helps, pianist.

H. Landshoff

PIANIST—Claude Frank, at Berkshire Festival on Wednesday and Saturday.

Passacaglia for violin and viola
Handel-Halvorsen
Piano Quintet in C minor........Faure
Piano Trio in G minor..........Chopin

FAIRFIELD

FRIDAY, 8:30 P. M. Fairfield University Shell. Connecticut Pops Orchestra. Jane Froman, soprano; Skitch Henderson, pianist.

NORFOLK

TUESDAY, 8 P. M. Music Shed. Yale Summer School of Music. Conductor, Keith Wilson; Gilbert Ross, violinist; Paul Ulanowsky, pianist. Assisting artist, Aldo Parisot, 'cellist.

Violin Sonata in C minor..Beethoven
Trio in A minor ....Brahms
Fantasy for 'cello and small orchestra ....Quincy Porter
Concerto No. 2 for 'cello and orchestra ....Villa-Lobos

FALLS VILLAGE

TODAY, 4 P. M. Music Mountain. Berkshire Quartet. Assisting artist, Ariana von Wurtzler, harpist.

Quartet in G ....Mozart
Concerto for harp and strings..Renie
Quartet in C minor ....Brahms
Harp solos

MASSACHUSETTS

LENOX

Berkshire Festival, Tanglewood

TODAY, 2:30 P. M. Music Shed. Boston Symphony Orchestra. Conductor, Charles Munch; Festival Chorus.

Suite No. 3; Brandenburg Concertos Nos. 6 and 2; Cantata: Christ lag in Todesbanden ....Bach

WEDNESDAY, 8:30 P. M. The Theatre. Claude Frank, pianist and the Bel Arte Trio.

Trio in D, Op. 9, No. 2; Piano Sonata in C minor, Op. 111....Beethoven
Piano Quartet in G minor (K. 478) Mozart

FRIDAY, 8:30 P. M. Music Shed. Boston Symphony Orchestra. Conductor, Munch.

Serenade No. 6 in D (K. 239); Sinfonia Concertante for oboe, clarinet, horn and bassoon (K. 297b); Divertimento in D (K. 136); Symphony No. 41 ....Mozart

SATURDAY, 8:30 P. M. Music Shed. Boston Symphony. Conductor, Munch. Claude Frank, pianist; Margaret Kalil, soprano; Louise Parker, contralto; John McCollum, tenor; Peter Sliker, bass; Festival Chorus.

Eine kleine Nachtmusik (K. 525); Piano Concerto No. 24 in C minor (K. 491); Litaniae de venerabili altaris sacramento (K. 243)...Mozart

NEXT SUNDAY, 2:30 P. M. Music Shed. Boston Symphony. Conductor, Munch. Joseph Silverstein, violinist.

Symphony No. 38; Violin Concerto No. 4 (K. 218); Symphony No. 39 ....Mozart

Berkshire Music Barn

TODAY, 8:30 P. M. The Dave Brubeck Quartet.

WEDNESDAY, 8:30 P. M. Dinah Washington.

NEXT SUNDAY, 8:30 P. M. George Shearing.

IPSWICH

FRIDAY and SATURDAY, 8:30 P. M. Castle Hill Foundation. Ania Dorfmann, pianist.

VERMONT

MARLBORO

TODAY, 4 P. M., SATURDAY, 8:30 P. M. and NEXT SUNDAY, 4 P. M. Chamber music concerts presented by the Marlboro Music Festival.

BURLINGTON

WEDNESDAY, 8:30 P. M. Lane Summer Series of the University of Vermont. Eugene List, pianist and Carroll Glenn, violinist.

Sonata for violin and piano....Bach
Sonata in F minor, Op. 57..Beethoven
Sonata for violin and piano...Franck
Le Bananier ....Gottschalk
Sonata for violin and piano; Hungarian Rhapsody No. 6........Liszt

MAINE

HANCOCK

TODAY, 4 P. M. Domaine Chamber Music Concert. Forest Studio. Conductor, Emery Davis; Claude Monteux, flutist; Matthew Raimondi, violinist; Philip Cherry, 'cellist; Fritz Jahoda, pianist.

Trio for flute, 'cello and piano
Leclair
Duet for violin and cello......Rolla
Sonata for flute and piano..Poulenc
Dumky Trio ....Dvorak

NEW HAMPSHIRE

HANOVER

THURSDAY, 8:30 P. M. Baker Library, Dartmouth College. Chamber music concerts by the Estival Quartet.

VALATIE, N.Y.
ROUGH NOTES
W. 1,502

JUL 8 1960

OUTSTANDING PIANIST: Claude Frank will make two appearances at the Berkshire Music Festival's second week of concerts. Mr. Frank, a former student at the Berkshire Music Center, maintained by the Boston Symphony Orchestra at Tanglewood, will join the Bel Arte Trio in a concert of chamber music Wednesday, July 13 at 8:30 in the Theatre Concert Hall with Charles Munch conducting the Boston Symphony. Mr. Frank will also play the Mozart Piano Concerto, K. 491 in the Music Shed at 8:30, Saturday, July 16.

Sun (e)
LOWELL, Mass.
Circ. 42,164

JUL 9 - 1960

Music

Andover Organ Institute To Open on August 1

By Alfred Burke

LOWELL—Following the European session of the 1960 Andover Organ institute which will be completed on July 29, the Andover season will open on Aug. 1 and close on Aug. 20. Arthur Howes, director and internationally known organist will again head the Andover season.

Hugh Ross

Associate members of the faculty with Mr. Howes will be Heinrich Fleischer and Homer G. Mowe, the latter returning to head the department of voice. There will be three major recitals this season. On Aug. 5 Mr. Howes will be the guest artist. Donald Whiting, a distinguished member of the organ department faculty at the New England Conservatory of Music will appear on Aug. 12, and the final event, scheduled for Aug. 19, will feature Heinrich Fleischer.

The European institute session which is currently being conducted features a faculty whose members are listed among the finest organist-teachers in Holland, Denmark and Germany. While studying with such musical masters as Johannes Brenneke, Volcker Gwinner, Fritz Mehrtens, Leif Thybo, Joep Toebusch and Heinz Wunderlich, the students will be accorded the privilege of playing on some of the Baroque organs as well as some of the later installed modern tracker models. Climaxing the session will be festival programs in Holland and at Salzburg.

The noted choral director, Hugh Ross will direct the Festival chorus in Mozart's Litany K, 243, during next Saturday evening's all Mozart program at the Berkshire Festival in Lenox. Dr. Charles Munch will conduct the orchestral portions of the concert which will be played by the Boston Symphony orchestra. The guest artist will be Claude Frank, pianist, who will perform the Concerto, K 491.

On Sunday another Mozart program will be presented. Soloist will be Joseph Silverstein who will be heard in Concerto K, 218. Remaining parts of the program will be the Symphony No. 36 and Symphony No. 39.

Opening the week will be a concert Wednesday evening, another in the chamber series. Members of the Boston Symphony orchestra will be heard, and the assisting artist will be Claude Frank. The Berkshire Music Center orchestra will be heard Thursday evening, and on Friday an all-Mozart event is scheduled. To be heard are the Bassoon Concerto (Sherman Wait); Clarinet Concerto (Gino Cioffi) and the Sinfonia Concertante with Ralph Gomberg, Gino Cioffi, Sherman Wait and James Stagliano.

Union (m)
SPRINGFIELD, Mass.
Circ. 81,815

JUL 11 1960

Regional Roundup

Bel Arte Trio, Symphony Scheduled at Tanglewood

Chamber Music Trio and Boston Orchestra to Give Concerts This Week

A chamber music concert and three concerts by the Boston Symphony Orchestra will be the main events this week through Sunday, July 17, in the Berkshire Festival at Tanglewood.

Bel Arte Trio

The chamber music Wednesday, July 13, at 8.30 p. m. in the Theater-Concert Hall, will be by the Bel Arte Trio, composed of Joseph de Pasquale, first violist, and Samuel Mayes, first cellist, of the Boston Symphony, with violinist Ruth Posselt. Claude Frank, pianist, will join them in one selection.

The Friday, Saturday and Sunday concerts by the full orchestra will be devoted to the works of Mozart, with Charles Munch conducting.

The programs are as follows:

July 13, 8.30, Theater, Claude Frank and Bel Arte Trio:

Beethoven, String Trio in D major, Op. 9, No. 2.
Beethoven, Piano Sonata in C minor, No. 32, Op 111.
Mozart; Piano Quartet in G minor, K. 478

July 15, 8.30, Music Shed:

All-Mozart Program:
Serenade No. 6 in D major, K. 239
Sinfonia Concertante for Oboe, Clarinet, Horn and Bassoon, K. 297b
Divertimento in D major, for Strings, K. 136
Symphony No. 41, in C major, "Jupiter," K. 551.

July 16, 8.30, Music Shed

All-Mozart Program
Eine Kleine Nachtmusik, K. 525
Piano Concerto No. 24, in C minor, K. 491 (Frank)
Litaniae de venerabili altaris sacramento, K. 243 (Kalil, Parker, Mc-McCollum, Sliker and Festival Chorus, Hugh Ross conducting.

July 17, 2.30 p. m. Music Shed

All-Mozart Program:
Symphony No. 38, in D major, "Prague," K. 504
Violin Concerto No. 4, in D major, K. 218 (Silverstein)
Symphony No. 39, in E flat major, K. 543.

Other Events

Friends of the Berkshire Music Center who contribute to its support are invited to the following events of the week:

July 14, 8.30 Music Shed, Berkshire Center Orchestra; July 15, 3.15, Chamber Music Hall, seminar in contemporary music; July 17, 10 a. m., Chamber Music Hall, BMC chamber music; July 17, 8:30 p. m., Chamber Music Hall, composer's forum.

American (e)
WATERBURY, Conn.
Circ. 40,278

JUL 18 1960

Republican (m)
WATERBURY, Conn.
Circ. 22,446

JUL 19 1960

Big Crowds Flock To Tanglewood

(Special To The Republican)

LENOX, MASS. — Tanglewood audiences at the all-Mozart concerts during the second week end of the Bach - Mozart portion of the Berkshire Symphonic Festival continued to pile up record - breaking attendance figures as they heard two young soloists, Claude Frank at the piano and Joseph Silverstein on the violin, with Hugh Ross conducting the Festival Chorus of 60 voices with four soloists. Attendance for the first two weeks was 36,323 as against 31,372 for the same concerts last year.

The major part of the festival with four week ends of music in the Shed begins on Friday with concerts to be conducted by Charles Munch and Pierre Monteux, presenting a large number of solo performers. Friday night Munch will conduct Beethoven's "Eroica" Symphony and Faure's "Requiem" with the Festival Chorus in the annual Koussevitzky Memorial Concert. Saturday night will find Pierre Monteaux conducting the orchestra in music of Cherubini, Respighi, Strauss, with Claudio Arrau in Beethoven's "Piano Concerto No. 5."

Sunday afternoon Munch will conduct Beethoven's "Fifth" with Mendelssohn's "Violin Concerto." This week will have two special programs honoring composers. Last night the Berkshire Music Center honored its faculty chairman, composer Aaron Copland, with a free public performance of three of his piano compositions in observance of Copland's 60th birthday year. The Chopin Centenary Recital with Claudio Arrau at the piano will be given tomorrow evening at 8:30 o'clock.

Saturday night's audience of 7,100 heard a brilliant performance by Claude Frank. He performed Mozart's "Piano Concerto No. 24, in C Minor", with vigor and considerable maturity and received merited plaudits. Sunday afternoon's soloist, Joseph Silverstein, regular member of the violin section of the Boston Symphony Orchestra, gave a fine performance of Mozart's "Violin Concerto No. 4."

The Festival Chorus with Ross conducting Saturday night gave a beautiful performance of the "Litaniae de Venerabili Altaris Sacramento." The group of male and female voices is rapidly shaping up to a fine chorus and should be in excellent form by the time Beethoven's "Ninth" is presented July 31. Soloists with the Festival Chorus this season are Margaret Kalil, soprano; Louise Parker, contralto; John McCollum, tenor; and Peter Sliker, bass.

S.M.

Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,026

JUL 18 1960

Thousands Crowd Beaches

PITTSFIELD — Somewhat overcast skies did not prevent thousands of persons from visiting local public beaches Sunday, about 5,000 at Burbank Park on Onota Lake and and 3,000 at Pontoosuc. The crowd at Onota was swelled by those who wanted to hear the two-hour concert played by the Eagles Band of Pittsfield, directed by John Noonan.

Tanglewood in Lenox reported a crowd of over 7,000 Sunday to swell the weekend total for the final Mozart series to a record 16,184, about 3,000 more than in 1959.

* * * *

BROOKLYN, N.Y.
ADVERTISER-DIGEST
W. 17,000
JUL 1 4 1960

BOSTON SYMPHONY CONCERTS—WQXR-RADIO

Boston Symphony Orchestra concerts from the Berkshire Music Festival at Tanglewood in Lenox, Mass. are broadcast over WQXR on Saturday from 8:30 to 10:30 p. m., the final of the series is scheduled for August 12. Charles Munch will be the conductor for all of the broadcast concerts except July 23 when Pierre Monteux, the orchestra's 85-year-old "conductor emeritus," will be on the podium. Compositions ranging from the classics of Mozart and Cherubini to the contemporary Dutilleux and Copland will be performed for the first time at Tanglewood this summer. Martin Bookspan will provide the commentary.

Sunday Republican
SPRINGFIELD, Mass.
Circ. 112,664

JUL 10 1960

Soloists in Mozart Concert at Tanglewood Friday

RALPH GOMBERG

GINO CIOFFI

All-Mozart programs by the Boston Symphony Orchestra will be heard at the Tanglewood Music Shed Friday and Saturday nights and one week from this afternoon. Soloists Friday night will include Ralph Gomberg, principal oboe of the orchestra, and Gino Cioffi, first clarinet. Other first-desk players to be heard Friday night will be James Stagliano, horn, and Sherman Walt, bassoon. They are to be soloists in Mozart's Sinfonia Concertante for Oboe, Clarinet, Horn and Bassoon, K 297b.

BROOKLYN, N.Y.
KINGS COURIER
W. 15,719

JUL 9 1960

BROOKLYN, N.Y.
BAY NEWS
W. 11,909

JUL 9 1960

Schedule Announced For Tanglewood Festival

Wednesday, July 6, the Boston Symphony Orchestra's Berkshire Festival 1 commenced at Tanglewood, the Orchestra's 210-acre estate near Lenox in Western Massachusetts.

The program at Tanglewood has been announced by conductor Charles Munch. The program for the next two weeks is as follows:

Week of July 11: Wednesday, July 13 - 8:30 p.m.: Chamber Music Concert with Claude Frank at the piano. The program will include Mozart: Piano Quartets Nos. 1 and 2 and Beethoven: Piano Sonata Op. 1 11.

July 14: Berkshire Music Center Orchestra at 8:30 P.M.

July 15: At 3:15 P.M. - the Seminar in Contemporary Music - At 8:30 P.M.: Boston Symphony with its program of Mozart Concertos.

July 16: 10:00 A.M. - BSO Open Rehearsal - At 8:30 P.M. - Mozart Program incuding Eine Kleine Nachtmusik and Piano Concerto, K. 491.

July 17: 10:00 A.M. - BMC Chamber Music - 2:30 P.M. - More Mozart, including Symphony No. 38 "Prague" and Symphony No. 39 - 8:30 P.M. - Composer's Forum.

Week of July 18: July 18: 8:30 P.M. - Fromm Foundation Concert - All-Copland Program: Piano Fantasy; Piano Variations, Piano Sonata.

July 19: 8:30 P.M. - Tanglewood Choir.

July 20: 2:30 P.M. - BMC Opera Scenes - 8:30 P.M. - Chopin Centenary Recital with Claudio Arrau. Included are Fantasy in F Minor; Ballade No. 4, F Minor; Scherzo No. 4, E Major; 24 Preludes, Sonata in B Minor.

July 21: 8:30 P.M. - Berkshire Music Center Orchestra.

July 22: 3:15 P.M. - Seminar in Contemporary Music - 8:30 P.M. - Boston Symphony: Beethoven: "Eroica" Symphony; Faure: Requiem; Koussivitsky Memorial Concert.

July 23: 10:00 A.M. - BSO Open Rehearsal - 8:30 P.M. - Boston Symphony with Pierre Monteux - Cherubini "Anacrean" Overture; Beethoven: Piano Concerto No. 5 (Arrau); Respighi: Fountain of Rome; Straus: Till Eulenspiegel.

July 24: 10:00 A.M. - BMC Chamber Music - 2:30 P.M. - Boston Symphony with Munch: Dello Joio: Variations, Chaconne and Finale; Mendelsohn: Violin Concerto (Larado); Beethoven: Symphony No. 5- 8:30 P.M. - Composer's Forum.

Town Times
OAKVILLE, Conn.
Weekly Independent
Circ. 2,290

JUL 14 1960

ATHENS, N.Y.
HERALD
W. 325

JUL 14 1960

News
WEST HARTFORD,
Weekly Independent
Circ. 7,059

JUL 7 - 1960

Christian Science
Monitor (e)
BOSTON, Mass.
Circ. 156,267

JUL 9 - 1960

Sunday Herald
BOSTON, Mass.
Circ. 289,111

JUL 10 1960

Post
NORTH HAVEN, Conn.
Weekly Circ. 1,500

JUL 7 1960

Sunday Standard-Times
NEW BEDFORD, Mass.
Circ. 51,447

JUL 10 1960

Berkshire Courier
GT. BARRINGTON,
Mass.
Weekly Independent
Circ. [illegible],572

JUL 14 1960

Journal
LAKEVILLE, Conn.
Weekly Independent
Circ. 2,498

JUL 14 1960

Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 25,958

JUL 12 1960

American (e)
BOSTON, Mass.
Circ. 176,513

JUL 12 1960

Jewish Advocate
BOSTON, Mass.
Weekly Circ. 27,809

JUL 7 1960

News-Times (e)
DANBURY, Conn.
Circ. 18,203

JUL 9 - 1960

Hampshire Gazette (e)
NORTHAMPTON,
Mass.
Circ. 12,847

JUL 6 - 1960

Gazette
Schenectady, NY
13 July 1960

The Echo
New Lebanon, NY

12 July 1960

Tanglewood Programs Announced

Special to The Standard-Times

LENOX, July 9—Charles Munch, who will conclude the first week of the Boston Symphony Orchestra's Berkshire Festival this Sunday at Tanglewood with an all-Bach program at 2:30 p. m. in the Music Shed, will conduct three all-Mozart concerts next Friday at 8:30 p. m., next Saturday at 8:30 p. m. and July 17 at 2:30 p. m.

Doctor Munch has invited four of his first-desk players: Clarinetist Gino Cioffi; Ralph Gomberg, oboe; James Stagliano, horn, and Sherman Walt, bassoon—to be soloists at Friday's concert in the "Sinfonia Concertante for Oboe, Clarinet, Horn and Bassoon, K. 297b." The program will also include Mozart's "Serenade No. 6 (Serenata Notturna) in D major, K. 239, "the "Divertimento in D major, for Strings, K. 136," and the "Symphony No. 41, Jupiter."

Pianist Claude Frank will be guest at the Saturday concert in a performance of Mozart's "Piano Concerto No. 24 in C Minor, K. 491." The program will open with "Eine kleine Nachtmusik" and will close with the orchestra's first performance of Mozart's "Litaniae de venerabili altaris sacramento."

Hugh Ross, head of the Berkshire Music Center's Choral Department, will conduct the Litany. His guests will be soprano Margaret Kalil, contralto Louise Parker, tenor John McCollum, bass Peter Sliker and the Festival Chorus.

The July 17 all-Mozart program will include his "Symphonies Nos. 38 and 39" plus Joseph Silverstein, Boston Symphony Orchestra violinist, as soloist in Mozart's "Concerto No. 4, in D Major, K. 218." Mr. Silverstein was the only American, of the seven American entrants, among the first 10 winners in the Queen Elizabeth of Belgium International Music Competition at Brussels in May 1959. The competition, which drew 37 contestants from 18 nations, awarded him third prize.

The orchestra's first violist Joseph de Pasquale, first cellist Samuel Mayes and violinist Ruth Posselt, Berkshire Music Center faculty member, will join pianist Claude Frank in the second concert of the Chamber Music Series in the Tanglewood Theater Wednesday.

Performing as the Del Arte Trio, Miss Posselt and Messrs. de Pasquale and Mayes will open the program with Beethoven's "String Trio in D major, Opus 9, No. 2." Mr. Frank will be heard in Beethoven's "Piano Sonata in C Minor, Opus 111," and he will be joined by the Trio in a performance of Mozart's "Piano Quartet in G minor, K. 478."

The orchestra's rehearsal in the Music Shed next Saturday at 10 a. m. will be opened to the public. The proceeds from this rehearsal will benefit the orchestra's pension fund.

Friends of the Berkshire Music Center, those whose interest in the school is reflected by their contributions toward its support, are invited to four events at Tanglewood next week. The Berkshire Music Center Orchestra will perform in the Shed on Thursday at 8:30 p. m. Members of the school's Composition Department will conduct a seminar in contemporary music in the Chamber Music Hall at 3:15 p. m. next Friday and they will participate in a composer's forum in the Chamber Music Hall July 17 at 8:30 a. m. On next Sunday morning at 10, a concert of chamber music will be performed by members of that department.

Sunday Republican
SPRINGFIELD, Mass.
Circ. 112,664

JUL 17 1960

SECOND CONCERT AT TANGLEWOOD GETS HIGH PRAISE

Mozart Program Played By Boston Symphony Orchestra

By WILLARD M. CLARK

LENOX — Fine music and fine weather drew an audience of 7094 persons to Tanglewood Saturday night to hear the second in the three concerts devoted to the music of Wolfgang Amadeus Mozart, conducted by Charles Munch and performed by an ensemble of the Boston Symphony Orchestra with Claude Frank pianist, the Festival Chorus, directed by Hugh Ross and a quartet of singers who sang the "Litaniae" beautifully.

Sound Is Superb

The program opened with the charming "Eine Kleine Nachtmusik," which seemed the most appropriate music for this lovely summer night. One could let the imagination run loose as the music proceeded through its four movements. In this music there is high good humor, grace, romance and perhaps a little nostalgia. Mr. Munch dealt gently with this music making his points skilfully and without undue acceleration of tempi. Phrases were beautifully moulded and, as usual, the sound was superb.

Claude Frank was soloist in "Piano Concerto No. 24 in C minor, K. 491." As evidenced during the chamber music last Wednesday, Frank is a pianist of exceptional abilities. He is a sensitive interpreter, imaginative and equipped with adequate resources to make his impressions of whatever he plays abundantly clear. There was an exquisite rapport between Mr. Munch and the soloist in the gracious larghetto, one of the loveliest movements Mozart ever wrote. Mr. Frank played with consistently fine tone, phrasing with elegance and offering a truly eloquent performance in which he had the fullest orchestral collaboration.

Mozart's "Litaniae de Venerabili Altaris Sacramento" was given its first performance at a Berkshire Music Festival. The soloists were Margaret Kalil, soprano; Louise Parker, contralto; John McCollum, tenor, and Peter Sliker, bass. As noted, Hugh Ross had prepared the Festival Chorus and he conducted the performance.

Electrifying Work

Only four litanies by Mozart have survived. This litanae heard tonight was the second of the two sacramental litanies. It is a broad, electrifying work in which Mozart handles his instrumental and vocal resources with exciting results. For example, the tremendum utilizes a trombone choir and a dramatic violin accompaniment. The "Pignus" is a remarkable double fugue, instrumentally conceived. There were ornate and expressive solos hich each singer handled with taste and thorough understanding of the Mozart idiom.

The Festival Chrous is one of the best of recent years. They sang with well-balanced tone, clarity of phrase and wide variety of tonal color. Of the soloists Miss Kalil and Mr. McCollum most nearly met the vocal and technical requirements of the difficult music.

Mr. Ross conducted with Elan, holding his vocal and instrumental resources together in masterful manner. It was the kind of a performance one would like to hear again.

Union (m)
SPRINGFIELD, Mass.
Circ. 81,815

JUL 16 1960

TANGLEWOOD CONCERT IS GIVEN PRAISE

Boston Symphony Orchestra Presents Program of Mozart

By WILLARD M. CLARK

LENOX — Berkshire County offered its finest weather for the opening of the week-end concerts at Tanglewood devoted to the music of Wolfgang Amadeus Mozart. It is reported that 3496 people were inattendance, but we think there were many more.

"Enchanting Melodies"

During this Mozart week end we shall hear some of the choicest examples of the works of the Salzburg master. Friday night we were enveloped in enchanting melodies and listened to performances as fine as we have ever heard from the Boston Symphony and conductor Charles Munch. The audience was entirely attentive and the applause was enthusiastic and prolonged after each work.

Munch chose to present such choice works as the "Serenade No. 6 in D minor" K 239; the lovely "Sinfonia Concertante, for oboe, clarinet, horn and bassoon" K 297B; the "Divertimento in D major for strings" K 136 and the eloquent "Jupiter" symphony.

The serenade is scored for two groups, the first consisting of two solo violins, viola and bass; the second, a larger string body, with drums. Thus it is, as far as the distribution of instruments is concerned, the traditional concerto grosso. The group, with drums, joins them to complete each phrase. The larger group is never heard alone. This is a charming work, graceful and filled with melody. Munch, who is conducting the three Mozart concerts, provided a sensitive, finely proportioned performance.

"Brilliant" Performance

The Sinfonia Concertante in E flat was given a brilliant performance with the assistance of four virtuosi as soloists, Ralph Gomberg, oboe; Gino Cioffi, clarinet; James Stagliano, horn and Sherman Walt, bassoon. The work is symphonic in its scope and range of development. The quartet is a unified group rather than a succession of soloists. In fact, only in the adagio does each soloist have his extended phrase. With such soloists, these solo segments were magnificently uttered. The ensemble was well-night flawless. The work is heard but seldom, but when performed as it was Friday one realizes that only the finest instrumental resources can do it justice.

The "Divertimento in D major for strings" is the first of three which Mozart wrote for this combination. The performance was a striking example of the wondrous beauty of the orchestra's strings.

Charles Munch has a way with the Mozart symphonies. Friday night he chose to bring us the serene and beautiful "Symphony No. 41 in C major," familiarly known as the "Jupiter."

From the introduction to the first movement to the final glittering allegro, the Boston Symphony instrumentalists and Charles Munch were in complete accord. One could not miss the depth of feeling, the swift changes of mood or the splendor of the imagination which fused them into so perfect a whole.

Libya in North Africa was declared an independent state by a United Nations decision on Christmas Eve, 1951. It was once an Italian colony.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,071

JUL 16 1960

Music Review

Mozart at Tanglewood

By JAY C. ROSENFELD

THE SECOND WEEK at Tanglewood, following a tradition established by Serge Koussevitsky in 1945, is again being devoted to music of Mozart. Last night the first of the three programs began with three of the less known and specialized works, but ending with the last and great C major symphony.

* * *

CHARLES MUNCH selected two D major suites for strings alone with the E flat Sinfonia Concertante, which utilizes four solo wind instruments, separating them. The Serenata Notturno (K239) is one of a vast store of works which Mozart evidently dashed off to meet certain occasions when the available personnel to execute them was either propitious or, on the contrary, limited. He could always adjust his material to the means and even could take the equivalent in music of a good basic dress and add thereto a bit of lace, a colored belt or a piece of costume jewelry and embellish it so that you would hardly know the old tune.

This Serenade may have been such a piece as he scored it for two violins, a viola and double bass as soloists but set them within the orchestra rather than place them conspicuously at the forefront. Violinists Richard Burgin and Alfred Krips, Joseph de Pasquale, viola, and double-bassist Georges Moleux were the soloists. This is one of the most enchanting of Mozart's early works. It must have pleased the local Salsburg audience immensely as there were several coarse, short allusions to episodes which had a special meaning for the home town folks which Mozart does not allow to long disturb his own aristocratic nature.

* * *

THE SINFONIA Concertante gave four wind instrument players a comparable opportunity. They were Ralph Gomberg, oboe; Gino Cioffi, clarinet; James Stagliano, horn, and Sherman Walt, bassoon. They had a holiday in the final movement which is a theme with 10 connected variations, one oboe for each solo instrument and others for various combinations.

Mozart inserted a paragraph in each of these works where the orchestra was silent and allowed each quartet to play as a chamber music group. But while all these three works were replete with melody and the utilization of developments which came to the hand of the young Salsburgian as air to one's nostrils, they were essentially decorative rather than expressive.

Thus the great Jupiter symphony was the only food of the evening consisting of less frosting than cake, and Munch seemed intent on wreaking violence on it. Mozart here is deeply earnest. He may not have addressed himself to humanity in the sense that Beethoven or Brahms did later but he puts meaning in every page, not necessarily always serious or learned, for there is wit and humour even in his wizardly contrived counterpoint, but this is Mozart at his most mature.

* * *

MUNCH took a tempo at the outset which his brilliant band of musicians took in their stride but the conductor was later hoist by his own petard for he had to strain and use body English to come to some sort of an appropriate character for the more cultivated themes which follow the initial bold statement. It was much the same in the final fugue. This four note idiom was a Credo which attended Mozart throughout his life. Munch showed no perception of this feature of the music and only seemed concerned in testing the virtuosity of his men. They met it with such alert and scintillating response that the audience was moved to a tremendously spontaneous demonstration.

In the andante the orchestral tone and refinement were pure beauty. The conductor was expansive and loath to leave some of the most telling points. It was an evening of conflicting readings.

Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,026

JUL 16 1960

Tanglewood Opens Mozart Series With 3,496 in Audience

The music of Mozart was presented under the stars at Tanglewood, Lenox, last night with Charles Munch conducting the Boston Symphony Orchestra before 3,496 persons.

Serenade No. 6 in D minor, K 239; Sinfonia Concertante for Oboe, Clarinet, Horn and Bassoon, K 297 B; Divertimento in D Major for strings, K 136, and the "Jupiter" Symphony were performed.

Mr. Munch called on his first-chair players — clarinetist Gino Cioffi, oboeist Ralph Gomberg, horn player James Stagliano and bassoonist Sherman Walt for solos in the performance of the Sinfonia Concertante.

The weekend of Mozart continues this evening at 8:30 and Sunday afternoon at 2:30. Pianist Claude Frank will be guest soloist tonight in a performance of Mozart's Piano Concerto No. 24 in C Minor, K 491.

Union (m)
SPRINGFIELD, Mass.
Circ. 81,815
JUL 18 1960

BACH, MOZART EVENTS DRAW 36,323 TOTAL

Tanglewood Will Have Annual Koussevitsky Concert Friday

By WILLARD M. CLARK

LENOX — There are interesting and gratifying statistics to offer following the two series of concerts devoted to the music of Bach and Mozart.

Over Last Year

Total attendance for the two series, six concerts, amounted to 36,323 against 31,372 for the 1959 season. Mozart won over Bach for the series with 16.184 persons attending this series against 13,747 who attended the 1959 series. There was an attendance of 5594 people this afternoon.

Saturday night continues to bring out the largest audiences. One wonders why. The Sunday afternoon concerts offer equally fine programs and people can get home during the daylight hours. However, getting in and out of Tanglewood is much more simple than it was a decade ago and night driving does not seem to be a deterrent.

Charles Munch offered a choice program Sunday afternoon and, in addition, presented a member of the orchestra as soloist in the Mozart "Violin Concerto No. 4 in D minor," K.218. He was Joseph Silverstein, born in Detroit, in 1932 and a student of such notables as Efrem Zimbalist, Joseph Gingold and Mischa Mischakoff. He joined the Boston Symphony Orchestra in 1955. In 1959 he competed in the international competition under the patronage of Queen Elizabeth of Belgium. In this he took third place.

"Superb Collaboration"

Mr. Silverstein played the concerto with great beauty of tone, fine musicianship and unerring sense of the fitness of things. He drew a lovely tone in the andante cantabile from his Gaudagnini instrument. Mr. Munch and the orchestra provided superb collaboration. The audience was delighted and showed its pleasure in no uncertain manner. Mr. Silverstein made his first appearance with an orchestra last season when he played this same concerto with the Boston orchestra.

The program opened with an inspired performance of the "Prague" Symphony. Mr. Munch made much of the martial character of the music and made effective the exquisite andante movement. There was elegance and grace expressed through the performance.

The closing work on the program brought us another splendid symphony, namely the first of the final three great symphonic works, "Symphony No. 39, in E flat major," K.543. Once again Mr. Munch revealed his affectionate regard for Mozart and his music.

"Moments of Splendor"

There were moments of splendor in the performance, as well as moments of lightness and humor, as in the minuet and final allegro. It was no surprise when the audience rose to its feet and gave all concerned an ovation. Such performances are to be cherished in the memory; they do not come too often.

The Berkshire Music Festival gets into high gear this Friday night when the full orchestra makes its first appearance here. The concert, to be conducted by Mr. Munch will be the annual memorial to Serge Koussevitzky, longtime conductor of the Boston Symphony. The program will feature Beethoven's "Eroica" Symphony and the Faure "Requiem."

Sunday Republican
SPRINGFIELD, Mass.
Circ. 112,664
JUL 24 1960

Second Thoughts On Music

Mozart Triumphs During Lenox Week-End Concerts

Boston Symphony Orchestra in Fine Form Fromm Foundation Honors Aaron Copland

By WILLARD M. CLARK

LENOX — Mozart triumphed during the three week-end concerts devoted to his music. He drew 16,184 persons to Tanglewood. Charles Munch directed the three concerts which encompassed some of the choice compositions of the Salzburg master. Also during the week we heard the first of several concerts sponsored by the Fromm Foundation, devoted to contemporary music. In honor of Aaron Copland's 60th birthday the foundation engaged the able American pianist, William Masselos to play Mr. Copland's Piano Sonata, Piano Variations and Piano Fantasy. Mr. Copland is director of the Berkshire Music Center and probably the best known of the contemporary American composers. A large and predominately youthful audience was on hand to hear these works played as well as they probably ever will be.

Adds to Laurels

Claude Frank who had been heard with pleasure during a chamber music concert, added to his laurels when he appeared with Mr. Munch and the orchestra ensemble in the Mozart Piano Concerto K. 491.

In this work he again revealed his fine equipment and his sensitive and knowing approach to the music of Mozart. Here is a young pianist who should be heard in Springfield. This same program offered the delightful "Eine Kleine Nacht Musik" and the seldom heard second Sacremental "Litanae" in which the Festival Chorus sang with fine balance, poise and tone. The soloists did little to enhance the music. Another fine soloist was the Boston orchestra's own Joseph Silverstein, who won third place in the violin contest sponsored by Queen Elisabeth of Belgium.

Young Mr. Silverstein played the lovely Violin Concerto in K. 218. He revealed those solid characteristics upon which fine violin playing is based. His technical equipment was admirable and his sense of style impeccable. One of our favorite works is the Sinfonia Concertante for clarinet, bassoon, horn and bass and ensemble. With such virtuosi as Messers Gomberg, Cioffi, Walt and Stagliano as soloists playing with such a close knit ensemble as the members of the Boston Symphony, Charles Munch provided a thoroughly rewarding performance. Mr. Munch was equally successful in his readings of Mozart's "Jupiter," "Prague," and Symphony No. 39.

Turning again to Claude Frank, who was star of the chamber music concert, the young pianist provided a splendid performance of the two movement Piano Sonata No. 111 by Beethoven. It was a spacious, tense and deeply felt interpretation which only a pianist of first caliber, imagination and temperament could have provided in the too seldom heard Mozart Piano Quartets, which he played with the Bel Arte Trio, composed of Ruth Posselt, Samuel Mayer and Joseph De Pasquale.

Real Service

In asking William Masseles to undertake the task of playing three piano works by Aaron Copland, the Fromm Foundation did a large audience a real service. [illegible] works show the [illegible] work in the 30's, [illegible] and the 50's. Mr. Copland, who lectures very well, spoke briefly noting that the contemporary composer writes for the contemporary piano, not the piano of Chopin. Today's piano has a brilliance, a hardness and metallic possibilities which the older pianos never had. During the evening it was revealed that Mr. Copland had used all these contemporary piano characteristics to the limit. His Piano Fantasy lasted 30 minutes without pause and was written in the composer's own 12 tone style. The piano sonata was the most listenable of the three for it had a considerable range of thematic material and considerable contrast. The Variations were angular and for the most part unpleasant. However, it was not until the middle of the 30 minute Fantasy, which closed the program, that we saw any persons leaving the theater.

We heard the first public efforts of the Opera Department the other day. Boris Goldovsky, director, has reason to be proud of the 20 young singers in the department. We heard some lovely voices and one tenor who was extraordinary. His name is George Shirley.

The young singers sang scenes from such operas as "Don Giovanni," "Cosi Fan Tutti," "Rigoletto," "Don Pasquale," "Faust," "La Boheme" and "Carmen." They sang on a bare stage, wearing their usual street clothes. Thus, one could listen intently to the voices and admire the skill with which Dr. Goldovsky had trained them in the art of pantomime. It needed only a little imagination to "dress" the stage with scenery and the singers in appropriate costumes.

Monday night the department will offer full scale productions of a number of scenes and one act operas including "Captain Lovelock" by John Duke, known to Springfield listeners as it was done last season by members of the Tuesday Morning Music Club. Dr Goldovsky told us it would be a long program, but we believe it will be a most interesting one. Friends of the Berkshire Music Center are invited to attend the affair.

Christian Science
Monitor (e)
BOSTON, Mass.
Circ. 156,267
JUL 18 1960

Tanglewood's Mozart Weekend

Claude Frank in Performance At Music Shed in Berkshires

By Brockman Morris

The second weekend of Berkshire Music Festival concerts at Tanglewood consisted of music by Mozart performed with éclat by Charles Munch and the Boston Symphony Orchestra. Drawing larger audiences than the first weekend, the festival proved a worthy destination for those who traveled many miles to the orchestra's lakeside summer home.

The concert on Friday evening began with the short Serenata "Notturna," admirably conducted by Dr. Munch with high regard for clarity in the give and take between the solo group and the larger ensemble. But the more striking of the two selections in the first half of the program was the second: Sinfonia Concertante, K. 297.

Therein featured as soloists were Ralph Gomberg, oboe; Gino Cioffi, clarinet; James Stagliano, horn, and Sherman Walt, bassoon. Each soloist demonstrated the depth of his ability by giving an outstanding performance at no sacrifice to his unity with the remainder of the quartet. Blend and interplay were accomplished with precision, and the extended phrases for the individual instruments were excellently played. Particular attention, however, ought to be drawn to Mr. Gomberg, whose handling of the oboe part was especially fine.

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The nature of the Divertimento in D major for Strings, K. 136, enjoined Dr. Munch to traverse it with more buoyancy than he did, composed as it was by a very young Mozart and more dependent on charming simplicity than on its technical aspects. Yet enough of its simple beauties were brought out in the overly elegant presentation that rendered it pleasant to listen to.

The "Jupiter," however, was a triumph. Embodying a fine understanding of the manifold melodic richness and consummate technical skill by which Mozart expressed his greatness in maturity, the conductor made this the finest offering of the evening.

The Saturday night concert featured three major works. "Eine Kleine Nachtmusik" opened the program on a note of superb performance, with Dr. Munch's treatment of the first and last movements being especially simple in their dignity and grace.

Claude Franck was the soloist for the Piano Concerto No. 24 in C minor, K. 491. A pianist of well-defined and mature technique, he offered an interpretation that was dynamic in a highly individual pacing that gave certain passages a somewhat contemporary sound. He colored the traditional with a novelty that did not distract.

* * *

The last half of the program was devoted to the "Litaniae de Venerabili Altaris Sacramento," given a successful reading under the baton of Hugh Ross. Conducting the orchestra and Festival Chorus, Mr. Ross presented as soloists Margaret Kalil, soprano; Louise Parker, contralto; John McCollum, tenor, and Peter Sliker, bass.

The burden of solo work was carried by the soprano. Miss Kalil was worthy of the attention she thus received, her expressive voice capable of reaching both of its extremities with no thinning of quality while maintaining a vibrant richness. The chorus also rose powerfully to the occasion, proving itself as consistent in softness as in loudness.

Times (e)
HARTFORD, Conn.
Circ. 121,657
JUL 18 1960

Devotees of Mozart Rally at Tanglewood

One would expect the Boston Symphony Orchestra to do a superb rendition of such a familiar work as Mozart's "Prague Symphony," but the applause that greeted Sunday's rendition in the final all-Mozart program of the Tanglewood season indicated a better than usual performance of this familiar work.

There was pure poetry in Charles Munch's sensitive direction of this number as well as the great E flat Symphony and the Violin Concerto No. 4 in D major in which Joseph Silverstein, one of the orchestra's own violinists as soloist made musical magic with his bow, striking clear, sweet notes in the upper register parts and never wavering in pitch on the many swift passages that showed his technical mastery of his instrument. The applause of fellow members of the string section was a tribute to his artistic performance, and the audience recalled him again and again.

* * *

MOZART'S music was written for a small orchestra and only about half the full membership was required for this weekend's programs. The new acoustic canopy, visually effective in its maroon and dark gray colors with the orchestra all in white, projected the sound beautifully, but the competition of birds in the leaves was distracting to say the least, in these soft-toned numbers. I have noticed birds in the upper framework of the shell in previous years, and I think the cruelty of their distraction of 6,000 people from Mozart's gentle music outweighs the possible cruelty of a fire hose that might oust those birds from their favored perch some morning, perhaps, when no audience would be present in the afternoon or evening.

* * *

THE PRINCIPAL work of the afternoon was the famous E flat major Symphony, K. 543, the first of Mozart's superlative last three symphonies. This listener could find no fault with Dr. Munch's interpretation of any of the four movements. The outstanding features of this performance were the clean, sharp entrances of all component sections of the orchestra, and the unison of the violins which sang as a single instrument. The most delicate — and always sensitive and graceful — movement of Dr. Munch's hand or baton brought instantaneous and perfectly attuned response.

Little wonder that reviewers of the orchestra's performances on its recently concluded Far Eastern tour rated it still the world's outstanding orchestra.

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WITH THE select Mozart program and the orchestra of limited size, I didn't expect to find much of a crowd, but almost every seat was occupied and I never have seen more people occupying the benches outside the shed or spread out on the lawn, though there still was abundant parking space.

Next Friday, Saturday and Sunday the full orchestra will perform, and we are promised something special in the young violin soloist, Jaime Laredo who will be heard Sunday in the Mendelssohn Violin Concerto.

—T.L.H.

ALBANY, N.Y.
KNICKERBOCKER NEWS
D. 88,739

JUL 18 1960

Tanglewood Applauds

Mozart Weekend Ends Successfully

By PETER B. TAUB
Knickerbocker News Staff Writer

Tanglewood's all-Mozart weekend ended yesterday with Charles Munch leading the Boston Symphony Orchestra through the 38th and 39th symphonies and the violin Concerto No. 4 before a large and approving audience in the Music Shed.

Pleasing as it was, yesterday's concert is not apt to go down as among the most satisfying of this year's Berkshire Music Festival. For one thing, Dr. Munch's choice of the Symphony No. 38 left something to be desired. This symphony, which thematically is rather formless, perhaps can be justified on the same program with the 39th and 40th. Taken together, as they were in last year's Mozart weekend, the three works complement one another and indicate the development of the composer's symphonic technique.

In itself, though, the 38th does not have a great deal to recommend it. There are no dominant themes, the second movement is tedious and ends on a somewhat precious note and the symphony in general is rather inconsistent. It is distinguished chiefly by some notable flute work in the (there is no minuet in the 38th).

39th More Vigorous

Unlike the 38th, the 39th has a definite air of authority about it, and it is a far more vigorous and appealing work. In it Mozart proves he was capable of writing fervent, moving and uplifting music, not just sprightly, dainty little airs. The 39th received an exciting treatment yesterday.

Joseph Silverstein, a 28-year-old member of the orchestra, was the soloist in the violin Concerto. He approached his assignment with a sort of cool detachment that did not make for the most inspired performance. Technically, Mr. Silverstein could not be faulted, but he failed to inject very much of his own feelings into his playing.

On His Own

Possibly because he seems to be more truly on his own and the chances of error seem greater, a violinist somehow comamnds much more sympathy from an audience than a piano soloist does. One felt a real sense of relief when the orchestra rejoined Mr. Silverstein after he had successfully negotiated a three-minute solo in the opening movement. No doubt we shall hear more of Mr. Silverstein as the years go by, but at the moment he definitely gives the impression of being a member of an orchestra, which he is, rather than a true concert violinist.

The only thing that really marred his performance was the insistent chirping of an impolite bird high up in the shed. Heaven forbid that the Tanglewood birds should start picking up the bad habits of some of the paid customers.

At the risk of being accused of pomposity or—worse yet—snobbery, I must again express dismay at the vulgar costumes which some of the unwashed choose to wear to Tanglewood. One would think these men and women themselves would be embarrassed to dress the way they do. But since they obviously are not, the management should insist on some standards of propriety, especially on shorts. Otherwise, Tanglewood will soon become simply a Coney Island with music.

Hampshire Gazette (e)
NORTHAMPTON,
Mass.
Circ. 12,847

JUL 19 1960

Tanglewood Series Draws Second Record Audience

The second and final weekend of the Bach-Mozart concert series at Tanglewood, conducted by Charles Munch drew a second record crowd, making the total an all-time high for both weekends, an auspicious tribute to the music of these composers and to the musicianship of Dr. Munch and his chamber orchestra. A total of 16,184 Mozart devotees attended this weekend, Sunday's being 5,594, bringing the overall number to 36,323 as compared to last year's 31,372.

Sunday's agreeable but threatening weather served to enhance a fulsome program of two symphonies and one violin concerto. The "Prague" symphony, so-called because it was first performed there, is sometimes called "the symphony without a minuet, although it is not the only one of its kind composed by Mozart. Dr. Munch and his orchestra brought out all the colorful thematic invention and unique development with supreme charm and tenderness, even to the droll deliciousness of the Presto.

A member of the orchestra, Joseph Silverstein, violinist, was heard next in the familiar Concerto in D major, K. 218. Mr. Silverstein won third prize in 1959 in the International Music Competition under the patronage of Queen Elizabeth of Belgium. One of his eminent teachers was Joseph Gingold, whom most of us know as the concertmaster of the Cleveland Orchestra; the other two were Efrem Zimbalist and Mischa Michakoff. His playing reflects the soundness of his teaching and the seriousness of his study. Exact intonation carried throughout the concerto, each nuance was carefully rounded and finished, the tone warm but not overdone, the whole played with familiarity and pleasant assurance. The orchestra was a bit overbearing in spots; however, Dr. Munch kept all the performers in near perfect accord. Mr. Silverstein plays a beautiful instrument, a Guadagnini.

The first of the last three symphonies Mozart composed within seven weeks and three days marked the end of a choice program. Even to our ears, the few dissonances of the E flat, No. 39 stand out as audacious, though one is inclined to smile indulgently at the daring of this young genius. A moderate and sensitively paced reading by Dr. Munch and the orchestra brought out the inherent melodic interweavings, the artful descending sequences, the comic play of the finale and its sudden modulations of this not so familiar work. The responsive audience brought out Dr. Munch for repeated bows, as they had for Mr. Silverstein.

The coming weekend will see the Boston Symphony in toto in the Big Shed with Friday evening's concert featuring Beethoven's Eroica Symphony, Faure's Requiem in the annual Koussevitsky Memorial Concert. Saturday evening Claudio Arrau, Chilean pianist playing Beethoven's fifth piano concerto, including Cherubini's Anacreon Overture, Respighi's Fountains of Rome and Strauss' Til Eulenspigel, conducted by Pierre Monteux.

Sunday's concert will be the first Tanglewood appearance of the 19-year-old violinist, Jaime Laredo, playing the Mendelssohn violin concerto, conducted by Charles Munch.

M.deB.B.

Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,026

JUL 18 1960

Tanglewood Attendance Up, 36,323

An increase in attendance was noted at the first Tanglewood concert series this year compared with last year.

A three-concert program of Mozart starting Thursday drew a total of 36,323 persons. Last year 31,372 persons attended the first three-concert series offered.

This year's largest crowd, 7,094 came on Saturday night. Yesterday afternoon, 5,394 persons attended.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,071

JUL 1 8 1960

Mozart Weekend at Tanglewood

By JAY C. ROSENFELD

THE SECOND week of the Berkshire Festival at Tanglewood, as usual devoted entirely to music of Mozart, was favored with ideal weather and record crowds. Saturday night attracted 7,094, and yesterday afternoon 5,500.

These first two weeks have become consistently more popular each year as the policy established by Serge Koussevitzky has been adhered to of playing Bach one week and Mozart the following. Charles Munch, director of the Boston Symphony Orchestra, chose two of the last symphonies for yesterday's program, two that he has played numerous times during his tenure but which never lose their freshness and appeal. He was in an expansive mood yesterday, and lingered over some of the more fragrant morsels as a bee resting on an especially luscious bud.

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MUNCH BEGAN with the wonderful "Prague" symphony, No. 38, in D major (K504), and ended with the first of the final three, the E flat (K543). The "Prague" benefited by the leisurely pace because Munch was able to achieve it without sacrificing urgency, although the andante was slow to halting in some spots. The Boston Symphony Orchestra tone had full scope yesterday afternoon under this type of leadership, and details that are sometimes obscured under a swifter tempo were delineated with crystal clearness and sharp focus.

Such famous spots as the half-tone dissonances in the introduction of the E flat symphony were unmistakably defined. Other decorative phrases were most distinctly delineated. Munch played the "Prauge" andante with mutes, a conductor's license although it is not the composer's indication.

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BOTH SYMPHONIES start with extended, slow introductions. Munch proceeded into the main movements in both cases with moderation, both in speed and in dynamics. The stronger occasional accents which Mozart wrote within quiet paragraphs were kept in character and perspective with unusually appropriate vision.

The soloist of the afternoon was Joseph Silverstein, a 28-year-old member of the orchestra's violin section and recently top American, although not first-place winner, of Queen Elizabeth competition in Brussels. Silverstein's playing is distinguished by a dolcissimo attribute. He has a tone of wonderfully sweet and endearing resonance fingers and bow of unsurpassed competence.

He plays with a nonchalant mastery of the instrument and he gave the three movements an explicit style marked by refinement and grace. The andante cantabile was of exquisite poignancy and the cadenza, of his own device, was both ingenious in conception and, by unusual understatement, most effective.

Joseph Silverstein

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SATURDAY NIGHT the music provoked several problems, caused by those qualities of Mozart which also make him one of the "immortals." If one is content to assign him his place as classic, that is that. But when one becomes aware that this man was far in advance of his time, and, in fact, has never been really outdistanced, the qualities of his writing remain permanent marvels.

The "Eine Kleine Nachtmusik" is transparent enough, but the C minor piano concerto (K491) and the "Litaniae de Venerabili Altaris Sacremento" (K243) continually reveal fresh details to all but the most assiduous scholars, and become increasingly interesting subjects of admiration and wonder.

Mozart is difficult to catalogue. He always kept overstepping the bounds of one category or fusing two. For instance, the Nachtmusik is both chamber music or orchestral music, with double bass. It hardly warrants using a large contemporary orchestra with an eight-man bass section, but in the reduced ensemble and the distribution Munch had at his disposal Saturday night, he had a malleable group and the performance was deeply gratifying. There was a happy compromise between relaxation and stimulation.

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THE INTRODUCTION to the C minor concerto is one of the longest Mozart wrote for any of his concerti. It has substance and dimensions of its own which lead an audience to expect something of commensurate grandeur when the piano enters. This expectation is not fulfilled. Mozart was writing at this time for the pianoforte and no longer the harpsichord, and this concerto was intended for a broader public than the intimate coteries feudal princes and ecclesiastical dignitaries usually invited.

Pianist Claude Frank repeated all the fine pianistic attributes that won him such an ovation on his appearance a few nights previously. His playing had power and aggressive bounce. The central larghetto is a simple folk tune that Frank played with moving tranquillity.

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MOZART overstepped the usual accompanying role of the orchestra in this concerto, and gave it more importance than was the custom of the day just as he overstepped the usual devotional character of church music in the "Litanize" which closed the program.

Mozart gives the tenor and the soprano soloists—John McCollum and Margaret Kalil—arias with coloratura passages to please the most extrovert vocalists. There are many details in which solemnity is not the keystone of the arch and in which a spirit of supplication is buried far under musical exuberance.

Hugh Ross conducted the Festival chorus and the Boston Symphony Orchestra and the four soloists, of whom Louise Parker was the contralto and Peter Sliker, bass. These latter, unfortunately, have only minor opportunities. Ross gave the Litany vitality, and the chorus sang for him with tonal glow and youthful incisiveness.

In the choruses an organ was used to lend additional support, especially in the formidable "Tremendum" and the vigorous fugal "Pignus," in which Mozart projects his pledge with vehemence and sincerity.

Lowell, Mass. Sun, 23 July 1960

Music

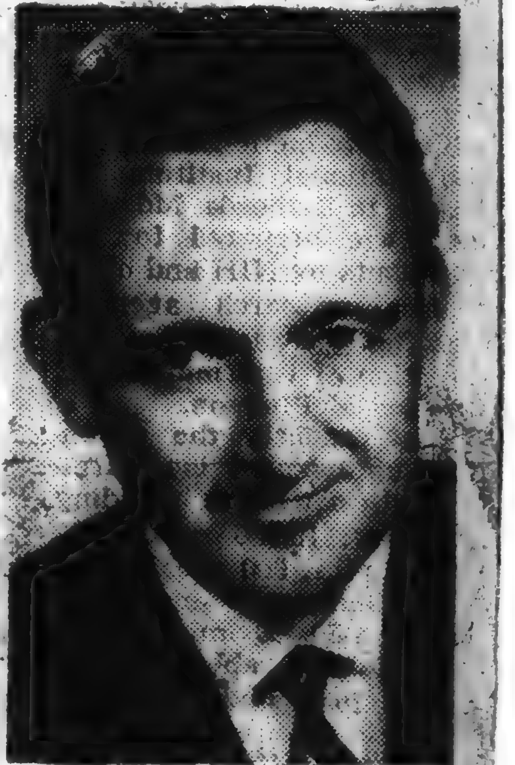
Berkshire Festival Features Silverstein

By Alfred Burke

LOWELL—The past week-end at the Berkshire Music festival was highlighted by an all-Mozart program that called on the combined musical excellence of Dr. Charles Munch, a brilliant young member of the orchestra's string section, violinist Joseph Silversmith, who played the Concerto K. 218, and the entire instrumental membership of the organization.

It is quite a thing to step out of the role of sectional string man to the center of the stage, but young Mr. Silversmith was quite capable of such a transition. Whether it was sheer ability, or a feeling that the giant ensemble behind him would save the day for him, will never be known, but from the listening angle the violinist is one of the real virtuoso type artists of the day.

He was in good form throughout. He plays legato passages with color, has a sense of phrasing that is a revelation and tops this off with some exciting technical styling. He did much with the opening allegro, made the performance that was both mature and sound in its interpretive structure.



John McCollum

The orchestra supports the demands of Dr. Munch superbly during the "Prague" and rounded out the afternoon with a fine performance of the E Flat Major Symphony.

The highlights of next Saturday and Sunday will be the performance of Walter Pistin's "Symphony No. 6" and the Beethoven Symphony No. 9. With soloists, Eleanor Steber, Freda Gray-Masse, John McCollum and David Laurent. Dr. Munch will conduct Saturday and Pierre Monteux will direct on Sunday.

NEW YORK, N.Y.
TIMES
D. 614,169 S. 1,254,635

JUL 16 1960

Music: Scenes From 'Il Trovatore'

Scherman Conducts at Lewisohn Stadium

By ALLEN HUGHES

BECAUSE of the rains of Thursday, the program of scenes from Verdi's "Il Trovatore" planned for that night was presented last night in Lewisohn Stadium. Thomas Scherman conducted the Stadium Symphony, the Choral Art Society and a rather high-powered cast in the opera excerpts. The concert was dedicated to Lawrence Tibbett.

The part of Leonora was sung by Eleanor Steber and that of Azucena by Nell Rankin. Kurt Baum was Manrico, Robert Merrill the Count di Luna, and Lawrence Davidson, Ferrando.

It is a pleasure to report that this ambitious midweek enterprise [illegible] worth the effort and expense it must have cost the management. This is not meant to imply that all was in perfect order on the concert stage, but things went well enough to provide [illegible] satisfaction.

These derived principally from the seasoned professionalism of the solo artists. It is true that Miss Steber had never sung the part of Leonora previously, but she is so accustomed to learning new roles that this one obviously gave her no difficulty.

Furthermore, this one seemed to fit her voice very well, and since she was in good voice, her singing was a pleasure to the ear as well as dramatically compelling.

The intermittent unsteadiness of Miss Rankin's voice was disturbing occasionally, but she, too, achieved dramatic impact with her interpretations.

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It is possible that Mr. Merrill's was the most consistently beautiful singing of all heard during the evening. Both Mr. Baum and Mr. Davidson were in good form, and both were confident and reassuring in their contributions.

Since Stadium concerts seldom get all the rehearsal they need, it is probably not surprising that there was sometimes less cohesion among orchestra, conductor, and soloists than one might have wished for. Less understandable was the impression one got in some of the ensembles that the performers were not always hewing strictly to the same key.

Miss Rankin, and even Miss Steber, could be heard overreaching their pitches on occasion, but this did not account for the fact that the chorus and orchestra were also at odds on intonation now and then.

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The explanation for everybody may have been that it was difficult for the performers to hear each other well enough to adjust their pitches properly. This is a hazard of outdoor music-making. Fortunately, it was not serious enough to impair the over-all effectiveness of the evening's performance.

Eleanor Steber

Mozart at Tanglewood

Special to The New York Times.

LENOX, Mass., July 15—Charles Munch led the Boston Symphony Orchestra in an all-Mozart concert tonight to open the second week-end of Berkshire Festival concerts at Tanglewood.

A feature of the evening's music was the Sinfonia Concertante (K. 297B), which, among other things, displayed the virtuosity of four first-desk players of the Boston Symphony—Ralph Gomberg, oboist; Gino Cioffi, clarinetist; James Stagliano, horn player, and Sherman Walt, bassoonist.

Eleanor Steber Sings Role of Leonora

The combination of woodwind dexterity, Boston Symphony Orchestra string tone and Mozart proved to be highly gratifying. The Sinfonia Concertante was among the outstanding features of a concert that maintained a generally fine standard of musical achievement.

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An exception, however, was the opening work on the program, the Serenade No. 6 (Serenata Notturna) in D (K. 239). In this piece, although the Boston Symphony strings had their customary sheen, there were moments when their playing was neither precise as to ensemble nor in tune. Fortunately, this musical fall from grace proved to be only a temporary one.

Mr. Munch gave the strings still another opportunity for display after the intermission in the Divertimento in D (K. 136). By now the players were thoroughly warmed to their work and the Divertimento was received with special enthusiasm by the audience.

A splendid, spirited performance of the "Jupiter" Symphony in C (K. 551) brought the concert to a brilliant conclusion.

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The attendance was 3,496 as compared to 2,687 for the second Friday evening concert last year.

An audience that filled the Chamber Music Hall turned out in the afternoon to hear the second of six seminars in contemporary music being sponsored by the Fromm Music Foundation.

The seminar was conducted by Luciano Berio, 35-year-old composer, who is one of Italy's leading exponents of the use of electronics in music and who this summer is guest composer in residence at the Berkshire Music Center.

An introductory talk by Mr. Berio was followed by performances of three of his works, "Thema (Homage to Joyce, 1958)," "Sequenza" and "Allelujah II." Henri Pousseur's "Rimes" completed the music heard at the seminar.

JOHN BRIGGS.

NEW YORK, N.Y.
TIMES
D. 614,169 S. 1,254,635

JUL 18 1960

Music: Young Violinist

Joseph Silverstein Appears as Soloist With Boston Symphony at Tanglewood

By JOHN BRIGGS

Special to The New York Times.

LENOX, Mass., July 17—For an orchestra violinist to work his way upward through the ranks, so to speak, by appearing as soloist with his own orchestra is an event of some rarity. This fact lent added interest to the fine performance this afternoon of Joseph Silverstein with Charles Munch and the Boston Symphony Orchestra.

Mr. Silverstein was one of the four violinists trained at the Curtis Institute of Music in Philadelphia who placed among the first ten in the Brussels International Music Competition last year. He is a native of Detroit and has played in the Boston Symphony since 1955. Before that, he performed with the orchestras of Houston, Denver and Philadelphia.

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Winning third place in the competition brought Mr. Silverstein recognition in the form of an invitation to perform as soloist during the Boston winter season in the Mozart Concerto No. 4 in D (K.218), the same work he played this afternoon.

Mr. Silverstein's playing displayed the qualities that won him recognition in Belgium. His tone is warm, ingratiating, and, if not overpowering for fire and brilliance, silk-smooth and commendably free from scrape. The accuracy of his intonation was well displayed in the cadenza of the first movement. Even more striking was his performance of the slow movement.

Mr. Silverstein is not one of those players intimidated by Mozart to the point of seeking to make their playing of his music impersonal. (As a matter of fact, a surviving tradition of Mozart's time is that he was extraordinarily exacting in matters of expression.

The final rondeau brought the concerto to a lively conclusion and left no doubt that Mr. Silverstein is among the outstanding younger violinists of our time.

Today's final concert of the all-Mozart week-end opened with a graceful, spirited performance of the "Prague" Symphony in D (K 504) and closed with the Symphony No. 39 in E Flat (K 543).

At last night's concert the pianist, Claude Frank, played the Concerto No. 24 in C minor (K. 491), the same work in which he appeared as soloist at Carnegie Hall with the orchestra last season. Mr. Frank's playing last night was up to the high standard set at his New York performance.

Another highlight was the first performance at Tanglewood of the "Litaniae de Venerabili Altaris Sacramento" (K. 243). This magnificent work benefited from the fine singing of the Festival Chorus, trained under the direction of Hugh Ross. Soloists were Margaret Kalil, soprano; Louise Parker, contralto; John McCullom, tenor, and Peter Sliker, bass. Miss Kalil and Mr. McCullom were especially striking for their fine handling of their long, taxing, florid solo passages.

A good-humored, lively performance of "Eine Kleine Nachtmusik" (K. 525) opened the concert.

MUSICAL AMERICA
NEW YORK, N.Y.
MONTHLY - CIRC. NOT AVAIL.
AUG 1960

Tanglewood

Traditional Opening

Traditionally, the 23rd Berkshire Festival opened with the Bach and Mozart week ends. Charles Munch and the chamber complement of the Boston Symphony began with Bach on July 8. Untraditionally, however, they played in the Music Shed, where all concerts will be held this year. The loss of intimacy in atmosphere [illegible] in audience comfort, though some people still preferred to listen from the lawn. The move to the shed for these early concerts became inevitable. For several years almost three times as many people as the 1,200 that the theatre-concert hall will hold have turned up. The fact that the 5,000 reserved seats in the shed sold out during the Mozart week end indicated how necessary the change was. Attendance figures for the two week ends showed an increase of almost 5,000 this year for a total of 36,323.

To compensate for the spaciousness of the larger auditorium, Mr. Munch had the Music Shed stage foreshortened by a maroon shell placed within the Talbot Memorial Canopy. Acoustically, this addition enhanced the sound noticeably in making audible the harpsichord at a surprising distance.

The programs of the Bach week end included three of the four orchestral suites, two of the six Brandenburg Concertos, four solo concertos, excerpts from "The Musical Offering" and the "Art of Fugue" and Cantata No. 6. The soloists included William Kroll, violin; Seymour Lipkin, piano; and James Pappoutsakis, flute.

Of the three concerts, the Sunday afternoon matinee fared best, with Suite No. 3, Brandenburg No. 6 and No. 2, and the cantata. The Festival Chorus in its first appearance showed unusual ability and sounded better than usual. Generally speaking, Mr. Munch and the players served Bach only adequately for them.

The Mozart week end was another story. The Serenade No. 6, K.239; Sinfonia Concertante, K.297b; Divertimento, K.136; and the "Jupiter" Symphony opened the series. "Eine kleine Nachtmusik", the Piano Concerto, K.491, with Claude Frank as soloist, and the "Litaniae de Venerabili Altaris Sacramento", K.243, with the Festival Chorus under Hugh Ross's direction made up the second program. The Violin Concerto, K.218, with Joseph Silverstein, the "Prague" and the E flat major (No. 39) symphonies made up the third program. The performance of the "Litany" marked a first time in the 80-year history of the Boston Symphony.

Mr. Frank gave an articulate but not wholly communicative performance of the concerto. Mr. Silverstein quite justified his third-prize award in the Queen Elisabeth of Belgium International Music Competition of 1959. His tone won special admiration. The soloists in the "Litany" included Margaret Kalil, Louise Parker, John McCollum and Peter Sliker.

Of unique character was the first Fromm Music Foundation Concert, in honor of Aaron Copland in the year of his 60th birthday. William Masselos played the Piano Variations (1930), the Piano Sonata (1939-41), and the Piano Fantasy (1955-57). The chronological exposition revealed a remarkable consistency of style, of musical invention and of chordal urgency. Though the Fantasy sustains interest in a half-hour performance, it never outclasses the Variations of a quarter-century earlier. In this company the Sonata emerges less important, even repetitive.

This is music for the contemporary piano as well as for the contemporary pianist, and possibly for the contemporary audience. It reveals clearly the pre-eminence of Copland as a contemporary American composer and Mr. Masselos as his interpreter.

—Miles Kastendieck

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MUSICAL AMERICA
NEW YORK, N.Y.
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AUG 1960

Tanglewood

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—Miles Kastendieck

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NEW YORK, N.Y.
TIMES
D. 614,169 S. 1,254,635

JUL 17 1960

CONCERT PROGRAMS IN NEW YORK AND IN EAST COAST FESTIVALS

STADIUM CONCERTS
LEWISOHN STADIUM

TUESDAY, Conductor, Alfredo Antonini; Benny Goodman, clarinetist; The Benny Goodman Sextet and Trio. All concerts begin at 8:30 P.M.
Dance Overture..............Creston
Clarinet Concerto in A (K. 622)..............Mozart
Jazz selections

WEDNESDAY, Conductor, Antonini; Renato Premezzi, pianist.
Festive Overture, Op. 21 Orrego-Salas
Symphony No. 4..............Chavez
Two Cuban Dances (1st N.Y. performance) ......Alejandro Garcia Caturla
Nights in the Gardens of Spain; Three Dances from The Three-Cornered Hat..............Falla

THURSDAY, Conductor, Antonini; Mary Curtis-Verna, soprano; Jan Peerce, tenor; Robert Merrill, baritone.
Overture to La Gazza Ladra..Rossini
Ernani, involami from Ernani; Credo from Otello; Dite alla Giovine from La Traviata..............Verdi
E lucevan le stelle and O dolci mani from Tosca..............Puccini
Overture to Don Pasquale; Tombe degl'avi miei from Lucia di Lammermoor..............Donizetti
Dance of the Hours from La Gioconda Ponchielli
Nemico della patria and Vicino a te s'acqueta from Andrea Chenier Giordano

SATURDAY, Conductor, Franz Allers. Margot Moser, soprano; Morgan Stuart, tenor; Martyn Green, baritone. Gilbert and Sullivan Night: Selections from The Mikado, The Pirates of Penzance, Princess Ida, The Gondoliers, Ruddigore, H.M.S. Pinafore, Trial by Jury, The Yeomen of The Guard and Iolanthe.

GUGGENHEIM MEMORIAL CONCERTS
GOLDMAN BAND

TONIGHT, Central Park, Conductor, Richard Franko Goldman. All concerts begin at 8:30 P. M.
Grand March Prospera Asterna (1st U.S. performance) ......Ikuma Dan
Demetrios (1st performance)...Brolles
The Festival Galop (1st U.S. performance) ....Yosaku Suma
Auroa March (1st U.S. performance) Josef Kaartinen
Works by Kossakowski, Hummel, Burke, Strauss, Gershwin, E. F. Goldman and Sousa.

MONDAY, Central Park.
Works by Rossini, von Suppe, Purcell, Catel, Sacchini, Rodgers and E. F. Goldman

WEDNESDAY, Central Park.
Works by Moore, Gosse, Mendelssohn, Blacher, Bruckner, Prokofieff, Giannini, Rogers, Grieg, Grainger, Sousa and E. F. Goldman.

FRIDAY, Central Park.
English Music: Works by Elgar, Handel, Costa, Jacobs, Arnold, Vaughan Williams, Sullivan, German, Scott, Holst and Michells.

SATURDAY, Prospect Park.
Works by E. F. Goldman, Lloyd, Rossini-Britten, Rodgers, Strauss and Sousa.

EVENTS IN NEW YORK
TODAY

SEUFFERT BAND, Music Grove, Forest Park, Queens, 3 P. M. Conductor, George F. Seuffert; Louis May [illegible], trumpeter.
Works by Saint-Saens, Strauss, Kreisler, Weinberger, Rodgers, Fosse, Romberg and Sousa.

CHAMBER MUSIC CONCERT, Cafe Figaro, 186 Bleecker Street, 7:30 P. M. Seymour Wakschal, violinist; Saul Kurtz, clarinetist; Gilbert Kalish, pianist. Admission free.
Suite for violin, clarinet and piano..............Milhaud
Sonata No. 3 in E..............Bach
Habanera..............Ravel
Four Waltzes..............Brahms
Fairy Tales, Op. 132 ....Schumann

MONDAY

GUSTAV LEONHARDT, harpsichordist, Union Theological Seminary, 4:30 P. M. One of a series of lecture-recitals on music of the 17th and 18th Centuries.

OPEN SING, Gershwin Hall, Brooklyn College, 8:30 P. M. Robert Abramson will lead the Brahms Requiem.

TUESDAY

DOWNTOWN MANHATTAN CONCERT BAND, Battery Park, 12 noon. Conductor, George F. Seuffert.

CHARLOTTE GARDEN, organist. The Riverside Church, 7 P. M.

SUMMER SING, presented by the Interracial Fellowship Chorus. The Broadway Congregational Church, 8 P. M. Paula Langberg will lead Beethoven's Mass in C.

EVENINGS-BY-THE-RIVER, East River Park Amphitheatre, F. D. R. Drive south of Grand Street, 8:30 P. M. Conductor, Howard Shanet, Billie Lynn Daniel, soprano; Cortez Franklin, baritone. Soloists are winners of LENA competition. In event of rain concert will take place indoors. Admission free.
Russian and Ludmilla Overture..............Glinka
Dove sono from The Marriage of Figaro..............Mozart
Pari siamo from Rigoletto ....Verdi
Finale from Symphony No. 2..Sibelius
Barcelona Suite ....Rebekah Harkness
Selections from Porgy and Bess. Gershwin-Bennett

BARBER of SEVILLE, Opera Workshop, Public School 75, Ninety-fifth Street and West End Avenue, 8 P. M.

WEDNESDAY

JAMES B. McGREGOR, organist, St. Paul's Chapel, Broadway and Fulton Street, 12:30 P. M.

SUMMER SING, presented by the Dessoff Choirs, 130 West Fifty-sixth Street, 8 P. M. J. Merrill Knapp will lead Schubert's Mass in E flat.

THE MARRIAGE OF FIGARO, Opera Workshop, Public School 75, 8 P. M.

GIANNI SCHICCHI and PAGLIACCI, the former in English, the latter in Italian. Walt Whitman Auditorium, Brooklyn College, 8 P. M. Conductor, Anton Guadagno.

SUMMER SING, presented by the Fordham University Glee Club with the Welch Chorale. Campus Center, Fordham University, 8 P. M. James B. Welch will lead the Mozart Requiem.

SUMMER CONCERT, Eisner and Lubin Auditorium, Loeb Student Center, New York University, Washington Square South, 8:30 P. M. Conductor, Maurice Peress. Admission free.
Concerto Grosso No. 1 ......Handel
Concerto for horn and strings (1st performance) ......Howard Brofsky
Suite for strings..............James
Allegro for strings..............Amram
Divertimento for two horns and strings (K. 205)..............Mozart

[illegible], St. Paul's Chapel, Columbia University, 8:30 P. M. Ravina String Quartet; Ann Utrecher, flutist; Herbert LeFroia, organist; Summer Choir of St. Paul's Chapel.
Works by Buxtehude, Purcell, Badings, [illegible], Stravinsky and Hindemith.

THURSDAY

CHILDREN'S CONCERT, presented by Lower Eastside Neighborhoods Association, East River Park Amphitheatre, 10 A. M. Program by Young Audiences Inc. The Manhattan Brass Quintet.

THE RAPE OF LUCRETIA, by Benjamin Britten, presented by the Summer Opera Workshop of the Manhattan School of Music, Hubbard Auditorium, 8:15 P. M. Conductor, Peter Paul Fuchs. Admission free but tickets must be requested in advance.

JAZZ IN THE GARDEN, Museum of Modern Art, 8:30 P. M.

SATURDAY

RIGOLETTO, presented by The City Symphony of New York in concert form, Central Park Mall, 8:30 P. M. Conductor, Franz Bibo.

EVENTS OUT OF TOWN
NEW YORK
CEDARHURST PARK, L. I.

TONIGHT, 8:15 P. M. Five Towns Summer Concert. Conductor, Charles Blackman. Susan Farrington, soprano; Charles Cooke, tenor.

EAST HAMPTON, L. I.

TONIGHT, 9 P. M. Evergreen Theatre. The Ruth Walton Dancers; Abbey Lincoln, vocalist; Max Roach and Allen Eager Quintets.

STONY BROOK, L. I.

SATURDAY and NEXT SUNDAY, 8:30 P. M. Dogwood Hollow Amphitheatre. Count Basie and his band with Joe Williams, vocalist.

BEAR MOUNTAIN
Empire State Music Festival

TONIGHT, TUESDAY and WEDNESDAY, 8:30 P. M. Anthony Wayne Recreation Area, Harriman State Park. New York City Ballet.

FRIDAY, 8:30 P. M. Peter Ibbetson by Deems Taylor. Conductor, Wilfrid Pelletier. Licia Albanese, soprano; Charles K. L. Davis, tenor; Peter van Ginkel, baritone.

SATURDAY, 8:30 Empire State Festival Symphony Orchestra. Conductor, Jose Iturbi. Amparo Iturbi, pianist; Claramae Turner, contralto.
Mediterranean Sketches......Magenti
Pastoral (1st U. S. performance) ......Vincente Asencio
Nights in the Gardens of Spain; El Amor Brujo..............Falla
Cancion Triste (1st U. S. performance) ......Francisco Ros
Rapsodia Espanola..............Albeniz

TUXEDO

TODAY, 3:30 P. M. St. John Terrell's Music Circus, Sterling Forest Gardens. Ahmad Jamal, pianist.

FRIDAY, 9 P. M. The Modern Jazz Quartet. Additional performances Saturday at 8:30 and 9 P. M. and next Sunday at 8:30. [illegible]

LINWOOD

TONIGHT, 8:30 P. M. Round Garden of the Linwood Music School, York-Pavilion Road. Lecture-recital by Aksel Schiotz, baritone.

LONG LAKE

TODAY, 3 P. M. Town Hall. Stonegate Music and Arts Camp Orchestra. Conductor, Richard Karp.
Works by Strauss, Smetana, Mendelssohn and Tchaikovsky.

WOODSTOCK

TODAY, 3 P. M. Maverick Concert Hall. Christine Nazzi, flutist; Leo Rostal, 'cellist; Ilse [illegible], pianist.
Trio Sonata in D..............Leclair
Sonata da Camera..............Pierne
Sonata..............Poulenc
Aria..............Ibert
Serenade..............Gaubert

NEXT SUNDAY, 3 P. M. Renato Bonacini, violinist; Alexander Semmler, pianist.

TUPPER LAKE

MONDAY, 8 P. M. High School Auditorium. The Lake Placid Club Sinfonietta. Conductor, Paul White.

CHAUTAUQUA

TODAY, 3 P. M. Chautauqua Symphony Orchestra. Conductor, Walter Hendl; Diana Steiner, violinist.

MONDAY, 8:30 P. M. Norton Memorial Hall. Chautauqua Opera Association. Cosi fan tutte. Conductor, Ignace Strasfogel.

TUESDAY, 8:30 P. M. Chautauqua Symphony Orchestra. Conductor, Walter Hendl; Berl Senofsky, violinist.

WEDNESDAY, 8:30 P. M. Chautauqua Symphony Orchestra. Conductor, Walter Hendl; Robert Spillman, pianist. Gershwin program.

FRIDAY, 8:30 P. M. Norton Memorial Hall. Chautauqua Opera Association. La Traviata, Conductor, Walter Hendl.

FRIDAY, 8:30 P. M. Recital by Berl Senofsky, violinist.

SATURDAY, 8:30 P. M. Chautauqua Symphony Orchestra. Conductor, Walter Hendl; Marjorie Gordon, soprano.

NEW JERSEY
WEST ORANGE

TUESDAY, 8 P. M. St. Cloud Presbyterian Church. Oratorio Society of New Jersey summer sing. Joseph Liebling will lead the Brahms Requiem.

HANOVER

WEDNESDAY, 8 P. M. Hanover Park High School. Masterwork summer sing. David Randolph will lead Bach's Christmas Oratorio.

ASBURY PARK

THURSDAY, 8:15 P. M. Convention Hall. Monmouth Opera presents The Barber of Seville.

CONNECTICUT
BLOOMFIELD

TUESDAY, 8:30 P. M. Grounds of the Connecticut General Life Insurance Company. The Hartford Festival of Music. Conductor, Vytautas Marijosius; Louise Rood, violist.
The Faithful Shepherd......Handel
Viola Concerto..............Telemann
The Cataclysm..............Miller
Italian Symphony..............Mendelssohn

WESTBROOK

TONIGHT, 8:30 P. M. Westbrook Chamber Music Festival.

NORFOLK

TUESDAY, 8 P. M. Music Shed. Yale Summer School of Music. Conductor, Jackson Wiley; Julius Baker, flutist.
Sonata for flute and piano...Poulenc
Choros No. 2..............Villa-Lobos
Grand Duo..............Schubert
Haffner Serenade for violin and orchestra..............Mozart
Suite for flute and strings..Telemann

SHARON

MONDAY, 8:30 P. M. First Church of Christ, Congregational. Fritz Magg, 'cellist.
Suite No. 2 in D minor; Suite No. 4 in E flat..............Bach

FALLS VILLAGE

TODAY, 4 P. M. Music Mountain. Berkshire Quartet. Assisting artists, Albert Sprague Coolidge, violist and Peter Rosenfeld, 'cellist.
Quartet in D minor, Op. [illegible]..............Haydn
Quartet No. 3..............Suleiman
Sextet in G..............Brahms

MASSACHUSETTS
LENOX
Berkshire Festival, Tanglewood

TODAY, 2:30 P. M. Music Shed. Boston Symphony Orchestra. Conductor, Charles Munch; Joseph Silverstein, violinist.
Symphony No. 38; Violin Concerto No. 4 (K. 218); Symphony No. 39..Mozart

MONDAY, 8:30 P. M. The Theatre. Fromm Foundation Concert. William Masselos, pianist. [illegible]
Piano Fantasy; Piano Variations; Piano Sonata..............Copland

WEDNESDAY, 8:30 P. M. The Theatre. Claudio Arrau, pianist.
Fantasy in F minor; Ballade in [illegible] minor; Scherzo in E; Sonata in B minor; Twenty-four Preludes..Chopin

FRIDAY, 8:30 P. M. Music Shed. Boston Symphony Orchestra. Conductor, Munch. Festival Chorus, Saramae Endich, soprano; Donald Gramm, baritone.
Symphony No. 3..............Beethoven
Requiem..............Faure

SATURDAY, 8:30 P. M. Music Shed. Boston Symphony Orchestra. Conductor, Pierre Monteux; Claudio Arrau, pianist.
Overture to Anacreon......Cherubini
Piano Concerto No. 5......Beethoven
Fountains of Rome..............Respighi
Till Eulenspiegel's Merry Pranks..............Strauss

NEXT SUNDAY, 2:30 P. M. Music Shed. Boston Symphony. Conductor, Munch; Jaime Laredo, violinist.
Variations, Chaconne and Finale Dello Joio
Violin Concerto......Mendelssohn
Symphony No. 5..............Beethoven

Jewish Advocate
BOSTON, Mass.
Weekly Circ. 27,809

JUL 14 1960

Laredo Soloist Tanglewood's 3rd Weekend Series

Concerts by Charles Munch and the full Boston Symphony Orchestra will be given in the Music Shed at Tanglewood Lenox, Friday, Saturday and Sunday, July 22-24.

Friday's concert, July 22, will be the Berkshire Festival's annual Koussevitzky Memorial Concert. The program will include Beethoven's "Eroica" Symphony and the first performance at Tanglewood of Faure's "Requiem." Soprano Saramae Endich, baritone Donald Gramm and the Center's Festival Chorus, prepared by Hugh Ross, will participate in the "Requiem."

Pierre Monteux will make the first of four Festival appearances on Saturday, July 23. Claudio Arrau will be soloist in a performance of Beethoven's Concerto for Piano and Orchestra, No. 5. Cherubini's "Anacreon" Overture and Respighi's "Fountains of Rome" will also be performed. The program will close with Strauss' "Till Eulenspiegel."

Nineteen-year-old violin virtuoso Jaime Laredo, who won the Queen Elizabeth of Belgium Music Competition at Brussels in 1959, will make his first appearance with the Orchestra on Sunday, July 24 in the Mendelssohn Violin Concerto. Sunday's concert will open with "Variations, Chaconne and Finale" by Norman dello Joio and will close with Beethoven's Symphony No. 5.

ALBANY, N.Y.
TIMES-UNION
D. 67,629 S. 118,093

JUL 19 1960

PIANIST

Claudio Arrau, world-famous Chilean pianist who will present an all-Chopin program tomorrow night at 8:30 P. M. for the benefit of the Berkshire Music Center in the Theatre-Music Hall. Saturday night at 8:30 P. M. he will play the Beethoven Piano Concerto, No. 5 with the Boston Symphony Orchestra under the guest conductorship of Pierre Mon-

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Sunday Herald
BOSTON, Mass.
Circ. 289,111

JUL 17 1960

PIERRE MONTEUX, venerable and beloved maestro, who will make the first of four appearances as guest conductor with the Boston Symphony Orchestra at the Berkshire Festival on Saturday evening at Tanglewood in Lenox.

NEW YORK, N.Y.
POST
D. 328,402 S. 262,240

JUL 21 1960

Soprano Saramae Endich will be soloist in Faure's Requiem at Berkshire Festival's Koussevitzky Memorial Concert at Tanglewood (Mass.) tomorrow.

90

THE KNICKERBOCKER NEWS

Saturday

The Week's TV Programs

Albany, N. Y., Saturday, July 30, 1960

The World's on His Strings

See Centerfold

'ETHEL MERTZ' LOVES EVERYBODY

See Page 3-B

Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,026

JUL 25 1960

Beach Crowds Relatively Small

PITTSFIELD — Despite balmy weather, clear skies and 80-degree temperature, the crowds at the public beaches were relatively small yesterday, 2,400 at Pontoosuc and only 1,200 at Onota, usually the most populous.

The Pontoosuc gathering was apparently increased by those who wanted to hear the concert of the Turn Verein band in another in the series sponsored by the Department of Parks and Recreation.

The fact that thousands of General Electric employes are on two-week vacation and may be away from the city may have had some bearing on the slimness of the crowds, although over 10,000 were at the Tanglewood concert during the afternoon and some 1,500 at the Music Barn in Lenox during the evening.

Christian Science
Monitor (e)
BOSTON, Mass.
Circ. 156,267

JUL 21 1960

Traveler (e)
BOSTON, Mass.
Circ. 178,037

JUL 22 1960

JAIME LAREDO

Charles Munch will introduce the 19-year-old Bolivian violinist, Jaime Laredo, to the Berkshire Festival audience at Tanglewood Sunday afternoon at 2:30.

For his first appearance with the Boston Symphony Orchestra, Mr. Laredo will perform Mendelssohn's Violin Concerto.

The young violinist won first prize in the Queen Elisabeth of Belgium International Musical Competition in May, 1959, against 37 other voilinists from 17 different countries.

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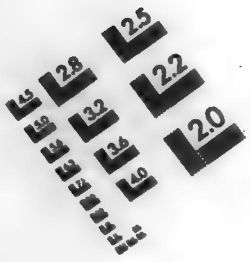
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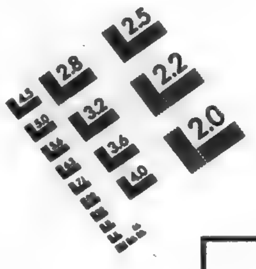
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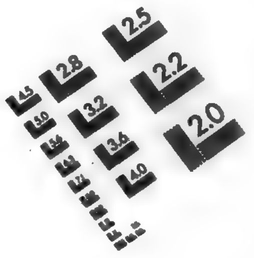
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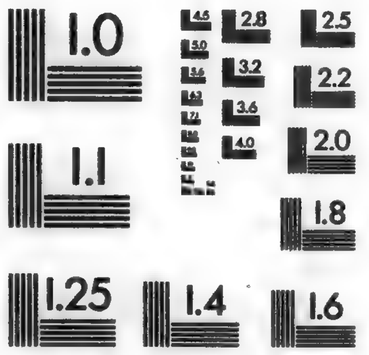
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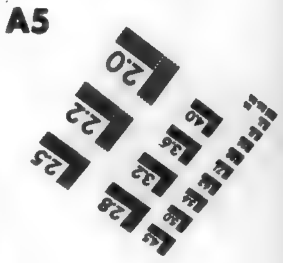
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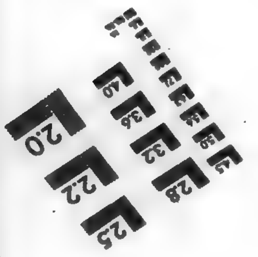

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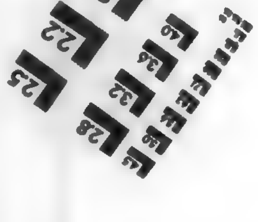
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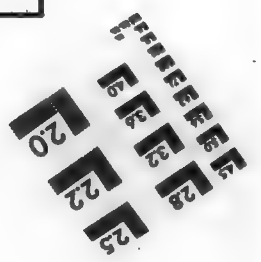

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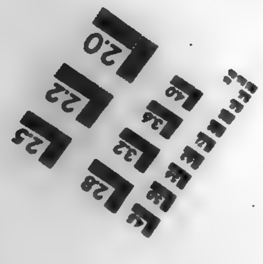

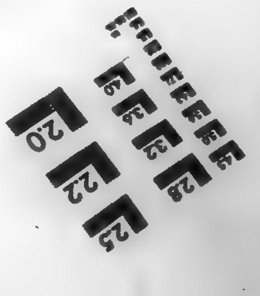

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Young Violinist with a String--of Successes

By MICHAEL PILLEY

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June 1 Wedding

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"We were married in Detroit June 1," Jaime said. "I was 19 June 8. Ruth is a pianist. We were students at Curtis Institute together. We've played in concerts together. We hope we're going to be playing together for years."

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"In Cochamamba, my home town in Bolivia, when I was given a violin as a Christmas gift," he says. "I was 6.

"I began to study, and my teacher suggested I should be brought to the United States for more study. I gave my first concert in San Francisco when I was 8. I had a piano accompaniment, and I played for about an hour. I can't remember what I played."

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The smooth-skinned boy with the $40,000 Stradivarius loaned to him for the trip, was one of 37 contestants from 17 countries. They played before an awesome panel of 14 judges—including those three great violinists whom Jaime worships. Just a week short of his 18th birthday, the prize was his. In the last 12 months he has given recitals in New York and Philadelphia and Cleveland.

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PAYING GUEST—Jaime buys tickets for himself and his wife to a Tanglewood concert which he attended as listener, not performer.

OFF THE PODIUM — Jaime chats with Boston Symphony conductor Charles Munch during a pause in rehearsal.

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"We'll tour the world."

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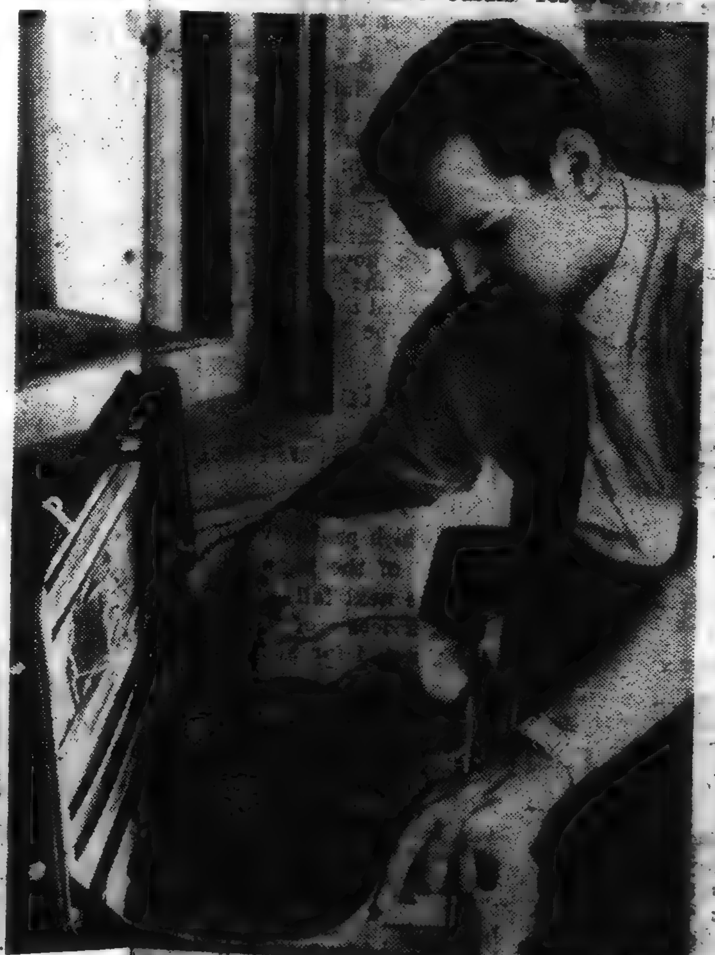
"I started at six."



LAID TO [illegible] — Concert's [illegible] and [illegible] Stradivarius [illegible] to bed.

WITH SISTER AND BRIDE — Jaime chats with his sister Martha, left, and his wife, Ruth, before the Music Shed.

The Knickerbocker News Photos by Bob Rickey.

FIRST [illegible] Jaime and Ruth [illegible] with violinist Joseph Silverstein. When Jaime won the Queen Elizabeth of Belgium award, Mr. Silverstein placed third among the 37 competitors.

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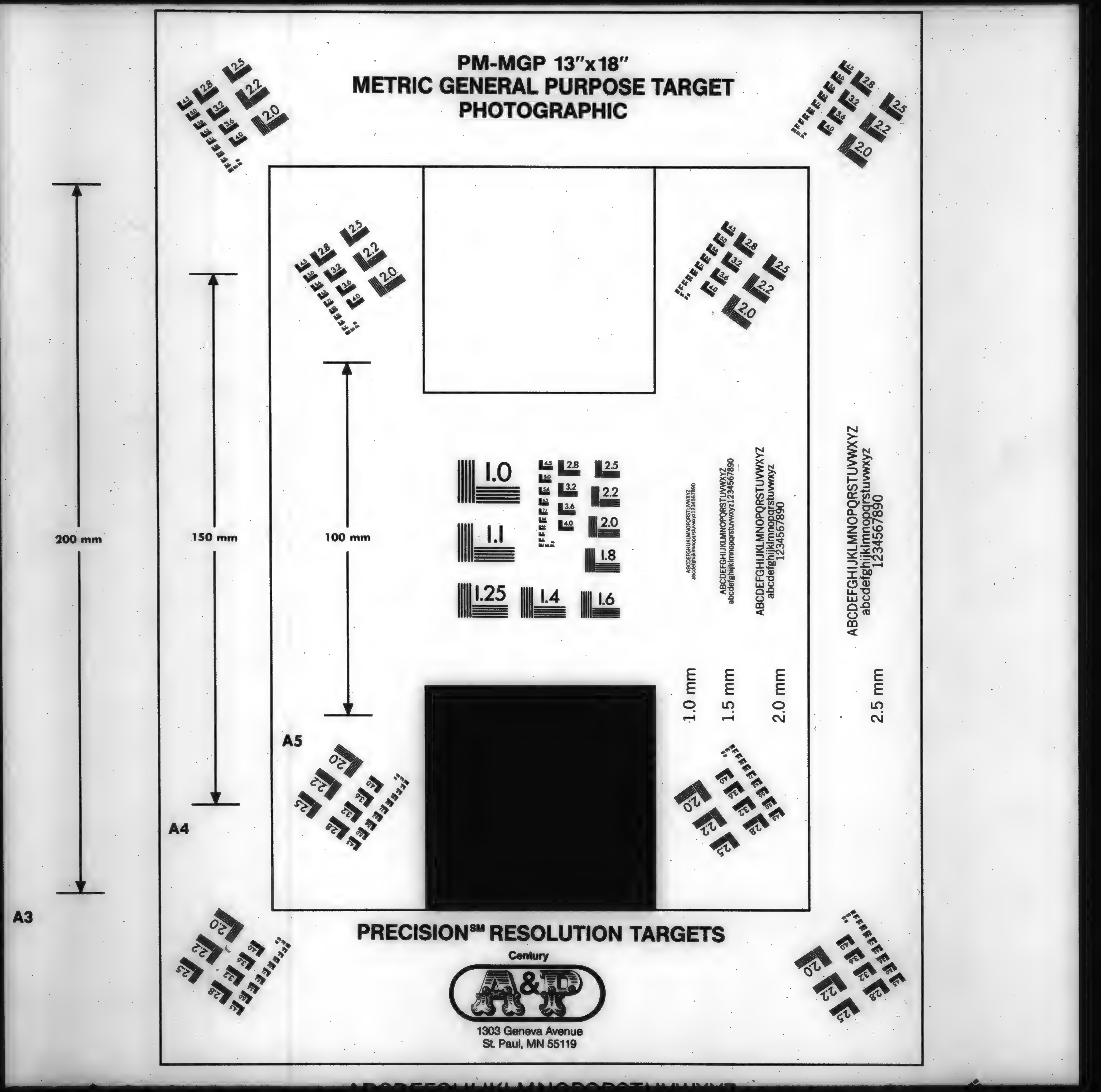
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By MICHAEL PILLEY

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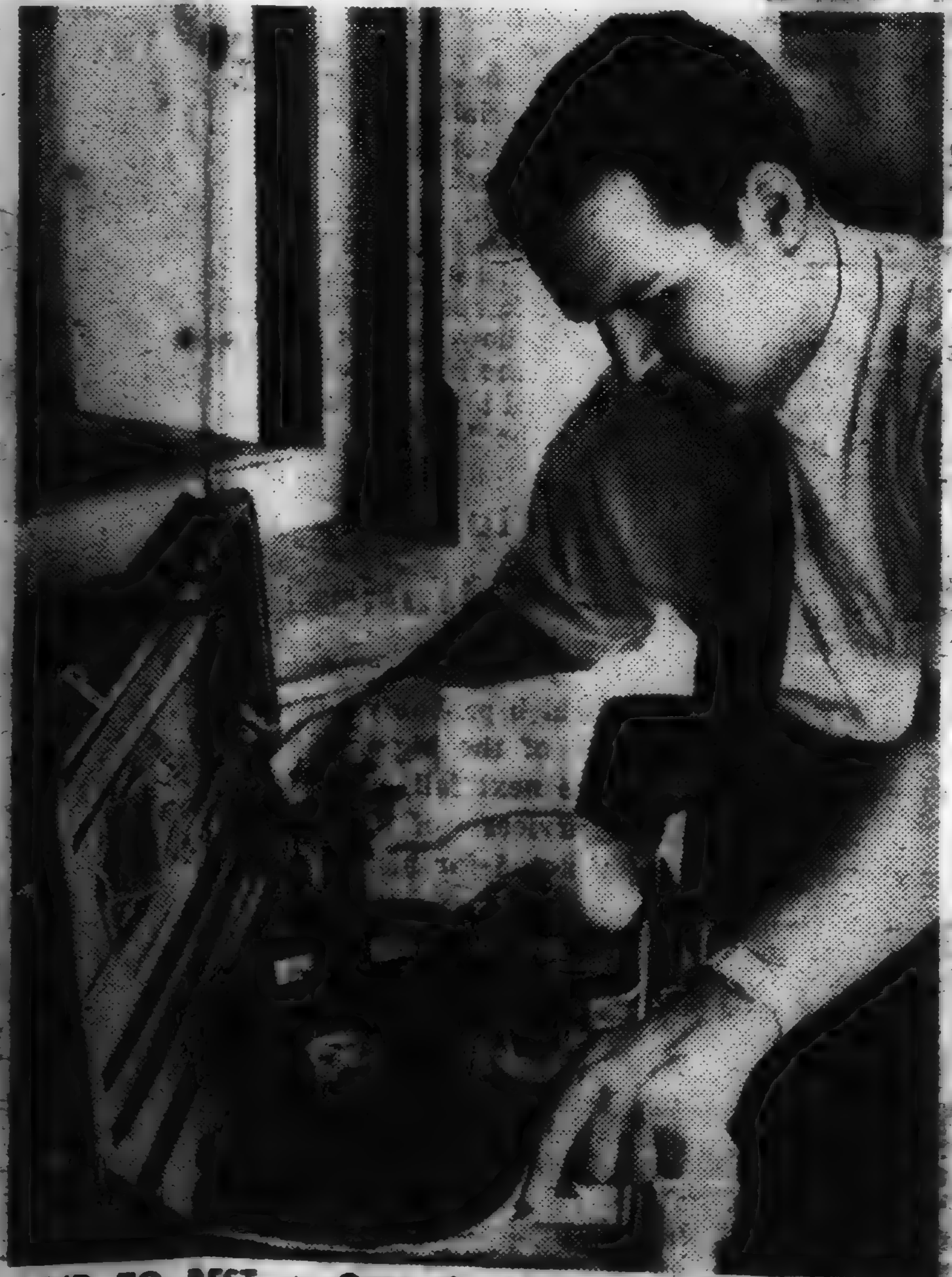

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The Knickerbocker News Photos by Bob Rickey.

FIRST AND THIRD—Jaime and Ruth walk with violinist Joseph Silverstein. When Jaime won the Queen Elizabeth of Belgium award, Mr. Silverstein placed third among the 37 competitors.

Union (m)
SPRINGFIELD, Mass.
Circ. 81,815

JUL 18 1960

Regional Roundup

Full Boston Symphony Will Be at Tanglewood

Entire Orchestra to Give Koussevitzky Memorial Concert Friday With Munch Conducting

On Friday will be the first of the Berkshire Festival's concerts in the Music Shed at Tanglewood by the full Boston Symphony Orchestra—the annual Koussevitzky memorial concert in honor of the orchestra's former music director under whose guidance the Berkshire Music Center was founded. Charles Munch will conduct the orchestra in Beethoven's "Eroica" Symphony and the first performance at Tanglewood of Gabriel Faure's "Requiem."

Programs Listed

The Tanglewood programs for this week through Sunday, July 24, are as follows:

Wednesday, July 20, 8.30, Theater: Claudio Arrau, Chopin Centenary Recital.

ALL CHOPIN:
Fantasy in F minor
Ballade No. 4, F minor
Scherzo No. 4, E major
Sonata in B minor
Twenty-Four Preludes

Friday, July 22, 8.30, Music Shed: Boston Symphony, Munch conducting.

BEETHOVEN Symphony No. 3, in E flat major, "Eroica," Op. 55
FAURE: Requiem (Festival Chorus, ENDICH, GRAMM)

Saturday, July 23, 8:30, Music Shed: Boston Symphony, Monteux conducting.

CHERUBINI Overture to "Anacreon"
BEETHOVEN Piano Concerto No. 5, in E flat major, "Emperor," Op. 73 (CLAUDIO ARRAU)
RESPIGHI "Fountains of Rome," Symphonic Poem
STRAUSS "Till Eulenspiegel's Merry Pranks," Op. 28

Sunday, July 24, 2.30, Music Shed: Boston Symphony, Munch conducting.

DELLO JOIO Variations, Chaconne and Finale
MENDELSSOHN Concerto for Violin and Orchestra, in E minor, Op. 64 (JAIME LAREDO)
BEETHOVEN Symphony No. 5, in C minor, Op. 67

In honor of Aaron Copland's 60th birthday (born: Brooklyn, N. Y., Nov. 14, 1900), the American pianist William Masselos will perform three of Mr. Copland's works for the piano—the Piano Fantasy, Piano Variations, Piano Sonata—in the Tanglewood Theater tonight at 8.30. Mr. Masselos' recital, open to Friends of the Berkshire Music Center and the public without charge, will be presented as part of the Fromm Music Foundation's program at the Berkshire Music Center.

In addition to this recital, Friends of the Berkshire Music Center are invited to seven other Berkshire Music Center activities this week at Tanglewood. On July 19, at 8.30, the Tanglewood Choir will give its first program of the summer; the Opera Department will present Opera Scenes in the Theater at 2.30 July 20, and at 3.30 there will be a lecture, "Aspects of Music," in the Chamber Music Hall. The Berkshire Music Center Orchestra will perform in the Music Shed at 8.30 July 21; a seminar in contemporary music will be held in the Chamber Music Hall at 3.15 July 22, and two school events are listed for July 24: chamber music at 10 in the Chamber Music Hall and a composers' forum at 8.30 in the same hall.

* * *

U. S. where, among other things, her popularity was so great that Congress adjourned when she appeared in Washington because most of the congressmen were at her performances. Doors of the Ted Shawn Theater in Lee will open to the public at 8:15 p. m.

* * *

NEW YORK, N.Y.
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JUL 18 1960

Monteux, Arrau to Perform Beethoven 'Fifth' at Lenox

Beginning Friday the full complement of the Boston Symphony Orchestra will return to the Berkshire Festival at Tanglewood, Lenox (Mass.) for the first time this season. Charles Munch will lead the program, which includes Beethoven's "Eroica" and the Faure "Requiem."

Pierre Monteux will conduct Saturday night's concert with Claudio Arrau as soloist in Beethoven's Fifth Concerto, popularly known as the "Emperor." 19-year-old violinist Jaime Laredo, winner of the Queen Elisabeth of Belgium Competition at Brussels, will be soloist in the Mendelssohn Concerto Sunday afternoon, Munch conducting.

SCHENECTADY GAZETTE
Monday, August 1, 1960

WAMC to Air Memorial to Koussevitzky

This year's Koussevitzky memo-ial concert, performed July 22 t Tanglewood by the Boston ymphony Orchestra, will be roadcast in its entirety at 8 to-ight on FM station WAMC 90.7 mc.).

* * *

CHARLES MUNCH will conduct the program, consisting of eethoven's "Eroica" Symphony nd the Faure "Requiem." Vocalists Saramae Endich and Donald Gramm will be soloists in the work by Faure.

At 10 WAMC will broadcast the irst program in a new series, Brian O'Doherty and the Artists." Tonight O'Doherty talks ith famous painter Josef Albers.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,071

JUL 16 1960

Tanglewood Music: *Ludwig van Beethoven*

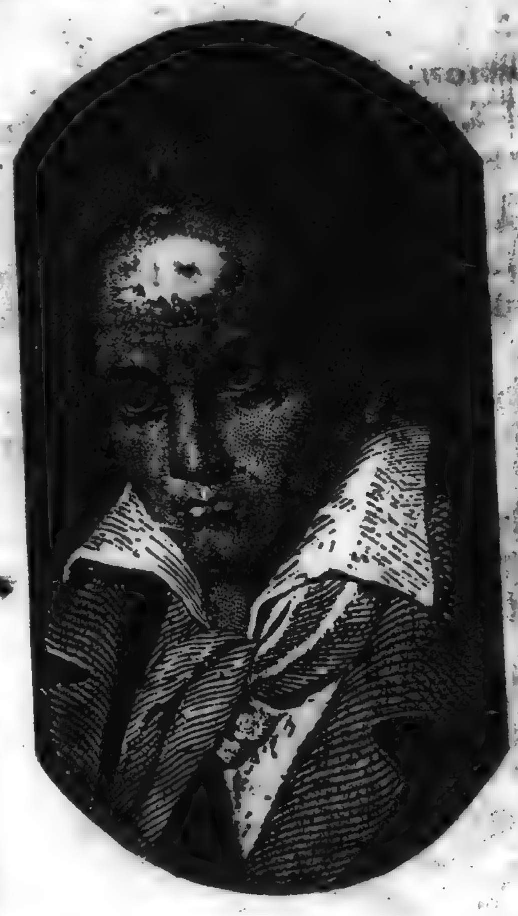
An elusive golden apple hung over the cradles of musically talented children born after the wonder boy Mozart triumphed before the courts and crowned heads of Europe. With proper training, other prodigies might follow in his footsteps.

Johann van Beethoven of Bonn, a musician at the court of the Elector of Cologne, dreamed of such a future for his son Ludwig, born in 1770. The Beethoven family needed a child prodigy: Johann's limited musical talents brought him a limited salary which barely paid for the liquor he drank, often in quantity. Other income was needed to feed his growing family.

* * *

But Ludwig van Beethoven did not follow in Mozart's footsteps. His father was not equipped to train him for a child prodigy's career, and although Ludwig was an admirable performer, he did not have that mercurial facility at the keyboard which drew applause from princes and peers.

As he grew older, however, Beethoven became successful in his own right, and largely on his own terms. There was a Promethean streak in the man's character which kept his head erect when other musicians bowed theirs with a humility befitting good courtiers. Beethoven never pandered to nobility. One summer day in 1812, he and the poet Goethe encountered royalty while they were out for a walk. Goethe stood aside and bowed his head; Beethoven kept on walking.



Beethoven

When he was 21, Beethoven left his native city of Bonn and went to Vienna. His striking, shaggy looks and somewhat uncivilized manner drew attention from the first, and his obvious musical talents soon won him friends—influential friends, such as Archduke Rudolph of Austria and Count Rasoumovsky, Russian ambassador to the Viennese court.

Genius the young musician undoubtedly had. But it did not reveal itself in a flood of brilliant works. Beethoven wrote slowly and methodically, often nursing an idea for years before he either discarded it or put it to use.

* * *

The composer's fifth and last piano concerto, which will be performed at Tanglewood July 23, received its world premiere at Vienna in 1812. Beethoven did not play the work himself but delegated the assignment to his talented pupil, Carl Czerny. The composer, who had begun to grow deaf some years before, could no longer hear well enough to appear with an ensemble in public.

Deafness was a serious blow, but not an insuperable one. If it crippled Beethoven's interpretive powers, it left his creative powers umimpaired. The compositions of his final years were his most ambitious and in many ways his greatest, though they were not immediately recognized as such. The early 19th century public responded less enthusiastically to Beethoven's ninth symphony, his "Missa Solemnis," his late piano sonatas and string quartets than it had to the composer's earlier works.

As his hearing deteriorated, Beethoven gradually withdrew from society. The artist who had always been ill at ease among people now found it impossible to tolerate the company of all but his closest friends. He had always lacked tact; now he became irritable and suspicious, quick to misunderstand what he could not hear well.

Without a wife — Beethoven never married — and without any dependable relatives, Beethoven was very much alone. He refused to live with his brother Johann, whom he despised, or with a widowed sister-in-law, whom he loathed. His nephew Karl, whom he worshipped, was the logical person to take care of the aged and ailing composer. But Karl, a selfish and spineless profligate, thought of himself first and his uncle last, and then only to rail at Beethoven's attempts to keep him out of Vienna's fleshpots.

* * *

A severe case of pneumonia, contracted in 1827, did not kill Beethoven, but he could not fight off a subsequent attack of a recurring liver ailment. His death was slow and painful, lasting almost three days. It is said that there was a thunderstorm in Vienna on the final day, and that Beethoven sat up in bed and shook his fist at the thunder just before he died.

—*Walter Howar*

Christian Science Monitor (e)
BOSTON, Mass.
Circ. 156,267

JUL 19 1960

Arrau at Tanglewood

Claudio Arrau, pianist, will make two appearances in the Berkshire Festival at Tanglewood this week. In the Theater on Wednesday evening, July 20, at 8:30, Mr. Arrau will repeat the Chopin Centenary Recital which he gave last May at the Prague Spring Festival. For this recital, Mr. Arrau has contributed his services to benefit the Berkshire Music Center Scholarship Fund. Saturday evening, July 23, at 8:30, Mr. Arrau will be a guest of Pierre Monteux, conductor, and the Boston Symphony Orchestra in a performance of Beethoven's Piano Concerto No. 5 the "Emperor" Concerto.

News (e)
SPRINGFIELD, Mass.
Circ. 99,001

JUL 15 1960

Helping Make Musical History at Tanglewood

CLAUDIO ARRAU

SARAMAE ENDICH

PIERRE MONTEUX

Here are three of the galaxy of musical personalities who are helping make the 1960 Tanglewood season one of the most outstanding since the inception of the Berkshire Music Festival. Piano virtuoso Claudio Arrau will play a Chopin Centenary Recital next Wednesday, and will appear with the Boston Symphony the 23d. Saramae Endich, soprano, a former Music Center student, will be soloist in the Faure Requiem the 22d, and Pierre Monteux will conduct the orchestra the 23d, 31st, Aug. 7 and 12.

·Hampshire Gazette (e)
NORTHAMPTON,
Mass.
Circ. 12,847

JUL 22 1960

Famous Pianist At Tanglewood

For the third of its six concerts of Chamber Music held in the Theatre concert hall last night the Berkshire Festival presented Claudio Arrau, world-famous pianist in an all-Chopin program, in honor of the 150th anniversary of the composer's birth.

It was a prodigious program, one which most artists would hesitate to undertake, not only for the technical exigencies, but for the constant demand upon one's artistic integrity.

Mr. Arrau's technique was unified, brilliant and more than adequate, but the poetry of Chopin was missing, although the Ballade in F minor, No. 4, more nearly approached the lyricism, the long singing line, the upward surge one expects to hear in this composer's works. The freely developed fourth Scherzo in E major followed the Ballade, with the Sonata in B minor, Op. 58, completing the first half. In the Sonata one is more fully aware of the prodigality of emotions, harmonic ingenuity and structural coherence which stamp Chopin as the romantic composer par excellence for piano.

The very familiar and distinctive twenty-four Preludes, a must in any student's repertoire, were unfolded in rapid succession by Mr. Arrau, after intermission, so rapidly, in fact, that hardly a breath was drawn between the closing cadence of one and the opening bars of the next. This is certainly a must, both for performer and listener, since the character and modo of each is so diverse.

Despite what must have been a discriminating audience, Mr. Arrau's interpretations seemed to please the majority; the applause was vocal and voluminous; many encore and were loath to encore and were loathe to leave.—M. deB. B.

Christian Science
Monitor (e)
BOSTON, Mass.
Circ. 156,267

JUL 22 1960

Jaime Laredo, violinist, will make his debut with the Boston Symphony Orchestra under Charles Munch at the Berkshire Music Festival, Tanglewood, in Mendelssohn's Violin Concerto on Sunday afternoon.

Banner (e)
BENNINGTON, Vt.
Circ. 4,953

JUL 22 1960

Hampshire Gazette (e)
NORTHAMPTON,
Mass.
Circ. 12,847

JUL 18 1960

SCHENECTADY GAZETTE, WEDNESDAY, JULY 20, 1960

Pianist Arrau Recital Set At Tanglewood Tonight

Claudio Arrau, pianist, last heard at Tanglewood in 1954, will present a Chopin centenary recital tonight at 8:30 at the Theater Concert Hall at Tanglewood, near Lenox, Mass. The centenary recital was originally given on May 25 at the Prague (Czechoslovakia) spring festival.

* * *

ARRAU IS contributing his services tonight to benefit the Berkshire Music Center scholarship fund.

Saturday evening at 8:30 Arrau will be the guest of conductor Pierre Monteux and the Boston Symphony Orchestra in a performance of Beethoven's Piano Conerto number 5, the "Emperor" Concerto.

Now making his 19th consecutive tour of the United States and Canada, Arrau has been heard on every continent of the globe.

* * *

AFTER TWO New York Carnegie Hall recitals in February he flew to Europe for a month tour that included nine recitals in West Germany, three in West Berlin alone; six Scandinavian concerts plus three engagements in Paris: a public recital, a television recital and in concert with orchestra.

In mid-April Arrau was in London to make several recordings and in May, after Swiss engagements, he returned to England to perform at several festivals. On June 28 Arrau and conductor Monteux opened the Chicago Symphony Orchestra's Ravinia Festival.

* * *

FOLLOWING HIS orchestral appearance at Tanglewood this Sunday Arrau will fly to South America, where beginning July 27 he will give 17 concerts in 22 days.

Arrau's Chopin recital tonight will include the "Fantasy in F minor," "Ballade number 4, F minor," "Scherzo number 4, E major," "Sonata in B minor" and "Twenty-four Preludes."

The Saturday program will include Cherubini, "Anacreon Overture'; Beethoven "Piano Concerto number 5"; Respighi, "Fountains of Rome" and Strauss, "Till Eulenspiegel."

Sunday Republican
SPRINGFIELD, Mass.
Circ. 112,664

JUL 17 1960

Tanglewood Events

Today at 2.30. Music Shed: Boston Symphony Munch conducting; All-Mozart: Symphony No. 38, in D major, "Prague," K. 504; Violin Concerto No. 4, in D major, K. 218 (Silverstein); Symphony No. 39, in E flat major K. 543.

Monday, July 18, 8.30, Theater: Masselos, Fromm Foundation Program All-Copland: Piano Fantasy, Piano Variations, Sonata.

Wednesday, July 20, 8.30, Theater: Claudio Arrau, Chopin Centenary Recital. All-Chopin: Fantasy in F minor, Ballade No. 4, F minor, Scherzo No. 4, E major, Sonata in B minor, Twenty-Four Preludes.

Friday, July 22, 8.30, Music Shed: Boston Symphony, Munch Conducting Beethoven Symphony No. 3, in E flat major, "Eroica," Op. 55 Faure: Requiem (Festival Chorus, Endich, Gramm)

Saturday, July 23, 8.30, Music Shed: Boston Symphony, Monteux Conducting. Cherubini: Overture to "Anacreon"; Beethoven Piano Concerto No. 5 in E flat major, "Emperor," Op. 73 (Claudio Arrau) Respighi "Fountains of Rome," Symphonic Poem. Strauss "Till Eulenspiegel's Merry Pranks," Op. 28.

Sunday, July 24, 2.30, Music Shed: Boston Symphony, Munch Conducting Dello Joio Variations, Chaconne and Finale, Mendelssohn Concerto for Violin and Orchestra, in E minor, Op. 64 (Jaime Laredo) Beethoven Symphony No. 5, in C minor, Op. 67.

Activities of the Berkshire Music Center to which friends of the Berkshire Music Center are invited:

Mon., July 18, 3.00, Theater: Fromm Foundation Concert, William Masselos in All-Copland Piano Recital.

Tues., July 19, 8.30, Theater: Tanglewood Choir.

Wed., July 20, 3.30, Theater: Berkshire Music Center Opera Scenes.

Wed., July 20, 3.30, Chamber Music Hall: Lecture, Aspects of Music.

Thurs., July 21, 8.30, Music Shed: Berkshire Music Center Orchestra.

Fri., July 22, 3.15, Chamber Music Hall: Seminar on Contemporary Music.

Sunday, July 24, 10.30 a. m., Chamber Music Hall: BMC Chamber Music.

Sunday, July 24, 8.30, Chamber Music Hall: Composer's Forum.

Sunday Globe
BOSTON, Mass.
Circ. 416,486

JUL 17 1960

The Week at Tanglewood

The first concerts by Charles Munch and the full Boston Symphony Orchestra since its return from an eight-week tour of the Far East, will be given in the 6000-seat [illegible] Shed at Tanglewood, Lenox, Friday, Saturday and Sunday.

Dr. Munch has designated Friday's concert as the Berkshire Festival's [illegible] Koussevitzky Memorial [illegible] of the orchestra's former music director (1924-49) under whose guidance the Berkshire Music Center was founded in 1940.

Pierre Monteux, the revered octogenarian and a former music director of the orchestra, will make the first of four festival appearances on Saturday.

Programs for the week:

This afternoon at 2:30, Music Shed, Charles Munch conducting. Mozart: "Prague" Symphony; [illegible] Concerto in D major (K. 218), Joseph Silverstein, soloist; Symphony in E-flat (K. 543).

Monday at 8:30, Theater, Fromm Foundation Program. William Masselos will play piano music by Aaron Copland: Fantasy, Variations, Sonata.

Wednesday at 8:30, Theater, Claudio Arrau, pianist, in a Chopin Centenary program: Fantasy in F minor; Ballade No. 4, in F minor; Scherzo No. 4 in E major; Sonata in B minor; 24 Preludes.

Friday at 8:30, Music Shed, Boston Symphony Orchestra, Munch conducting. Koussevitzky Memorial Concert: Beethoven: "Eroica" Symphony. Faure: Requiem. Berkshire Festival Chorus, soloists: [illegible] soprano, and Donald Gramm, bass.

Saturday at 8:30, Music Shed, Boston Symphony Orchestra, Pierre Monteux conducting. Cherubini: Overture "Anacreon"; Beethoven: "Emperor" Piano Concerto, Claudio Arrau, soloist; Respighi: [illegible] Rome"; Strauss: "Till Eulenspiegel."

Sunday, July [illegible] at 2:30, Music Shed, Boston Symphony Orchestra, Munch conducting. Dello Joio: Variations, Chaconne and Finale; Mendelssohn: Violin Concerto in E minor, Jaime Laredo [illegible]

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,071

JUL 21 1960

Jaime Laredo Plays Sunday At Tanglewood

Nineteen-year-old Bolivian violinist Jaime Laredo will perform Mendelssohn's Violin Concert with the Boston Symphony Orchestra Sunday afternoon. The concert which will begin at 2:30, will b conducted by Charles Munch.

Laredo graduated from the Cur tis Institute of Music in April o 1959, and immediately afterwar entered the Belgium Internationa Music Competition. He was award ed first prize, and became one o the concert stage's prize perform ers.

[illegible] on the program will b Variations, Chaconne and Finale by Dello Joio and Beethoven Symphony No. 5.

94

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,071

JUL 19 1960

Music Review

Masselos Plays Copland

By JAY C. ROSENFELD

William Masselos

A PROGRAM of Aaron Copland's piano music played by William Masselos was presented in the theater at Tanglewood last night under the auspices of the Fromm Music Foundation.

Copland preceded the performance of each half of the program with a few short remarks on the music. He quoted a friend who had told him that "a whole concert of your piano music is a tough evening." This did not prove true last night.

Copland, whose qualifications as a lecturer are held in esteem only second to his eminence as a composer, pointed out that the contemporary piano is not the instrument of Scarlatti or Chopin. Its percussive potential and rhythmic possibilities have increased. He might have added that, due to the intellectual curiosity, even audacity, of men such as he, the expressiveness of the instrument has been expanded beyond what one of previous generations might have dreamed.

* * *

COPLAND WAS indeed tremendously favored by having such a musician as Masselos to play his music. He was the ideal executant for this job, rather, one might say, the ideal interpreter, for Copland's music is not easy, first, to actually perform, but, more important, to give shape and inflection and meaning. It is involved, once the initial statement of each number has been exposed, and intricate and difficult to grasp.

This was the first of two public concerts the Fromm Foundation is sponsoring and this was in the nature of a birthday tribute to Copland although the anniversary, his 60th, does not arrive until November. This program showed the evolution of the dean of American composers through the 30 years of his mature development. It started with the (1930) Variations, proceeded to the Sonata (1941) and ended with the Fantasy (1957). This last, which takes 30 minutes and is played without a pause, seemed no longer than the Variations which take 11 minutes and Sonata which takes 23.

* * *

COPLAND HAS always used an economy of means which has contributed to a transparency of texture. Both the Variations and the Fantasy have massive four-note motives in stentorian seven-league strides. Masselos played with inexhaustible strength held in excellent discipline and devoid of tension. Copland employs a 12-tone method in his own adaptation. The variations are not easily discernible to an ear unfamiliar with the music and their austerity rarely relaxes.

It was thus a ray of sunshine to hear a legato passage and a lyric line early in the Sonata. Copland worked on this partially during his first year at the Berkshire Music Center at Tanglewood. It was commissioned by Clifford Odets and the first performance, played by the composer, took place in Buenos Aires.

It has three movements and is one of his more serious works. He is a slow, careful worker, and he put some of his most earnest effort into it. Copland absorbed many influences along the route of his career: Schoenberg, Stravinsky, jazz, French impressionism, American folk-tunes, Hispanic rhythms, but he emerged on his own two legs. Some scholars like to point out the derivation of every detail of his works, but he himself has influenced more composers of our younger generation than any other American composer.

* * *

HIS ORCHESTRAL, ballet and operatic works, more widely known, are distinctive. They are also, on the whole, more accessible than this piano music, but the Sonata included a scherzo which is delicate and light, even wistful and poetic, and the final movement has a touching, elegiac ending.

The Fantasy is an intensely dramatic composition and Masselos gave it stupendous substance. The complicated rhythms Copland devises, starting back in those years of the Variations, and the compounded polytonal structure found a near-perfect collaborator in Masselos. The audience, which included the president of the Fromm Foundation himself, was insistent on showing the composer, the artist and the benefactor their all-out appreciation.

Press (e)
MIDDLETOWN, Conn.
Circ. 16,722

JUL 23 1960

Charles Munch Directs Symphony At Tanglewood

The Tanglewood Music Festival in Lenox, Mass., will present a program of Mendelssohn and Beethoven music Sunday afternoon by the Boston Symphony orchestra with Charles Munch conducting. The concert starts at 2:30 p.m. amidst the casual and relaxed setting of Tanglewood in the Berkshires.

The Tanglewood concerts are open to the public.

ALBANY, N.Y.
TIMES-UNION
D. 67,629 S. 118,093

JUL 17 1960

Boston Symphony Resumes...

The first concerts by Charles Munch and the full Boston Symphony Orchestra since its return from an 8-week tour of Formosa, Japan, the Philippines, Australia, and New Zealand, will be given at Tanglewood (Lenox, Mass.) on Friday, Saturday, and Sunday, July 22-23-24.

Friday's concert, at 8:30 P. M., will be the Berkshire Festival's annual Koussevitzky Memorial Concert in honor of the orchestra's former music director (1924-49), under whose guidance the Berkshire Music Center was founded in 1940. The program will include Beethoven's "Eroica" Symphony and the first performance at Tanglewood of Gabriel Faure's "Requiem."

Pierre Monteux, the revered octogenarian and a former music director of the orchestra, will make the first of four festival appearances at 8:30 P. M. Sunday. Claudio Arrau will be Monteux's guest in a performance of Beethoven's Concerto No. 5 for piano and orchestra. The program also includes Cherubini's "Anacreon" Overture and Respighi's "Fountains of Rome."

Nineteen-year-old Jaime Laredo, who won the Queen Elisabeth of Belgium Music Competition at Brussels in May, 1959, will make his first appearance with Munch and the Boston Symphony at 2:30 P. M., Sunday. He will be heard in the Mendelssohn Violin Concerto.

This concert will open with the first Tanglewood performance of "Variations, Chaconne and Finale" by the contemporary American composer, Norman dello Joio, and will close with a performance of Beethoven's Symphony No. 5.

Record (m)
BOSTON, Mass.
Circ. 373,012

JUL 21 1960

MUSIC LOVERS WHO DIDN'T get a chance to hear the famed pianist Claudio Arrau at the Berkshire9 Festival, Tanglewood, last evening, may be lucky enough to hear him Saturday evening at Tanglewood as the guest of 85-year-old conductor Pierre Monteux and the Boston Symphony Orchestra. He will present Beethoven's Piano Concerto No. 5, the "Emperor" Concerto.

Last night's performance of the Chopin Centenary Recital which he also gave last May at the Prague Spring Festival was his contribution to the Berkshire Music Center Scholarship Fund. Following Saturday night's appearance, Mr. Arrau will fly to South America, where he will give 17 concerts (beginning July 27) in 22 days.

UTICA, N.Y.
PRESS
D. 26,970

JUL 20 1960

Claudio Arrau Performs At Tanglewood Tonight

Lenox, Mass.—The famed pianist, Claudio Arrau, who recently performed in Rome, N.Y., will appear at 8:30 tonight in the Berkshire Music Festival at Tanglewood here.

He will repeat the Chopin Centenary Recital he performed May 20 at The Prague, Czechoslovakia, Spring Festival. He is donating his services for the benefit of the Berkshire Music Center Scholarship Fund.

Arrau will appear again at 8:30 p.m. Saturday with the Boston Symphony Orchestra and guest conductor Pierre Monteux in a performance of Beethoven's Piano Concerto No. 5 (the "Emperor").

Other upcoming events at Tanglewood:

July 27, the Beaux Arts Trio of New York.

Aug. 3, pianist Leon Fleisher in a sonata program.

Aug. 10, the Kroll Quartet.

* * *

After his Tanglewood appearances, Arrau will fly to South America where he will give 17 concerts in 22 days. On Aug. 20, he will fly to Edinburgh, Scotland; on Aug. 30, to the Athens Festival. He will begin his European tour in early fall, and return to New York for his 20th consecutive U.S. tour opening with a recital Nov. 11 at the Metropolitan Museum of Art.

—CRB.

TROY, N.Y.
TIMES RECORD
D. 40,588

JUL 23 1960

TROY, N.Y.
RECORD
D. 6,664

JUL 23 1960

Tanglewood To Present Jaime Laredo

Tanglewood audiences will have the pleasure of hearing tomorrow the brightest young star of concerts when Charles Munch will introduce Jaime Laredo, the 19-year-old Bolivian violinist.

For his first appearance with the Boston Symphony at 2:30 p.m., Laredo will perform Mendelssohn's Violin Concerto.

Before he was five, young Laredo had learned the rudiments of music and at six he received his first violin. He made his first public appearance at eight in Sacramento, Calif., which included the Mendelssohn concerto.

Last year he won first prize in the Queen Elizabeth of Belgian International Competition. The Brussels trip was made possible by the sale of the Laredo family's baby grand piano, plus a $250 gift and a loan of a $40,000 Stradivarius.

After Brussels, Laredo returned to the United States to accept a handful of the concert engagements offered. In the fall he will begin a sold-out tour of 44 engagements on three continents.

95

Sunday Republican
SPRINGFIELD, Mass.
Circ. 112,664

JUL 24 1960

Violinist Laredo Performs With Boston Symphony at Tanglewood Today at 2.30

Nineteen-Year-Old Artist to Be Heard in Mendelssohn Violin Concerto; Pierre Monteux To Conduct Beethoven's Ninth Next Sunday

Jaime Laredo, 19-year-old Bolivian violinist who won the Queen Elizabeth of Belgium Music Competition at Brussels a year ago last May, will be introduced to Tanglewood audiences this afternoon. He will appear with Dr. Charles Munch and the Boston Symphony Orchestra in the Mendelssohn Violin Concerto. This afternoon's program in the Music Shed begins at 2.30 and will open with the first Tanglewood performance of "Variations, Chaconne and Finale" by the contemporary American composer, Norman dello Joio. The program will close with Dr. Munch conducting the Boston Symphony in the beloved Symphony No. 5 by Beethoven.

Jaime Laredo

Violinist Laredo, after his Brussels success, returned to the United States to accept a handful of the concert engagements offered. Recitals in New York and in Philadelphia preceded his concerts with George Szell and the Cleveland Orchestra and with Eugene Ormandy and the Philadelphia Orchestra. This summer, in addition to marrying Miss Ruth Meckler of Detroit, a classmate at Curtis, Laredo will debut with the Chicago Orchestra at the Ravinia Festival and will be heard in the Hollywood Bowl in addition to his Berkshire Festival appearance. In the fall, Laredo will begin his first full season of concert engagements—a sold-out tour of 44 engagements on three continents.

Jaime Laredo was born in Cochabamba, Bolivia, on June 7, 1941 and before he was five had learned the rudiments of music. At six, he received his first violin as a Christmas gift and shortly thereafter began his studies. His first teacher advised his parents to bring him to the United States to further his studies. In 1948, he was taken to San Francisco where he studied with Antonio de Grassi and Frank Houser. He then went to Cleveland in 1953 and worked with Josef Gingold who later suggested he study with Ivan Galamian at the Curtis Institute in Philadelphia. Jaime missed the graduation exercises at Curtis because of the competition, but he received his diploma upon his return.

At the age of eight Jaime's first public appearance was a full recital in Sacramento, Cal., which included the Mendelssohn concerto. He played with the San Francisco Symphony under Arthur Fiedler, at the age of 11 during the orchestra's summer series. At 14 he presented a recital in the Hall of the Americas of the Pan American Union in Washington, D. C. and gave another concert at Severance Hall in Cleveland. In 1956, at the age of 15, Jaime made a 10 concert tour of Peru, Bolivia and Puerto Rico. Then followed engagements with the Spokane Symphony, the Akron Symphony and in January, 1959 he presented another recital in Washington. Then he entered the Brussels competition.

In the Week to Come

At Charles Munch's invitation, Pierre Monteaux will repeat at Tanglewood next Sunday (July 31, 2.30) his 85th birthday celebration performance of Beethoven's Ninth Symphony. Because of his long and close association with the Boston Symphony Orchestra, members of the orchestra asked Mr. Monteux if they might arrange a party in honor of his 85th birthday (born: April 4, 1875). Mr. Monteux answered that nothing would give him greater pleasure and he requested that the orchestra's present to him be a performance of Beethoven's Ninth Symphony which he would conduct in Symphony Hall on April 6 for the benefit of the orchestra's pension fund.

Soprano Eleanor Steber, contralto Freda Gray-Masse, tenor John McCollum, and bass David Laurent, who participated in the Symphony Hall performance, and the Festival Chorus (prepared by Alfred Nash Patterson) will be Mr. Monteux's guests at the Tanglewood performance. The concert will open with a performance of Mozart's "Haffner" Symphony.

Charles Munch will conduct the Boston Symphony Orchestra at the Friday and Saturday (July 29, 30; 8.30) Tanglewood concerts. The young American pianist Byron Janis will be his guest at Friday's concert in a performance of Rachmaninoff's Piano Concerto No. 3. At the same concert, Tikhon Khrennikov's Symphony No. 1 will be played for the first time at the Berkshire Festival. The program will open with "Jeu de Cartes" by Igor Stravinsky.

The orchestra's rehearsal on Saturday morning at 10 (July 30) will be opened to the public as a benefit for the orchestra's pension fund. The Festival Chorus, prepared by Lorna Cooke de Varon, will participate in the Saturday night performance of Ravel's "Daphnis and Chloe," Suite No. 2. At this concert Doctor Munch will also conduct Symphony No. 6 by Walter Piston and Berlioz' "Symphonie Fantastique."

Beaux Arts Trio

"Kakadu Variations" by Beethoven, Ravel's Trio in A minor and the Trio, Op. 8 by Brahms will be performed by the Beaux Arts Trio of New York—Daniel Guilet, violin; Bernard Greenhouse, cello; Menahem Pressler, piano—on Wednesday (July 27; 8.30) in the Tanglewood Theater as the fourth concert of the Festival's Chamber Music Series. Hailed by Charles Munch as "worthy successors to the last great trio of Thibaud, Casals and Cortot," the Beaux Arts has performed at Tanglewood five times since its debut here in 1955.

Members of the Friends of the Berkshire Music Center—those whose voluntary contributions assist the work of the Center—are invited to the activities at Tanglewood this week: Opera Scenes in the Theater on Monday (July 25) at 8.30; Forum: "The Performer as Listener" at 8.30 Tuesday (July 26) in the Chamber Music Hall; Lecture: "Aspects of Music" Wednesday afternoon (July 27, 3.30); a concert by the Center's orchestra in the Shed on Thursday night (July 28) at 8.30. On Friday (July 29) at 4.15 members of the Friends are invited to a Seminar in Contemporary Music when the contemporary American composer, Elliott Carter, will make introductory remarks followed by performance of his works. Two events will be opened to the Friends on Sunday (July 31): a chamber music program at 10 a. m. in the Chamber Music Hall, and, in the same hall at 8.30 p. m., the Composer's Forum.

To Appear in Music Festival Concerts at Tanglewood

JOHN McCOLLUM

JAIME LAREDO

Jaime Laredo, 19-year-old Bolivian violinist, shown here with his violin collection, makes his Tanglewood debut this afternoon in Mendelssohn's Violin Concerto. John McCollum, tenor, and Eleanor Steber, soprano, will be among the soloists at Tanglewood one week from today (July 31) when Pierre Monteux will conduct the Boston Symphony Orchestra in Beethoven's Ninth Symphony.

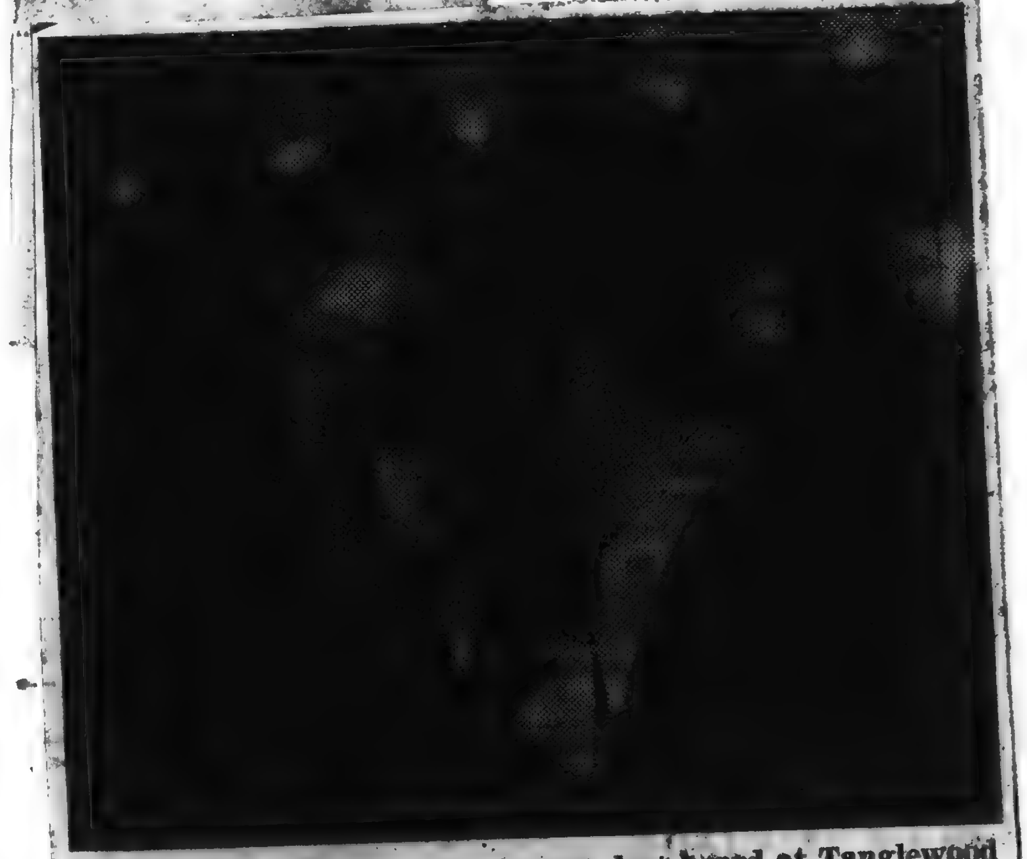
ELEANOR STEBER

Soloist for Friday Night

Byron Janis, brilliant young American pianist, will be the soloist in the Tanglewood Music Shed next Friday night in a performance with the Boston Symphony Orchestra of Rachmaninoff's Piano Concerto No. 2.

News
WILLIAMSTOWN, Mass.
Weekly Circ. 1,700

JUL 21 1960



FAMED PIANIST Claudio Arrau, last heard at Tanglewood in 1954, will be the guest of conductor Pierre Monteux and the Boston Symphony Orchestra in a performance of Beethoven's Piano Concerto No. 5, the "Emperor" Concerto. Arrau performed at Tanglewood last evening in a benefit for the Berkshire Music Center Scholarship Fund, giving a repetition of the Chopin Centenary Recital which he gave in May at the Prague, Czechoslovakia Spring Festival.

SCHENECTADY, N.Y.
GAZETTE
D. 47,453

JUL 23 1960

Bolivian Violinist Due At Berkshire Festival

The 19-year-old Bolivian violinist, Jaime Laredo, will make his first appearance at the Berkshire festival with the Boston Symphony Orchestra Sunday at 2:30 p.m. in a performance of Mendelssohn's Violin Concerto with Charles Munch conducting.

* * *

YOUNG LAREDO was winner of the Queen Elisabeth of Belgium International Music Competition in May, 1959, in competition with 37 other violinists from 17 other countries. The Queen Elisabeth Award was determined by a panel of 14 judges including Oistrakh, Menuhin, Grumiaux, Szigeti and Francescatti.

Courant (m)
HARTFORD, Conn.
Circ. 108,563

JUL 24 1960

Busy Schedule This Week in Cool Berkshires

PITTSFIELD, Mass. — Music theater and the dance are sharing top billing with nature on this summer's vacation schedule in the Berkshire Hills and a full program of attractions will be on tap for the visitor to these cool, green hills again this week.

At Tanglewood in Lenox the Boston Symphony Orchestra with Conductor Charles Munch at the podium will perform Friday and Saturday evenings at 8:30, and next Sunday afternoon at 2:30 Pierre Monteux will be guest conductor.

Bee
NEWTOWN, Conn.
Weekly Independent
Circ. 5,920

JUL 22 1960

Musical Events

Connecticut Pops Concert, Fairfield University Shell, Fairfield, July 29, starring Roberta Peters.

At the Empire State Musical Festival at the Anthony Wayne Recreation Area in Bear Mountain, N.Y., July 23, Jose Iturbi conducting the festival symphony; July 24, "Barber of Seville."

Berkshire Festival of the Boston Symphony, Tanglewood, Lenox, Mass., July 22-24: Koussevitzky Memorial Concert and works of Beethoven, Strauss, and Mendelssohn.

FADED TEXT

Post
WALLINGFORD, Conn.
Weekly Independent
Circ. 4,136
JUL 14 1960

News-Times (e)
DANBURY, Conn.
Circ. 18,203
JUL 18 1960

Sunday Republican
SPRINGFIELD, Mass.
Circ. 112,664
JUL 17 1960

Times (e)
HARTFORD, Conn.
Circ. 121,657
JUL 19 1960

Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,026
JUL 21 1960

American (e)
WATERBURY, Conn.
Circ. 40,278
JUL 18 1960

Sunday Republican
WATERBURY, Conn.
Circ. 46,674
JUL 17 1960

Gazette
EAST HARTFORD
Conn.
Weekly Non-Partisan
Circ. 3,951
JUL 21 1960

Journal
LAKEVILLE, Conn.
Weekly Independent
Circ. 2,498
JUL 21 1960

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,071
JUL 19 1960

Christian Science
Monitor (e)
BOSTON, Mass.
Circ. 156,267
JUL 16 1960

Post
NORTH HAVEN, Conn.
Weekly Circ. 1,500
JUL 14 1960

News
WEST HARTFORD,
Weekly Independent
Circ. 7,059
JUL 21 1960

Sunday Courant
HARTFORD, Conn.
Circ. 148,332
JUL 17 1960

Sunday Herald
BOSTON, Mass.
Circ. 289,111
JUL 17 1960

Berkshire Courier
GT. BARRINGTON,
Mass.
Weekly Independent
Circ. 2,572
JUL 21 1960

Town Times
OAKVILLE, Conn.
Weekly Independent
Circ. 2,290
JUL 21 1960

Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 25,958
JUL 19 1960

SYRACUSE, N.Y.
POST-STANDARD
D. 98,088 S. 103,053
JUL 17 1960

SCHENECTADY, N.Y.
GAZETTE
D. 47,453
JUL 18 1960

GREENVILLE, N.Y.
LOCAL
W. 550
JUL 20 1960

ATHENS, N.Y.
HERALD
W. 325
JUL 21 1960

Fauré Requiem Scheduled For Koussevitsky Memoria

The first concerts by Charles Munch and the full Boston Symphony Orchestra since its return from an eight-week tour of Formosa, Japan, the Philippines, Australia, and New Zealand will be given in the 6000-seat Music Shed at Tanglewood Friday, Saturday, and Sunday, July 22-24.

Dr. Munch has designated Friday's concert as the Berkshire Festival's annual Koussevitzky Memorial in honor of the orchestra's former music director (1924-1949) under whose guidance the Berkshire Music Center was founded in 1940. The program will include Beethoven's "Eroica" Symphony and the first performance at Tanglewood of Fauré's Requiem. Saramae Endich, soprano, Donald Gramm, baritone, and the center's Festival Chorus, prepared by Hugh Ross, will participate in the Requiem.

Pierre Monteux will make the first of four festival appearances on Saturday evening, July 23. Claudio Arrau will be Mr. Monteux's guest in a performance of Beethoven's Concerto for Piano and Orchestra, No. 5. Cherubini's "Anacreon" Overture and Respighi's "Fountains of Rome" will be performed for the first time at Tanglewood at the Saturday evening concert. The program will close with the Richard Strauss tone poem, "Till Eulenspiegel's Merry Pranks."

Jaime Laredo, who won the Queen Elisabeth of Belgium Music Competition at Brussels in 1959, will make his first appearance with Dr. Munch and the Boston Symphony Orchestra on Sunday afternoon, July 24. Sr. Laredo will be heard in the Mendelssohn Violin Concerto. Sunday's concert will open with the first Tanglewood performance of Variations, Chaconne, and Finale by Norman Dello Joio and will close with a performance of Beethoven's Fifth Symphony.

Mr. Arrau, in addition to his performance of the Beethoven Concerto with Mr. Monteux and the orchestra on Saturday evening, will give a Chopin Centenary Recital in the Theater at Tanglewood on Wednesday evening, July 20. His program, the third of the festival's Chamber Music Series, will consist of Chopin's 24 Preludes, the Fantasy in F minor, Ballade No. 4, Scherzo No. 4, and the Sonata in B minor. Mr. Arrau gave the same recital in this year's May Festival in Prague.

In honor of Aaron Copland's 60th birthday, William Masselos will perform three of Mr. Copland's works for the piano—the Piano Fantasy, Piano Variations, and Piano Sonata—in the Tanglewood Theater on Monday evening, July 18.

In addition to the Fromm Foundation recital on Monday, Friends of the Berkshire Music Center are invited to seven other activities this week at Tanglewood. On Tuesday evening, July 19, the Tanglewood Choir will give its first program of the summer; the Opera Department will present opera scenes in the Theater on Wednesday afternoon, July 20, and on Wednesday afternoon Friends of the center are invited to a lecture, "Aspects of Music," in the Chamber Music Hall.

The Berkshire Music Center Orchestra will perform in the Music Shed on Thursday evening, July 21; a seminar in contemporary music will be held in Chamber Music Hall on Friday afternoon; and two school events are listed for Sunday, July 24: chamber music in the Chamber Music Hall that morning and a Composers' Forum in the same hall in the evening

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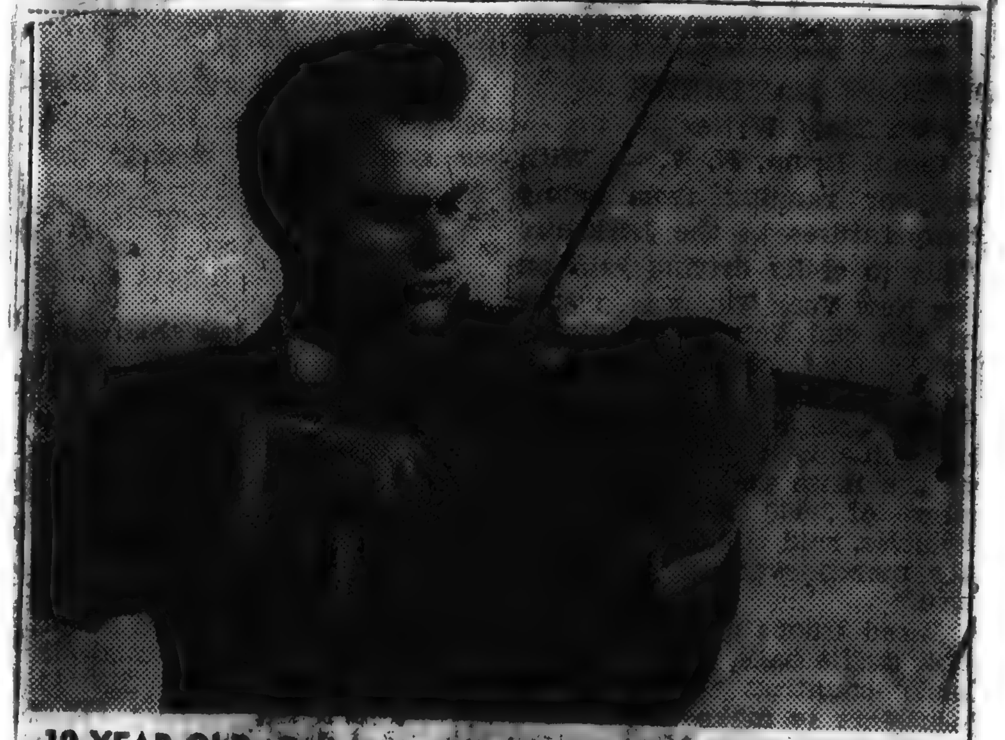
Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 25,958
JUL 19 1960

Union (m)
SPRINGFIELD, Mass.
Circ. 81,815
JUL 22 1960

Times (e)
HARTFORD, Conn.
Circ. 121,657
JUL 23 1960



19-YEAR-OLD Bolivian violinist Jaime Laredo will play Mendelssohn Concerto with Boston Symphony at Tanglewood.

Laredo Tanglewood Soloist

JAIME LAREDO, 19-year-old Bolivian violinist, will be introduced by Charles Munch to the Berkshire Festival audience at Tanglewood Sunday at 2:30 p.m. with the Boston Symphony Orchestra in Mendelssohn's Violin Concerto.

After Laredo's second Washington, D. C., recital under auspices of the Pan American Union on Jan. 7, 1959, a music critic proclaimed: "Jaime Laredo, that name is going to be one of the great names in violin playing . . ."

Laredo was graduated from Philadelphia's Curtis Institute of Music a few weeks before leaving for Brussels in 1959 to enter the Queen Elisabeth of Belgium International Music Competition which he won, a week before his 18th birthday.

The Brussels trip was made possible by the sale of the Laredo family's baby grand piano plus a $250 gift from the Cleveland Society for Strings and the loan of a $40,000 Stradivarius.

Called "one of the world's greatest musical prizes" (New York Times, June 7, 1959), Laredo's award was determined by a panel of 14 judges including Oistrakh, Menuhin, Grumiaux, Szigeti and Francescatti.

New Lebanon, N Y
The Echo
19 July 1960

BROOKLYN, N.Y.
BROOKLYN DAILY
D. 40,280
JUL 22 1960

BROOKLYN, N.Y.
KINGS COURIER
W. 15,719
JUL 23 1960

SCHENECTADY, N.Y.
UNION-STAR
D. 35,771
JUL 16 1960

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,071
JUL 19 1960

Union (m)
SPRINGFIELD, Mass.
Circ. 81,815
JUL 19 1960

Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,026
JUL 20 1960

Pianist Arrau Will Play at Tanglewood Tonight, Saturday

Famed pianist, Claudio Arrau, who was last heard at Tanglewood in 1954, makes two appearances at the Berkshire Festival, Tanglewood, Lenox, this week.

In the theater tonight at 8:30 Mr. Arrau will repeat the Chopin Centenary Recital which he gave on May 25, 1960, at the Prague (Czechoslovakia) Spring Festival. For this recital, Mr. Arrau has contributed his services to benefit the Berkshire Music Center Scholarship Fund.

Saturday evening at 8.30 Mr. Arrau will be guest of conductor Pierre Monteux and the Boston Symphony Orchestra in a performance of Beethoven's Piano Concerto No. 5 the "Emperor" Concerto.

Aurrau's Tanglewood concerts:

Wednesday, July 20, theater, 8:30, Chopin Centenary Recital, Fantasy in F minor, Ballade No. 4, F minor, Scherzo No. 4, E major, Sonata in B minor and Twenty-four Preludes.

Saturday, July 23, Music Shed, 8:30, Pierre Monteux conducting, Cherubini: "Anacreon" Overture; Beethoven: Piano Concerto No. 5 (Arrau); Respighi: Fountains of Rome; Strauss: Till Eulenspiegel.

Enterprise & Times (e)
BROCKTON, Mass.
Circ. 42,413
JUL 18 1960

Standard-Times (e)
NEW BEDFORD, Mass.
Circ. 62,208
JUL 18 1960

Telegram (m)
WORCESTER, Mass.
Circ. 57,341
JUL 18 1960

Press-Herald (m)
PORTLAND, Me.
Circ. 52,135
JUL 18 1960

Journal (m)
PROVIDENCE, R. I.
Circ. 58,872
JUL 18 1960

Evening Globe
BOSTON, Mass.
Circ. 149,750
JUL 18 1960

Music Festival to Open Friday at Tanglewood

LENOX, July 18 (UPI)—The 1960 Berkshire Music Festival will open Friday night with the Boston Symphony Orchestra presenting a concert dedicated to the late Serge Koussevitzky, conductor of the orchestra for 25 years.

The program, to be conducted by Charles Munch, will open the first of four week-end sessions in the 6000 seat music shed at Tanglewood. The Friday concert will be the first by the full Boston Symphony since its return from a tour of the Orient, Australia and New Zealand.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,071

JUL 21 1960

Music Review

Arrau Plays Chopin

By JAY C. ROSENFELD

CLAUDIO ARRAU played a program of Chopin in the Theater-Concert Hall at Tanglewood last night as the third in the Wednesday evening series of what otherwise has been chamber music concerts.

This is the 150th anniversary of Frederic Chopin's birth, and Arrau has played this program in the composer's native Poland as part of the celebration of the event. Thus it was no ordinary routine or arbitrary concert, but one by an artist exceptionally equipped for the task.

* * *

THE LITTLE trio of giants born almost within a twelvemonth — Mendelssohn, Chopin and Schumann, all wrote a new type of music for the piano. Only one called his efforts in this style "songs without words," but the others might well have usurped the nomenclature. Arrau's fitness to properly play Chopin, or, in fact, any pianist's artistic right, should be judged primarily by his ability to speak poetically, before assessing his ability to execute the great demands the composer makes on one's hands.

By this method Arrau passes handsomely. His execution was wholely at the command of expressiveness, and while there was continually reason to marvel at his swift dexterity, there was always better cause to enjoy the music as songs. If it pleases anyone to demand that Chopin remain within the confines of delicate and overly-sensitive playing, within the limits imposed by one physically incapable of using normal strength, he may well have quibbled with Arrau last night, for this was as healthy playing muscularly as it was wholesome and sound artistically.

* * *

CHOPIN'S originality was due to many factors. None was more conspicuous than his ability to invent accompaniment figures. Their extreme richness is, of course, based upon his harmonic versatility and his ingenuity in devising rhetorical expressions adapted to the character of the passage at hand. His understanding of the idiom, of the piano is not disputed. The resonance he obtained by the wide distribution of moving fingers was unique. What was mere passage work by other composers becomes significant in Chopin's pages. There is no display in any of his music. All the embellishments and ornaments contribute to the essence of the music. That was Chopin's deepest secret.

* * *

ARRAU PLAYED the F minor Ballade, No. 4 of opus 52, the E major Scherzo, No. 4, of opus 50, the second great sonata, B minor, opus 58, and the whole book of the Preludes, opus 28.

A new terminology arose with Chopin's music: The dances of his native national flavor, the Nocturnes, Etudes, Preludes, Fantasies, Ballades, etc., in addition to his contributions to existing classifications.

Arrau allowed us to actually see the F minor Ballade develop from the simple naive statement to the tremendous expanse of canvas Chopin later envisaged. The structure of each work was revealed in each case. The Preludes brought on a demonstration which was going full strength when we beat the huge audience to the exits after the fourth recall.

Sunday Advertiser
BOSTON, Mass.
Circ. 453,664

JUL 17 1960

Tanglewood Awaits Hub Musicians

The seating capacity of the great Music Shed at Tanglewood in Lenox is 6000 and it is expected to be filled to overflowing this week for the first concerts by Charles Munch and the full Boston Symphony Orchestra.

They recently returned from the eight-week tour of Formosa, Japan, the Philippines, Australia and New Zealand.

Friday's concert has been designated by Dr. Munch to be the Berkshire Festival's annual Koussevitsky Memorial Concert in honor of the Orchestra's former music director. Under his guidance the Berkshire Music Center was founded in 1940.

The program will include Beethoven's "Eroica" Symphony and the first peformance at Tanglewood of Gabriel Faure's "Requiem."

On Saturday evening Pierre Monteux, revered octogenarian and a former music director of the orchestra, will make the first of four Festival appearances. He has chosen Claudio Arrau to be his guest in a performance of Beethoven's Concerto for Piano and Orchestra, No. 5.

Cherubini's "Anacreon" Overture and Respighi's "Fountains of Rome" will be performed for the first time at Tanglewood at the Saturday concert, the program closing with the Richard Strauss tone poem, "Till Eulenspiegel's Merry Pranks."

MILLERTON, N.Y.
NEWS
W. - CIRC. NOT AVAIL.

JUL 21 1960

Claudio Arrau To Play At Tanglewood Festival

Famed pianist, Claudio Arrau, who was last heard at Tanglewood in 1954, makes two appearances at the Berkshire Festival (Tanglewood, Lenox, Mass.) this week. In the Theatre on Wednesday evening (July 20, 8:30) Mr. Arrau will report the Chopin Centenary Recital which he gave on May 25 (1960) at the Prague (Czechoslovakia) Spring Festival. For this recital, Mr. Arrau has contributed his services to benefit the Berkshire Music Center Scholarship Fund. Saturday evening (July 23, 8:30) Mr. Arrau will be guest of conductor Pierre Monteux and the Boston Symphony Orchestra in a performance of Beethoven's Piano Concerto No. 5, the "Emperor" Concerto.

Now making his 19th consecutive tour of the United States and Canada, Arrau has been heard and hailed on every continent of the globe. After two New York Carnegie Hall recitals in February (1960) he flew to Europe for a four month tour that included nine recitals in West Germany, three in West Berlin alone, six Scandinavian concerts plus three engagements in Paris: a public recital, a television recital and in concert with orchestra.

Arrau interrupted his European tour to fly from France for two days participation in Pablo Casals' Puerto Rico Festival. He then returned to London for orchestral and television engagements before his arrival in the United States on June 26. On June 28 Mr. Arrau and conductor Pierre Monteux opened the Chicago Symphony Orchestra's Ravina Festival.

Spr. Union 7/21/60

CLAUDIO ARRAU WINS PRAISE IN LENOX CONCERT

Pianist Plays Chopin Program at Tanglewood; 1669 Attend

By WILLARD M. CLARK

LENOX — Claudio Arrau and Chopin drew an audience of 1669 music lovers to the third in the chamber music series Wednesday night in the theater. The third chamber music concert last year drew an audience of 1216. Things are looking up in the chamber music series.

Imperfect Theory

Last May, in Prague, Arrau gave a Chopin centennial recital and this, in part, he repeated Wednesday night. There are those who profess to feel that only one of Polish descent can interpret the music of Chopin. It's a good thought, but it doesn't mean much, and it meant even less after hearing the interpretations by Arrau of the "Ballade in F Minor, No. 4, Op. 52," "Scherzo in E Major, No. 4, Op. 54"; "Sonata in B Minor, Op. 58" and the 24 preludes.

Arrau has a straightforward approach to music and, in the case of Chopin if there is schmaltz, or sentiment, the audience is enveloped in it before he moves on to larger things. However, it is beautifully articulated sentiment, for Arrau has a wonderful, singing legato and runs are as smooth as velvet. On the larger side, this pianist can summon magnificent sonorities with equal ease. Fluent in bravura passages, he has the true magic of lyricism at his finger tips.

The F Minor ballade, last of the four written, is less grandiose than the first three, but in it one finds more humor, playfulness and joie de vie. In the E Major Scherzo Chopin foregoes his pattern of minor tension major relief to give us a work more capricious. Its technical difficulties were the despair of his contemporaries, but these were as nothing to Arrau who remained completely composed and provided a well-disciplined pyrotechnics.

Fine Interpretation

The B Minor Sonata was given a tremendous interpretation by Arrau. As noted, there was plenty of sentiment and ample opportunity for its display, but in the first and final movements there was a grandeur of conception and brilliant utterance of its wealth of melodies. Most important, he brought the work to an impressive finale with broad, impetuous octaves. In many ways this sonata was the peak of the recital.

The 24 preludes are in a class of their own. They are not written for the purpose of demonstrating anything, but Chopin has written 24 complete pieces, many only fragmentary, others quite ample. Arrau understood completely the spirit of romance which pervades the preludes, just as he communicated the melancholy, the gaity and the romance of each separate song. The audience appeared to be enchanted and there were well deserved bravos at the close of the recital.

Ridgefield, Conn
Press
21 July 1960

Wilton Bulletin
WILTON, Conn.
Weekly Non-Partisan
Circ. 1,949

JUL 20 1960

Tanglewood

On Friday at Tanglewood in the Berkshires Charles Munch will direct the Boston Symphony Orchestra in Beethoven's Eroica, and Faure's Requiem in the shed at 8:30.

Pierre Monteux will direct the orchestra in Cherubini's Anacreon Overture on Saturday. Claudio Arrau will be soloist in Beethoven's fifth Piano Concerto and Mr. Monteux will conduct Respighi's Fountains of Rome and Strauss's Till Eulenspiegel.

On Sunday at 2:30 Mr. Munch will conduct Norman Dello Joio's Variations, Chaconne and Finale and Beethoven's Fifth. Jaime Laredo will be soloist in Mendelssohn's Violin Concerto.

Soloists next Friday will be Byron Janis in Rachmaninoff's Third Piano Concerto. Further information may be obtained from the Festival Office Tanglewood, Lenox, Mass, Lenox 600.

Increase of Interest In Modern Music

By FRANCIS D. PERKINS

This country's symphony orchestras are paying increasing attention to twentieth-century composers, while record companies are still more receptive toward them. This is the conclusion drawn by the American Symphony Orchestra League from a survey made by Broadcast Music, Inc., and reported at its recent national convention. The survey is based upon the 1959-'60 programs of seventy-four orchestras and the latest Schwann catalogue of long-playing records.

Not far from half (41 per cent) of the composers who figured in the orchestral programs were of this century, while the figure for recordings was 64.5 per cent. In number of works played, the current century scored 30.5 per cent of the works played by the orchestras and 16.2 per cent of the number of performances. In the share of the programs occupied by music of the last sixty years, this country was represented by 57.6 per cent of the composers, half of the works played and 37 per cent of the number of performances. Ravel, with ninety-three hearings, was the most represented foreign composer, and Aaron Copland headed the American share of the list with fifty-eight performances. Samuel Barber, George Gershwin, Roy Harris, Alan Hovanhess and Walter Piston were the next in order.

* * *

Fromm Series

The Fromm Music Foundation is sponsoring two concerts and six lecture-concerts of contemporary music at the Berkshire Music Center this summer. William Masselos' recital of Aaron Copland's piano music tomorrow in Tanglewood's Theater-Concert Hall, in honor of the composer's approaching sixtieth birthday, offers works which Mr. Copland considers as representative of the three important periods in his career: the Variations (1930), Sonata (1939-'41) and Fantasy (1957).

Luciano Berio's "Circles," for voice, harp and percussion, commissioned by the foundation, will have its first performance in a concert by members of the Boston Symphony and others under Richard Burgin's direction on Monday night, Aug. 1. Roger Sessions, Peter Maxwell Davies, Stravinsky and Martinu will also be represented. The remaining Friday afternoon lecture-concerts will be devoted to music by Leon Kirchner (July 22), Elliott Carter (July 29), Karl-Birger Blomdahl (Aug. 5) and John Cage (Aug. 12). Admission to all the Fromm events is free.

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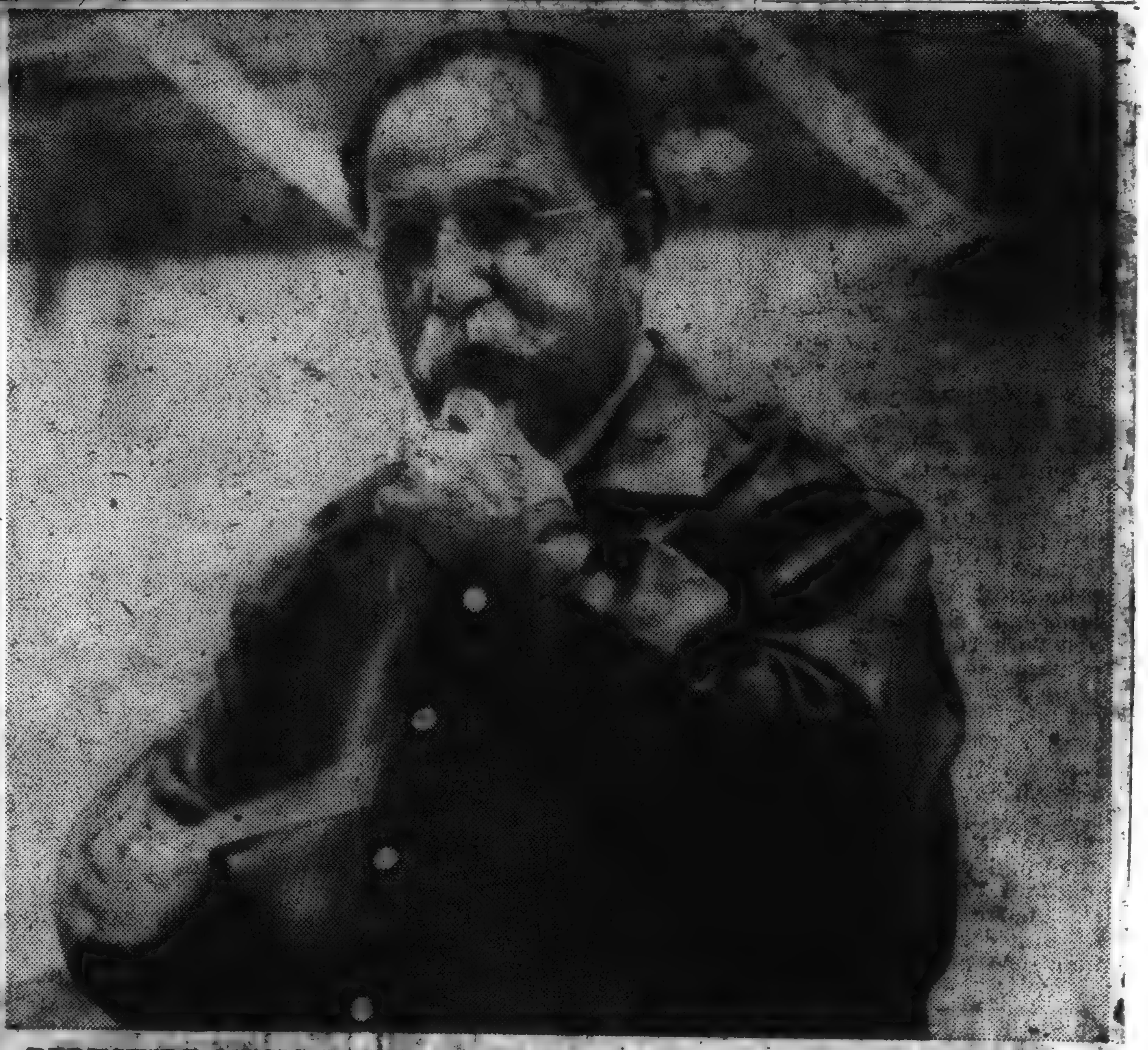
N Y Herald-Tribune
17 July 1960

98

NEW YORK HERALD TRIBUNE, SUNDAY, JULY 17, 1960



BERKSHIRE MUSIC FESTIVAL—Charles Munch (at top) and Pierre Monteux (above) will conduct the opening concerts of Tanglewood's major series, which begins Friday night in the Music Shed. Mr. Munch will be in charge of the Boston Symphony on Friday and Sunday and Mr. Monteux will conduct on Saturday.

Programs In and Out Of the City

Stadium Concerts

Stadium Symphony Orchestra, Lewisohn Stadium of City College, Convent and Amsterdam Aves., 136th and 139th Sts., 8:30.

Tuesday. Conductor, Alfredo Antonini; soloist, Benny Goodman, clarinetist, and the Benny Goodman Sextet and Trio. Dance Overture, Creston; Concerto in A major for Clarinet and Orchestra, K. 622, Mozart; Jazz with the Benny Goodman Sextet and Trio. (In case of rain before intermission, this concert will be played the next clear night.)

Wednesday. Conductor, Alfredo Antonini; soloist, Renata [illegible], pianist (Stadium debut). Festive Overture, Op. 21, Orrego-Salas; Symphony No. 4 ("Sinfonia Romantica"), Chavez; Two Cuban Dances (first N. Y. performance), Caturla; Nights in the Gardens of Spain; Symphonic Impressions for Piano and Orchestra; Three Dances from "The Three-Cornered Hat," De Falla.

Thursday. Conductor, Alfredo Antonini; soloists, Mary Curtis-Verna, soprano; Jan Peerce, tenor; Robert Merrill, baritone. Songs and Arias by Rossini, Verdi, Puccini, Donizetti, Leoncavallo, Catalani, Ponchielli, Giordano. (In case of rain before intermission, this program will be played the next clear night.)

Saturday. Conductor, Franz Allers; soloists, Martyn Green, baritone (Stadium debut); Margot Moser, soprano (Stadium debut); Morgan Stuart, tenor (Stadium debut). Selections from "The Mikado," "The Pirates of Penzance," "Princess Ida," "The Gondoliers," "Ruddigore," "H. M. S. Pinafore," "Trial By Jury," "The Yeomen of the Guard" and "Iolanthe," Gilbert and Sullivan. (In case of rain before intermission, this program will be played the next clear night.)

Goldman Band

Guggenheim Memorial Concerts, Richard Franko Goldman conducting, Central and Prospect Parks, 8:30.

Today, Central Park. Grand March, Prospera Aeterna (first performance in the United States), Ikuma Dan; Demetrios (first performance), Mel Brolles; Selection, Polish Folk Songs, Kossakowski; The Festival Galop (first performance in the United States), Yosaku Suma; Aurora March (first performance in the United States), Josef Kartinen; Three Grand Military Marches, Hummel; Cornet Solo, Danza Alegre (James Burke, cornetist), James Burke; Waltz, Artists' Life, Strauss; Excerpts "Porgy and Bess," Gershwin; Emblem of Freedom, Edwin Franko Goldman; King Cotton, Sousa.

Monday, Central Park. Overture, La Gazza Ladra, Rossini; Overture, Pique Dame, von Suppe; Overture, Italian in Algiers, Rossini; Overture, Beautiful Galatea, von Suppe; Overture, William Tell, Rossini; Suite from "The Fairy Queen," Purcell; Overture in C, Catel; Suite from "Il Cid," Sacchini; Excerpts, The King and I, Rodgers; Iowa; Boy Scouts of America, Edwin Franko Goldman.

Wednesday, Central Park. The People's Choice, Douglas Moore; Military Symphony, Gossec; Military Overture, Mendelssohn; Divertimento, Blacher; Praeludium and Allegro, Giannini; Cornet Solo, Valse Laila (James Burke, cornetist), Rogers; Solemn March, Grieg; Shepherd's Hey; Molly on the Shore, Grainger; Hail to the Spirit of Liberty, Sousa; On the Alert, Edwin Franko Goldman.

Friday, Central Park. March, Pomp and Circumstance, No. 4; Elgar; Music for the Royal Fireworks, Handel; March of the Israelites, from "Eli," Costa; An Original Suite, Jacob; Overseas March, Arnold; Processional March, Sine Nomine, Vaughan Williams; Cornet Solo, The Lost Chord (James Burke, cornetist), Sullivan; Dances from Henry VIII, German; Passacaglia, Scott; Marching Song, Holst; March of the Herald, Nicholls.

Saturday, Prospect Park. Grand March, Freedom Forever, Edwin Franko Goldman; A Walt Whitman Overture, Lloyd; Soirées Musicales, Rossini-Britten; Cornet Solo, The Volunteer (James Burke, cornetist), Rodgers; Waltz, Liebeslieder, Strauss; Excerpts, The Sound of Music, Rodgers; Hands Across the Sea; The Bride Elect; The Liberty Bell; The Directorate; Kansas Wildcats; The Pathfinder of Panama; Fairest of the Fair; The Stars and Stripes Forever, Sousa.

Berkshire

Tanglewood, Lenox, Mass.

Today, [illegible] Boston Symphony Orchestra, Charles Munch conducting. Symphony No. 38 in D major, "Prague," K. 504; Violin Concerto No. 4 in D major, K. 218 (Joseph Silverstein, violinist); Symphony No. 39 in E flat major, K. 543, Mozart.

Monday, 8:30 William Masselos, pianist. Piano Fantasy; Piano Variations; Piano Sonata, Copland.

Wednesday, 8:30 Claudio Arrau, pianist. Fantasy in F minor; Ballade No. 4 in F minor; Scherzo No. 4 in E major; Sonata in B minor; Twenty-four Preludes, Chopin.

Friday, 8:30 Boston Symphony Orchestra, Charles Munch, conductor. Symphony No. 3 in E flat major, "Eroica," Op. 55, Beethoven; Requiem (Festival Chorus, Sara Mae Endich, soprano; Donald Gramm, bass), Faure.

Saturday, 8:30 Boston Symphony Orchestra, Pierre Monteux conducting. Overture to "Anacreon," Cherubini; Piano Concerto No. 5 in E flat major, "Emperor," Op. 73 (Claudio Arrau, pianist); "Fountains of Rome," Symphonic Poem, Respighi; "Till Eulenspiegel Merry Pranks," Op. 28, Strauss.

Gazette (e)
WORCESTER, Mass.
Circ. 92,367

JUL 21 1960

AT THE CONCERT

Arrau Plays Chopin At Tanglewood

By JOHN F. KYES

LENOX — Tanglewood continued its Wednesday evening concerts of chamber music last night with a magnificent recital by Claudio Arrau, pianist. Observing the 150th anniversary of the birth of Chopin, the program was identical with the all-Chopin recital Arrau played in May at the Prague, Czechoslovakia, Spring Festival, except that by omitting the Fantasy in F minor, the program was kept down to two hours.

Arrau began hs association with the Boston Symphony Orchestra in 1924, when the first American concert of this Chilean pianist was played under the baton of Pierre Monteux. This duo will appear Saturday at Tanglewood, when Arrau plays the Beethoven "Emperor" Concerto with Monteux and the Boston Symphony.

Worcester heard Arrau at its Saturday Festival concert in 1951.

Ideal Interpreter

Last night's recital was a parade of beauties. The Theater Concert Hall was sold out weeks in advance, and hundreds listened from the lawn. Arrau contributed his services for the benefit of the Berkshire Music Center School.

The evening offered the Ballade in F minor, No. 4, Op. 52; the Scherzo in E major, No. 4, Op. 54; the Sonata in B Minor, Op. 58 and the Twenty-four Preludes, Op. 28.

Arrau seems the ideal interpreter of Chopin. His touch is immaculate, his phrasing fastidious. With no extravagances of motion or posture, he conveys the widest range of moods and volume.

Some of the finest moments last night were the contemplative slow passages. The episodes featuring velocity were marvels of lightness and brilliant spirit. Arrau made the piano speak eloquently and excitingly in two-fisted complexities where the strength of his wrists and fingers was revealed as prodigious.

Artful in Preludes

Nowhere was the art of the soloist more evident than in the Preludes, widely contrasted cameos which seemed to achieve perfect logic and sequence. Arrau is a perfectionist, but not a stiff one. His sentiment sings without being cloying, his thunders are authoritative without being noisy. The immense technical skill of the pianist becomes a vehicle for expressiveness, not an end in itself.

The Wednesday concerts have yet to present the Beaux Arts Trio of New York, also Leon Fleisher, pianist, in a sonata recital, and the Kroll String Quartet.

Christian Science
Monitor (e)
BOSTON, Mass.
Circ. 156,267

JUL 21 1960

Fromm Foundation Sponsors Tanglewood Events

The Fromm Music Foundation is supporting a program for the study, teaching, and performance of contemporary music at the Berkshire Music Center. The Foundation commissions new works, awards prizes for existing works, and sponsors the study, performance, publication, and recording of contemporary music.

The Foundation's 1960 program at Tanglewood consists of fellowships for young musicians of special interest and skill in the field of contemporary music who work closely with the Fromm instructors. The Foundation will also sponsor two special concerts during the school term in addition to a series of six seminars in contemporary music.

Seven Fromm fellowships have been awarded for the summer. The recipients, known as the Fromm Fellows, are John Perras, flute; Bernard Shapiro, oboe; Jerome Rosen, clarinet; Jane Taylor, bassoon; William Brown, horn; Marguerite Willauer, soprano; and Paul Jacobs, piano.

Two Fromm Foundation concerts will be given at Tanglewood this summer. At the instruction of Mr. Fromm, these programs are open to the public and no admission is charged. William Masselos, pianist, will present the first in the Theater on Monday, July 18. In honor of Aaron Copland's 60th birthday, Mr. Masselos's program will consist of three Copland works: the Piano Fantasy, Piano Variations, and Piano Sonata.

Members of the Boston Symphony Orchestra and guest artists wll present the second Fromm concert on Aug. 1. The program of contemporary chamber music will include the world première of Luciano Berio's "Circles," scored for harp, percussion, and soprano, and commissioned by the Foundation. Mr. Berio, one of Italy's exponents of the use of electronics in music, is guest composer in residence at the center for the 1960 session.

FADED TEXT

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,071

JUL 25 1960

Weekend Tourist Influx Is Biggest of Summer

Berkshire County's bedrooms were filled with tourists this past weekend.

It was the first weekend for parents' visits to their children at various private camps thoroughout the county and the first in the regular series of four major weekend concerts by the Boston Symphony Orchestra at the Shed at Tanglewood.

Attendance at Tanglewood totaled 38,102 for the three weekend performances—3,462 more than the same weekend last year. A total of 70,184 have passed through the turnstiles at Tanglewood thus far this season 9,160 more than last year.

Yesterday afternoon's crowd of 0,508 was the highest this year at Tanglewood. Saturday night 0,087 turned out and Friday, 1,507.

Sunday Republican
SPRINGFIELD, Mass.
Circ. 112,664

JUL 17 1960

In Berkshire Festival Spotlight Saturday Night

PIERRE MONTEUX

CLAUDIO ARRAU

The beloved Pierre Monteux will make the first of four Festival appearances at Tanglewood this season when he conducts the Boston Symphony Orchestra in the Music Shed next Saturday night. Claudio Arrau will be Mr. Monteux's guest in a performance of Beethoven's Concerto for Piano and Orchestra, No. 5. Also on the program will be Cherubini's "Anacreon" Overture, Respighi's "Fountains of Rome" and the Richard Strauss tone poem, "Till Eulenspiegel's Merry Pranks."

Music Shed At Tanglewood

New Lebanon N.Y. The Echo
19 July 1960

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,071

JUL 23 1960

7,500 Attend Koussevitzky Memorial Concert

Mitchell

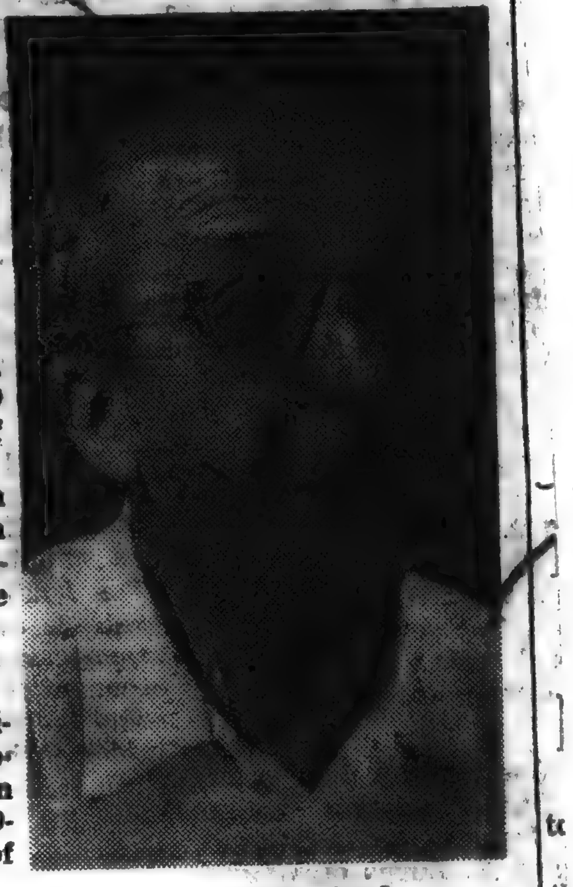
Mrs. Serge Koussevitzky, widow of the renowned Boston Symphony Orchestra conductor, with guests during the Koussevitzky memorial concert last night at Tanglewood. Left to right are Eugene List, noted pianist; Mrs. Koussevitzky; Lucian Berio, visiting composer from Italy; and Mrs. Berio. Concert, conducted by Charles Munch, was attended by a crowd of 7,500.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,071

JUL 16 1960

Second Section

Free Recital by Masselos To Honor Composer Copland



Aaron Copland

TANGLEWOOD—The Berkshire Music Center will honor its faculty chairman, composer Aaron Copland, with a free public performance Monday evening of three of his piano compositions in observance of Mr. Copland's 60th-birthday year.

The Copland program will be a recital by William Masselos, one of the nation's leading young pianists, in the theater-concert hall at 8:30 p.m. It will be a presentation of the Fromm Music Foundation.

Mr. Copland, who will be 60 on Nov. 14, has been faculty chairman and head of the composition department of the Music Center since its inception in 1940.

From 1930 to 1957

To be performed by Mr. Masselos Monday night will be the Copland "Piano Variations," written in 1930, the "Piano Sonata" of 1939-1941, and the "Piano Fantasy" of 1955-57.

Pianist Masselos has concertized extensively in this country and has won the praise of critics and various awards. He has performed at least [illegible] times in Pittsfield on programs of the South Mountain Assn., his last appearance here having been in 1953.

He gave the Copland "Fantasy," the composer's latest work, its first public performance in October, 1957, in New York, and played it again for the International Society for Contemporary Music in Chicago in 1958 as a Fromm Foundation presentation. The work, which employs a 12-tone formula, consists of a single movement that lasts 30 minutes.

Versatile Composer

Composer Copland is widely recognized for his great versatility in significant contributions to the musical literature of the orchestra, ballet, opera and motion pictures. His awards, honors and citations are many, including honorary degrees that have hailed him as "a tireless champion in the cause of contemporary music."

Mr. Copland, born in Brooklyn, studied in France, returning to the United States in 1924. The Boston Symphony Orchestra under the late Serge Koussevitzky performed his "Symphony for Organ and Orchestra" in 1925, and since then has given more than 130 performances of 18 Copland works.

30 Orchestra Works

More than 30 Copland works for orchestra have been published, including the well-known "El Salon Mexico." In ballet compositions, perhaps the best known are such works as "Billy the Kid" and "Appalachian Spring," the latter having won a Pulitzer Prize. Among other works are the opera "The Tender Land" and such film scores as the one for "The Heiress" that won the composer an Oscar.

In addition to composing, Mr. Copland has toured Europe, England, Scandinavia, Central America and South America as guest orchestral conductor, and has guest-conducted the BSO and other major American orchestras. He also has been active as teacher and author, lecturing in New York, at Harvard, and in Buffalo and has written three books on music.

Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 25,958

JUL 23 1960

Stirring Tribute To Koussevitzky At Tanglewood

A splendid tribute was paid to Dr. Serge Koussevitzky at Tanglewood last night by Dr. Charles Munch, the Boston Symphony Orchestra, and the Berkshire Festival Chorus at the first of the big shed concerts of the Berkshire Festival. This was the annual memorial concert honoring the founder of the present Festival and of the Berkshire Music Center.

Two magnificent works were chosen for this occasion, Beethoven's Third "Eroica" Symphony, and the Requiem for chorus and orchestra by Gabriel Faure. Both were played with a fervor and range of feeling, that made the occasion a stirring one.

Dr. Munch led the great symphony through the towering first movement at a fast pace, charging it with such excitement, then moved into a very warm handling of the second movement with its famous funeral march. The purity of the Boston Symphony was never more evident, each instrumental thread standing out clear.

In the Faure Requiem the Berkshire Festival chorus under the direction of Hugh Ross showed a state of perfection remarkable so early in the season. The sensitivity of this group in responding to the gentle serenity of this work reflects both the artistry of the singers and the taste and skill of their director. Chorus and orchestra, with fine solo work by Saramae Endich, soprano, and Donald Gramm, baritone, worked together to reach just the right density, to project the whole work to an audience of some 7000 people without losing its peculiar intimacy.

This evening, Pierre Monteux will be Dr. Munch's guest on the podium, conducting a program of Cherubini's Overture to "Anacreon", the "Emperor" Concerto by Beethoven with Claudio Arrau at the piano, Respighi's "Pines of Rome", and Till Eulenspiegel's Merry Pranks by Richard Strauss.

—A.B.M.

Times (e)
HARTFORD, Conn.
Circ. 121,657

JUL 23 1960

Koussevitsky Concert At Tanglewood

By DON O. NOEL JR.

Gabriel Faure's "Requiem," performed in memory of the late Serge Koussevitsky, longtime conductor of the Boston Symphony Orchestra, was the featured work Friday night in a program by the Boston Symphony under Charles Munch at the Berkshire Festival in Tanglewood.

The orchestra was joined in the Faure work by Soprano Saramae Endich, Baritone Donald Gramm, and the Festival [illegible] chorus, prepared by Hugh Ross.

Their performance of Faure's tranquil, serene work was excellent, well matched to the temper of the composition, and for the most part the orchestral and choral parts were nicely blended.

* * *

THE CHORUS in particular seemed much better this year than last. While their entrances could still be firmer and more incisive, there is no real raggedness. In the soprano section's pianissimo movements the voices seemed a bit too light, but these may have been, conversely, an overplaying in the string section.

[illegible] [illegible] object to the apparent use of an overhead mike to pick up the voices of the two soloists, in contrast to the rest of the ensemble, which appeared to rely solely on the fine acoustical qualities of the new, sweeping shell in the large music shed.

Both Miss Endich and Mr. Gramm sang well, and appeared to have rich, vibrant voices, Miss Endich's the more prettily colored of the two. But the electronic assistance made it almost impossible to judge the true timbre of their voices.

* * *

THE OTHER HALF of the program was a performance by the orchestra alone of Beethoven's Third, "Eroica," Symphony.

The Boston Symphony is a deceptively smooth, relaxed group of musicians. This impression is heightened, perhaps, by Mr. Munch's easy conducting style. Instead of the tension which many conductors communicate from the podium, he seems for the most part to take an attitude of listening enjoyment, and it is only when the orchestra lags—as it did briefly in the second movement last night—or when genuine tension enters the music, that he becomes more vigorous.

Yet if one slips for a moment from pleasurable listening to a more careful study of the music, one is immediately aware of the highly-polished craftsmanship of the group. This is a magnificent orchestra, playing in taut, vigorous unity.

So it was with the Beethoven. It was beautifully done, read by Mr. Munch at a moderate tempo, executed with both expressiveness and crispness.

The Berkshire Festival at Tanglewood continues three more weeks.

Sunday Telegram
WORCESTER, Mass.
Circ. 101,427

JUL 24 1960

Music:

Monteux and Arrau Star at Tanglewood

By RAYMOND MORIN
Telegram Music Critic

LENOX — In the 23 years of Berkshire Festival concerts at Tanglewood, there never has been a more fascinating conductor to watch on the podium than Pierre Monteux, who conducted the Boston Symphony Orchestra in last night's concert.

The ovation Monteux received last night from an audience of 10,087 was previewed yesterday morning at the rehearsal attended by another 4,090. These public rehearsals on Saturday mornings are for the benefit of orchestra's pension fund.

Last night's program: "Anacreon" overture by Cherubini; Beethoven's Piano Concerto No. 5 in E flat major, Opus 73 ("Emperor"), with Claudio Arrau as soloist; Respighi's "The Fountains of Rome," and Richard Strauss "Till Eulenspiegel's Merry Pranks." Yesterday's rehersal was shared by Monteux and Charles Munch, regular conductor of the Boston Symphony.

The bulk of Munch's time was given to the Mendelssohn violin concerto, for which the 19-year-old Bolivian, Jaime Laredo, is to be soloist at this afternoon's concert. It would be very unjust to "jump the gun" with a critical review of the young man's capabilities.

Nervous Start

Suffice to say that he appeared extremely nervous, even though he has been "through the fire" as last year's winner of the Queen Elizabeth of the Belgians musical competition at Brussels.

There may be a more frightening experience for a young artist than a first appearance with the Boston Symphony, but we don't know what it could be.

We're reminded of what one of the Boston players said to us, one time: "We know by the way he picks up his bow, how the artist is going to sound."

As Laredo plowed through the Mendelssohn concerto, there were looks from orchestral players that could hardly be described as unbridled admiration. When he finished, a few gingerly applauded, or struck the backs of their instruments with the bows.

Shouts of Bravo

When Arrau ended the first movement of Beethoven's "Emperor," shouts of bravo and enthusiasm permeated the orchestra.

Octogenarian Monteux approached the podium with his usual short, shuffling steps. It's a specially-built podium protected by a fence.

At rehearsal, Monteux put the orchestra through the concerto alone. Again, he taught everyone concerned how to get the most out of the Boston Symphony with the least possible effort.

The panist himself seemed astonished at the precision with which Monteux brought in the orchestra at the conclusion of [illegible] technical passages in the solo instrument.

Arrau is a top-notch painist in every sense. He has the physical command of Rudolph R. Serkin without the latter's devasting mannerisms. There was, admitedly, a degree of athleticism in the Arrau-style-chords and octaves that came dangerously close to being hammered, but the tone never was harsh.

Arau achieved a tremendous range of dynamics. Some passages were of music-box lightness. [illegible] single trills were perfectly proportioned to each beat, and the trills in both hands were absolutely parallel.

The scale passages had velvety smoothness, while heavy arpeggios and octaves were doled out with fingers and wrists of steel. All of which may sound like an athletic meet of sorts, but superimposed over these physical virtues was a magnificent expose of the "Emperor's" concerto-filled as much with poetry as fire, and equally engrossing to lay audience and musician.

Dazzling Cadenza

The first-movement cadenza was dazzling in its tempestuous passages, ending in a resumption of the main theme, played with one of the gentlest and clearest tones we have ever heard from a piano at Tanglewood.

Monteux bought to the Cherubini overture, "Anacreon," a stature (or at least a sound potential) that one never suspected it of possessing. The large, brash chords at the start were perfect-formed, and wealthy with rich tone. What might have been "sing-song," sentimental melodies remained dignified, both in strings and expertly-operated woodwinds. Rampages upon which the overture embarks to create impressiveness were stirring and divorced from frenzy, and everywhere was a liberal sprinkling of real pianissimos. It was brought to a sonorous and vigorous close.

Gazette (e)
WORCESTER, Mass.
Circ. 92,367

JUL 25 1960

VARIETY

Tanglewood Concerts Set New Records

By JOHN F. KYES

LENOX — Records continue to pile up at Tanglewood. The first weekend of the full 100-piece Boston Symphony Orchestra drew 28,104. Pierre Monteux was conductor and Claudio Arrau as pianist brought 10,087 Saturday night to wet grounds. Charles Munch's concert yesterday attracted 10,508 on a beautiful afternoon, to hear the 19-year-old prize-winning Jaime Laredo, violinist from Bolivia. The Koussevitzky Memorial concert on Friday had an audience of 7,509.

The Friday concert would not have been the choice of Koussevitzky, who never programmed the Faure Requiem here. To link this delicately shaded work with the Beethoven "Eroica" was odd programming, no matter how suitable the two works seemed as tribute to a great man.

Afternoon Novelty

Sunday's concert was a puzzle. New violin talent from South America was given the Mendelssohn Concerto to play. The afternoon's novelty was a work by Dello Joio, "Variations, Chaconne and Finale." The concert used the familiar Beethoven Fifth as its big work.

What an afternoon this could have been, had efforts been made to present some music from South America, Laredo's native continent!

The Saturday night program was typical Monteux: interesting variety along lines popular with the audience. Two works were given their first Tanglewood presentations.

With the economy of gesture for which he is famous, Monteux made neat, expressive listening of Cherubini's seldom-heard Overture to "Anachreon." This was a showcase for the various parts of the orchestra.

In this and the Beethoven concerto, the timpani sometimes exploded too loudly and the trumpets had a harsh edge.

Cooperation

The work of Arrau in the Beethoven "Emperor" Concerto (No. 5 in E flat major) was superlative, and he had marvelous cooperation from Monteux and the orchestra. Never buried, the soloist was nevertheless subjected to an orchestra of great body and fervor, and his intent face mirrored at these times his determination to give the piano its last degree of resonance and authority. The cooperation in the slow second movement was even more thrilling, as the tender melody soared over the soft backgrounds of the ensemble.

The qualities Arrau revealed on Wednesday in his Copin recital were put to good use Saturday, with ample strength to paint oven's thunderous moods and vast poetry for the manifold elaborations of the piece.

First Performance

After intermission, the audience was delighted with the first performance here of Respighi's luscious tone poem, "Fountains of Rome," composed in 1916.

The Valle Guilia Fountain at dawn inspired a pastoral scene; the Triton Fountain suggested a lusty orgy of naiads and tritons; the Trevi Fountain at noon, a sonorous heralding of Neptune's chariot followed by a procession of sea-creatures. The final soft beauties of sunset were brought to mind by the Villa Medici Fountain. Two harps added much to the appeal of Respighi's work.

Far from new to this audience, but beloved as ever, were the droll and dramatic sequences of Richard Strauss' "Till Eulenspiegel's Merry Pranks." This was meat to Monteux's liking. He had the orchestra making its odd sounds with great gusto.

The audience was still cheering 85-year-old Pierre Monteux during his fifth recall to the platform.

Times (e)
HARTFORD, Conn.
Circ. 121,657

JUL 25 1960

Tanglewood Review:

Munch, Orchestra in Fine Form At Tanglewood; Laredo Performs

By TERE PASCONE

It will be interesting to watch Jaime Laredo, 19-year-old Bolivian violinist mature. Winner of the first prize in the Queen Elisabeth competition in Brussels last year, Laredo performed Sunday afternoon with the Boston Symphony Orchestra before the Berkshire Festival audience at Tanglewood.

The work he chose was the Mendelssohn Concerto for Violin and Orchestra in E minor, Op. 64. To sum up the performance succinctly and in the vernacular his playing was "not bad."

His reading might be called modest, restrained, in the manner of a man, who, upon being presented to new faces, acts shyly, warily, leaning heavily on the introducer for moral support. This was reflected in part by his position on the stage, one in which he seemingly turned more towards Charles Munch who directed than the audience as though the communication was directed to him primarily.

But, nevertheless, Mr. Laredo was an interesting performer. He perked up the listener's ears by occasionally using a phrasing that was not traditional, noted particularly in the transition theme of the first movement. His tone was small and on occasion lacked crispness, but it was beautifully true to pitch and he demonstrated he has the kind of musical and technical equipment which should give him sturdy support through his violin career.

* * *

THE DAY was a perfect one for a Tanglewood concert. The blanket crowd listened under a blue sky across which even white, fluffy clouds moved only occasionally, while under the shed the coolness provided comfort further conducive to the enjoyment of the concert.

Mr. Munch and the orchestra were in excellent form. As the opener, they performed Norman Dello Joio's Variations, Chaconne and Finale, an ingenious work, based on a liturgical theme derived from the "Kyrie" in the Gregorian Missa de Angelis. The brass, woodwind and percussion work was supreb in the many variations of the themes.

Of particular delight was the highly rhythmical Allegro molto vivace movement in which Mr. Dello Joio (who incidentally was in the audience and received warm acclaim) took the Gregorian theme and transformed into a witty, jazzy, secular episode.

* * *

BUT THE HIGHLIGHT of the afternoon was the fresh, exciting way which Mr. Munch conducted Beethoven's Symphony No. 5 in C minor, Op. 67. It was a continuous source of delight from beginning to end. This universally loved work emerged with crispness beauty and perfection of detail and with an enthusiasm that quickly was absorbed by the audience. It was the kind of performance that the professional musician or critic having heard it performed hundreds of times, would have to admit was sweeping and irrisistible. And the C major chords at the end rang in our ears a long time after the concert was over.

All in all, the concert added up to an enjoyable afternoon of familiar music. Even birds were attracted and at one point in the Mendelssohn Concerto, the chirping chorus almost stole the show.

Republican (m)
WATERBURY, Conn.
Circ. 22,446

JUL 26 1960

American (e)
WATERBURY, Conn.
Circ. 40,278

JUL 25 1960

Attendance Record At Tanglewood

(Special to The American)

LENOX, MASS. — Berkshire Symphonic Festival's first week end with the full Boston Symphony Orchestra in the Shed at Tanglewood were performances conducted by Pierre Monteux Saturday evening and by Charles Munch yesterday afternoon and Friday evening to pile up a record of over 70,000 which is more than 9,000 ahead of last season's record. Sunday afternoon's audience of 10,508 on a perfect Berkshire afternoon heard the talented 19-year-old Jaime Laredo of Bolivia in a fine performance of Mendelssohn's "Concerto for Violin and Orchestra, in E minor." It heard the colorful performance of Dello Joio's "Variations, Chaconne and Finale" with the composer in the audience called to the platform for plaudits of enthusiastic listeners.

Saturday evening's audience of 10,087 despite a heavy rain late in the afternoon came for a spirited performance of Beethoven's "Concerto No. 5, in E Flat Major, (The Emperor)" with Claudio Arrau scoring another triumph second only to the one he achieved on Wednesday evening when he played an all-Chopin program in observance of the Chopin centenary. Monteux, in his 85th year, received a standing ovation from the musicians and a tremendous ovation from the audience when the concert was over. The venerable French conductor seems to extract from the musicians of the Boston Symphony Orchestra something even Conductor Munch does not get from them. His was a delightful concert topped off as it was with Respighi's "Fountains of Rome." Monteux only repeated his former successes with the Eulenspiegel, conducting it as no one else has done here.

The opening concert on Friday night was dedicated to Serge Koussevitzky in the annual Memorial Concert honoring the founder of the Music School at Tanglewood. The audience heard a rare performance of the Faure "Requiem" with the Festival Chorus joining the soloists.

Audiences next week end will find Munch conducting Friday night the music of Stravinsky, Khrennikov and Rachmaninoff with Byron Janis playing the "Piano Concerto." Saturday night Munch will conduct music of Berlioz, Piston and Ravel with the Festival Chorus. Pierre Monteu will be back Sunday afternoon with music of Mozart and Beethoven's "Symphony No. 9" with the Festival Chorus and soloists, including soprano Eleanor Steber, who in an unprecedented world tour visited and sang in 15 Asian countries.

SM

ALBANY, N.Y.
TIMES-UNION
D. 67,629 S. 118,093

JUL 26 1960

Tanglewood Puts Accent On Youth

Youth was in the saddle for the first series of weekend concerts by the full Boston Symphony Orchestra in the Big Shed at Tanglewood, Friday and Saturday nights and Sunday afternoon.

Two promising young instrumental soloists, Jaime Laredo, 19-year-old violinist and the perennialy youthful Claudio Arrau, Chilean violin virtuoso. Perfect weather brought out a record audience with the soloists receiving an ovation after their performances.

Guest conductor, Pierre Monteux, octogenerian (he is 85) conductor and Charles Munch, the regular conductor of the orchestra, were also received with very un-Boston-like applause with the younger members of the audience giving full vent to their uninhibited enthusiasm.

Mr. Arrau, playing his last concert of the season with the Bostonians left right after his masterful performance of the Beethoven piano concerto, for a series of concerts in his native country for Chilean-relief. Mr. Laredo, in spite of his youth, gave a scholarly if not impassioned performance of the Mendelssohn violin concerto.

The Sunday afternoon concert was devoted to the Beethoven Fifth Symphony under the baton of Mr. Munch, arousing the capacity audience to tremendous enthusiasm. Under his inspired direction the monumental "Fifth" took on new grandeur and authority.

Many Albany music lovers were noted in the shed and among the blanketeers on the lawn.

NEW YORK, N.Y.
JOURNAL-AMERICAN
D. 571,705 S. 778,582

JUL 25 1960

BERKSHIRE FESTIVAL

Bostonians Please With Old Favorites

By MILES KASTENDIECK

TANGLEWOOD, Mass., July 25.—Standard fare and a beautiful day drew 10,508 people for the Berkshire Festival's matinee concert yesterday. With Mendelssohn's Violin Concerto and Beethoven's Fifth Symphony, Charles Munch and the Boston Symphony Orchestra could hardly go wrong. The fact that they did not is hardly news, but their drawing larger and larger crowds is.

That the programs for these concerts have too many warhorses is to labor a sore point. Some compensation came yesterday in Norman Dello Joio's "Variations, Chaconne, and Finale," which opened the concert. This prize-winner (Music Critics Circle of New York City Award) sustained interest for the strength of its mood, the vitality of its rhythms, and the skill of its composer, who was present to take a bow. Here is one contemporary American whose music says something on first acquaintance as well as on repeated occasions. The audience applauded most enthusiastically.

Laredo In Bow

As soloist in the Mendelssphn, Jaime Laredo was making his first appearance with the Bostonians. This 19-year-old Bolivian violinist met the challenge of this concerto like an old trouper, though his playing created no sensation. His performance was musicianly and tonally a delight, and he played the finale with a light, nimble bow; but the eternally youthful spirit of the work did not come through to this listener. His career will be worth watching.

Why he played Beethoven's Fifth, only Mr. Munch will divulge. It exerted its customary forcefulness, masterpiece that it is; but some departure from this name brand would have been much more welcome.

Pierre Monteux conducted on Saturday night. Some 10,000 heard more familiar music like Beethoven's "Emperor" Concerto with Claudio Arrau as solist, Respighi's "Fountains of Rome," and Strauss' "Till Eulenpiegel" with Cherubini's Overture to "Anacreon" to open the program. Mr. Munch did do the exceptional on Friday night in giving Faure's Requiem. The concert began with Beethoven's "Eroica." It was dedicated to the memory of Serge Koussevitzky. Some 7,500 attended, bringing the weekend total to 28,102. Obviously to hear the Boston Symphony these Summer days is mandatory. What it plays is secondary.

Union (m)
SPRINGFIELD, Mass.
Circ. 81,815

JUL 23 1960

Audience Hears Special Concert At Tanglewood

By WILLARD CLARK

LENOX—The Berkshire Music Festival here at Tanglewood really got into high gear Friday night with the full Boston Symphony Orchestra directed by Charles Munch opening its series of concerts before an audience of 7507. This was a very special concert, the concert annually dedicated to the memory of Serge Koussevitzky, long-time conductor of the orchestra and the man who saw his dream of a music center come true.

Nostalgic Journey

The concert always brings out a large audience, many of whom were in reminiscent vein, remembering the brilliant concerts Dr. Koussevitzky had conducted at Tanglewood through the years. For others it was a nostalgic journey, yet a hopeful one, for there was always the hope that once again the electric current generated by the late conductor might again come to life.

Mr. Munch offered two sharply contrasting works on this program. It opened with Beethoven's towering expression of individuality, the "Eroica" and concluded with the serene, tender and noble "Requiem" by Gabriel Faure.

Much has been written about the "Symphony No. 3 in E Flat Major" and much more will be written. In this symphony Beethoven shook off the shackles of convention and expressed himself as a free soul. Surely the torrents of the opening movement could express little else than his expression of his own defiant nature freed at last to taste to the full artistic freedom. Even the funeral march is an expression of action; there is no sense of morbidity; rather there is a sense of awakening. The tremendous triumph of the variation finale was the only possible conclusion for this symphony.

Reveals Affection

Mr. Munch revealed anew his affection for and understanding of this work. It was never allowed to lag, in fact there was a rush and surge which left one a bit breathless. We have seldom heard the Boston players sound better strings and brasses emphasized the heroism in every phrase.

The performance was a stunning achievement for players and conductor. The audience was visibly stirred. Seated in back of the seats we have occupied ever since the shed was built were Madam Koussevitzky and her guests and in an adjoining box was Miss Gertrude Robinson Smith, who, more than anyone else, made the Berkshire Music Festival a reality.

The Faure "Requiem" was given for the first time at Tanglewood if memory serves us correctly. We wondered if it would not be lost in the vast spaces of the music shed. Nothing was lost. Every ethereal note in this exquisite mass was heard. As we listened to this music we remembered the words of Nadia Boulanger writing of the religious music of Faure, "If anything could truly mitigate for us the thought of death, it would be the image of hope, of serenity which he has made for us."

Tonal Color Is Right

The Festival Chorus had been prepared for this work by Hugh Ross. It is an exceptionally good chorus this season and the tonal color employed in the mass was varied and inevitably right for the phrase sung.

The soloists were those two admirable artists Saramae Endich, soprano, and Donald Gramm, baritone. Both are favorably known in Springfield for their work with the orchestra and their skill in recitals in Springfield and Longmeadow.

Miss Endich is at her best in music of this sort and her tones soared beautifully. There was a delightful clarity and purity to the voice which was admirable for this work. Mr. Gramm used his fine baritone to advantage, singing with the fine, stable tone which characterizes his voice and vitalizing the message of his song. This was indeed a moving performance, impressive in its simplicity and warmth.

Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,026

JUL 25 1960

Tanglewood's Beethoven Concerts Attract 28,102

Music by Beethoven dominated the three-concert series, presented at the Tanglewood music shed this weekend, by the Boston Symphony Orchestra.

Attendance for the three concerts was 28,102 with the largest crowd, one of 10,508, coming on Sunday afternoon.

Koussevitzky Memorial

Friday night's concert of the "Eroica" by Beethoven and "Requiem" by Gabriel Faure, was dedicated to the memory of Serge Koussevitzky. Charles Munche conducted.

Pierre Monteux took the podium Saturday night and led the orchestra in the overture to "Enacreon," by Cherubini, "The Fountains of Rome" by Respighi and "Till Eulienspiegel's Merry Pranks" by Strauss.

Beethoven was again represented by the "Emperor Concerto" with Claudio Arrauas soloist.

Munch Sunday

Mr. Munch returned Sunday afternoon to conduct a program of "Variations, Chaconne and Finale," Dello Joio; "Concerto for Violin in E Minor," Mendelsohn; and "Symphony No. 5 in C Minor," Beethoven. Jaime Laredo was violin soloist.

Hampshire Gazette (e)
NORTHAMPTON,
Mass.
Circ. 12,847

JUL 26 1960

Monteux, Munch Conduct Orchestra At Tanglewood

The full complement of the Boston Symphony Orchestra opened the third series in the Berkshire Festival at Tanglewood this past weekend to a total audience of 28,402.

The annual Koussevitsky memorial concert occupied Friday evening's program conducted by Charles Munch with a vigorous performance of Beethoven's "Eroica" Symphony and a moving and memorable fabrication of Faure's Requiem, with Saramae Endich, Donald Gramm and the Festival Chorus prepared by Hugh Ross.

When the venerable Pierre Monteux appeared onstage to conduct Saturday night's concert the orchestra stood in his honor, but the audience didn't "take the cue," they remained seated; they did applaud most warmly, however, this remarkable personality.

The first performance at Tanglewood of Luigi Cherubini's Overture to "Anacreon" (a ballet opera which was hissed into oblivion) opened an agreeably chosen program. Cherubini's productive life straddled the eighteenth and nineteenth centuries; his music is virtually unknown and unplayed today, except derivatively, through those composers. Mozart, Gluck, Beethoven and Rossini, and others who were influenced by this "die hard classicist." The classic lines of the overture were drawn with dignity and clarity, the strikingly extended crescendos effectively displayed by the orchestra and Mr. Monteux.

Another highlight was the delightfully enchanting and eloquent "Fountains of Rome" by Respighi, made even more captivating by Mr. Monteux' interpretation and the orchestra's understanding.

The program also included Bethoven's "Emperor" Piano concerto in Eb major. Latecomers allowed to be seated after the first movement marred its continuity; Mr. Arrau, the soloist, did not seem to mind. His pianistic approach was not timid; accents were well-marked, co-ordination with the orchestra was beautifully timed, his technique as usual irreproachable, but as often happens with perfection the soul of the concerto was not evident.

The last number, Strauss' "Till Eulenspiegel's Merry Pranks" did not quite achieve the Old-fashioned Roguish Manner, titivation was lacking, although the performance was superb.

Sunday's concert, conducted by Dr. Munch, featured the first appearance with the BSO of 19-year-old Jaime Laredo, Bolivian violinist, winner of the International Music Competition at Brussels in May, 1959. With the abrupt beginning of Mendelssohn's Concerto in E minor the young violinist displayed a silky tone, and throughout a highly developed technique and quite secure intonation. He encompassed the composers style with grace and gentleness, and showed himself worthy of the honors accorded him.

Another first performance was that of the contemporary composer Norman Della Joid's "Variations, Chorale and Finale, its theme based on the familiar liturgical Kyrie in the Gregorian Missa de Angelis. It is stimulating and wholly absorbing, from beginning to end, with its rhythmic and instrumental intricacies, as Dr. Munch and his incomparable orchestra demonstrated.

A martial, lucid, and some fresh interpretative moments marked the performance of Beethoven's Fifth Symphony, which closed another weekend of magnificent music.

— M. deB. B.

Union (m)
SPRINGFIELD, Mass.
Circ. 81,815
JUL 25 1960

10,508 PERSONS HEAR MUNCH AT TANGLEWOOD

Powerful Performance of Dello Joio Work Given

By WILLARD M. CLARK

LENOX — Cloudless skies, cooling breezes and a tried and true program directed by Charles Munch drew 10,508 persons to Tanglewood Sunday for the final concert of the three given this week end by the Boston Symphony Orchestra at Tanglewood. Total audience for the three programs indicate 28,102 persons present as against 24,640 persons for the three concerts in the 1959 series. We were informed that up to date 70,184 persons have attended the various concerts given thus far in the festival. Last season at this time the number was 61,024.

Bit Daring

As noted the program was tried and true although the opening work, "Variations, Chaconne and Finale" by Dello Joio, may have been thought a bit daring by some of the box holders. However, Mendelsohn's "Concerto for Violin in E Minor" and Beethoven's "Symphony No. 5 in C Minor" were a sufficient antidote.

The violinist in the Mendelssohn concerto was the much-acclaimed 19-year-old Bolivian artist Jaime Laredo, who won first prize in the international music competition of 1959 named after Queen Elizabeth of Belgium. Laredo was evidently the victim of nerves Sunday afternoon.

Awesome Ordeal

It is an awesome ordeal for a youngster to appear with an orchestra of the caliber of the Boston Symphony. He had had a difficult rehearsal period on Saturday and the effects had not worn off by Sunday afternoon. The result was a performance filled with erratic rhythms, pitch deficiencies and much slurring. At times the violin was practically inaudible. Flashes of brilliance were heard during the final measures, but for the most part, the performance was far below what one had been led to expect from reports of previous concerts. At his best, he produces a beautiful, clear tone, resonant and he adds to this an assured technique.

Gregorian Theme

Mr. Dello Joio has written some intriguing music in his "Variations, Chaconne and Finale." The theme is Gregorian and the variations are written with fine clarity and interesting rhythmic patterns. The entire work is effective and Mr. Munch, who does this sort of music extremely well, led his orchestra through a powerful performance.

There is not much that any conductor can add to the multitude of interpretations of Beethoven's Fifth Symphony. Mr. Munch provided a straightforward, spacious reading of a work which needs little encouragement from its performers.

Ravel, Puccini

Tonight the opera department, directed by Boris Goldovsky, will present an evening of one-act operas and opera scenes. Among the operas will be John Duke's "Captain Lovelock," Ravel's "Spanish Hour" and Puccini's "Sister Angelica." This concert is open to the Friends of the Berkshire Music Center. We have heard some fine voices from the department and this concert should prove a rewarding one. The Wednesday night chamber music concert will be given by the Beaux Arts Trio of New York.

Lawyer Begins

Sunday Republican
SPRINGFIELD, Mass.
Circ. 112,664

JUL 31 1960

Second Thoughts On Music

Conductors Please Large Audiences at Tanglewood

Pierre Monteux, Charles Munch Display Fine Artistic Talent; Miss Endich, Mr. Gramm Soloists in Faure's 'Requiem'

By WILLARD M. CLARK

LENOX — Charles Munch shared his podium with veteran Pierre Monteux last week to the obvious enjoyment of the huge audiences which attended the three concerts. Berkshire weather has been fine and large crowds have attended each concert. The annual concert given in memory of Serge Koussevitsky was conducted by Charles Munch and the program opened with Beethoven's "Eroica" and closed with the Faure "Requiem." This concert is always a splendid affair for the men of the Boston Symphony are in the mood and play even more eloquently than usual.

Mr. Munch's "Eroica" is spacious, finely proportioned and eloquent. He paces it briskly, so that the funeral march becomes an integral part of the whole, rather than a long drawn out segment. Beethoven revelling in new freedom is demanding, but never capricious. Much of the music speaks for itself and needs little encouragement from a conductor.

For the Faure "Requiem," Mr. Munch had the assistance of the Festival Chorus, prepared by Hugh Ross and a duo of soloists, namely Saramee Endich and Donald Gramm. Miss Endich will be remembered by Springfield audiences for one of the finest recitals we have heard, given on the Bay Path Junior College series, a couple of years ago.

Mr. Ross has good material in the Festival Chorus this season and the chorus singing during the Mass was of extraordinary beauty and elegance. The blend of parts was excellent and there were moments of excitement as well as serenity, which in fact is the essence of this Mass.

Miss Endich used her beautiful voice skillfully. Top notes soared and the middle voice carried to all parts of the Music Shed. This young singer is sincere in whatever she attempts and she has the vocal technique to be able to accomplish what she wishes.

Mr. Gramm, bass-baritone, is another singer favorably known in Springfield. He is one of the best of the male oratorio singers to be heard these days. Like Miss Endich he has an assured technique and a penetrating insight into whatever he attempts. The performance of the Mass was a beautiful one, radiant, sincere and of notable clarity.

Two Ovations

Saturday night more than 10,000 persons turned out to greet the beloved Pierre Monteux, now 85-years-old. He received two ovations, before and after the concert. With a minimum of effort he directed a program of tried and true works, sure-fire, all of them. His soloist was the gifted pianist Claudio Arrau, who had made his gifts known earlier in an all-Chopin recital. Arrau was heard in Beethoven's "Concerto No. 5 in E Flat major," the "Emperor."

Monteux opened the program with a scintillating performance of the overture to "Anacreon" by Cherubini. Then came a colorful, exciting and moving performance of "Fountains of Rome" by Respighi, with the program concluding with a second Tone Poem, "Till Eulenspiegel's Merry Pranks" by Strauss.

Mr. Monteux and Mr. Arrau made a stunning duo for the performance of Beethoven's Concerto No. 5 . There was plenty of temperament on tap, disciplined restraint and a glittering array of pyrotechniques when demanded. Arrau has plenty of power, yet he can manage a lovely legato and his ornamentations were clean and sparkling. Mr. Monteux brought his vast experience and insight to the concerto so that one heard a performance of utter grandeur.

Ideal Weather

Sunday was another big day at Tanglewood with literally hundreds of persons sitting outside the Shed enjoying an ideal day. One Chinese couple brought their month old boy, it was his first concert, they said. He seemed fascinated by the hubbub around him. Incidentally, audiences seem to be wearing more clothes this season. Of course, there is the usual guard of old duffers who sport Bermuda shorts, etc., and portly dames who apparently never look in a rear view mirror to see the total effect of their shorts. But on the whole, the younger set looks pretty nice, confortable and clean.

Charles Munch also offered a sure-fire program, the only contemporary work being "Variations, Chaconne and Finale" by Dello Joio. Beethoven's fifth symphony concluded the program and the soloist was the much acclaimed Jaime Laredo, 19-year-old Bolivian violinist, who won first place in the 1959 International Music Competition, sponsored by Queen Elizabeth of Belgium. He played the Mendelssohn violin concerto.

The young man was evidently suffering from a bad case of nerves. He seemed unable to follow Mr. Munch; his pitch was off and at times he was inaudible. In other words, it was not a performance one would expect after reading his press notices. Of course, it is an awesome thing to play with the Boston Symphony and before more than 10,000 people. Given another chance he probably will do better.

Beethoven's fifth symphony has had so many interpreters that there is nothing new for them to find in it. It can be said that one is not likely to hear a better performance than Mr. Munch and the Boston players gave it Sunday.

Mr. Dello Poio is a skilled craftsman who does not eschew melody. He bases his Variations on a liturgica theme and from there uses his imagination and skill to bring us a vital score. The concluding pages resolve into a wonderful chorale, afitting climax by a gifted composer.

Sunday Republican
SPRINGFIELD, Mass.
Circ. 112,664

JUL 24 1960

Pierre Monteux In Fine Concert At Tanglewood

By WILLARD M. CLARK

LENOX—The focal point of this second concert by the Boston Symphony Orchestra in the music shed was not the orchestra, not the brilliant soloist Claudio Arrau.

It was a short, round little man with a fine mustache. Pierre Monteux, 85 years old had returned to an orchestra which loved him and to an audience whose affection grows with every year.

It is a pleasure to watch Pierre Monteux conduct these days. He knows how to conserve his resources. There is not a superfluous gesture. Every motion, however slight, is meaningful, and the sum total of his interpretations is the result of years and years of experience.

It is hardly necessary to go into detail about the Monteux interpretations. His repertoire these days is tried and true.

The program opened with the overture to "Enacreon" by Cherubini. The other orchestral works were "Fountains of Rome," a symphonic poem by Respighi, a work which Mr. Monteux has made his own, and another tone poem, "Till Eulenspiegel's Merry Pranks" by Richard Strauss. This is another war horse which never fails to make its points.

Claudio Arrau had made known his splendid gifts during a recital of piano works by Chopin. Saturday night he played with magnificent bravura, restrained intensity and superlative musicianship the "Piano Concerto No. 5 in E Flat Major," (Emperor) by Beethoven.

This concerto was most radical for its time. Beethoven threw away all inhibitions and convention in the writing of this work. Its sweeping and impetuous grandeur were, to that time, unknown in this medium, and the elaborate bravura passages caused something more than astonishment to the listeners.

Arrau was entirely proficient. He displayed both dazzling virtuosity and lyrical beauty. His collaboration from conductor and orchestra was superb. The performance merited and got a tremendous ovation, conductor and soloist being called back a half-dozen times.

In his tone poem "The Fountains of Rome," Respighi successfully evokes the mood created by four fountains in as many different places in Rome. Mr. Monteux made each episode one of dramatic appeal. He had every resource he needed within the orchestra, and the result was a performance of surpassing beauty and vitality.

Sunday afternoon Charles Munch returns to the podium to direct a program which will introduce the youthful violinist Jaime Laredo in the Mendelssohn violin concerto, Beethoven's Symphony No. 5 in C Minor and "Variations, Chaconne and Finale" by Dello Joio.

Telegram (m)
WORCESTER, Mass.
Circ. 57,341

JUL 25 1960

Music: Boston Symphony At Tanglewood

By RAYMOND MORIN,
Telegram Music Critic

LENOX — Rarely has Tanglewood heard a comparatively new and as wholesome a work as Norman Dello Joio's "Variations, Chaconne and Finale" that was played yesterday afternoon by the Boston Symphony Orchestra, conducted by Charles Munch.

The music and composer, who was present, received a glowing reception from an audience of 10,306. This brought the weekend's total attendance to 28,102.

Balance of the program was the Mendelssohn Violin Concerto with Jaime Laredo as soloist, and Beethoven's Symphony No. 5 in C Minor, Opus 67.

Based on Kyrie

The dello Joio work is based on the kyrie from the Gregorian Missa de Angelis.

In its initial stage, the theme is given with the utmost simplicity, taking into account a slightly-off-the-beaten-path approach of modern technique. However, it remains entirely perceptible to the ear and certainly makes no injury to pure sensitivities.

The variations are filled with spurious ideas, ranging from sombrous atitudes to gradiosity and ornate filigree. Combined, they create an engrossing serios of tonal effects, and require more than a normal amount of technique.

A Major Role

Brasses are exploited mainly as stentorean instruments, and the percussion section plays a major role.

The "Chaconne" tends to be morbid, or at least reflective. Skillfully contrived systems make a straight pavement to climax with brasses screaming in close harmony.

In the "Finale," Dello Joio abandons whatever reverent incentives he had and handles the theme with purely secular gloves. The results are braggartly, highly rhythmic, and almost harsh in tonalities.

In every respect, except for a slight detachment in continuity between movements, this is music that champions the inclusion of adventurous music in these programs.

Orchestra and conductor gave it a spectacular performance, apportioning with equal ease and purpose the work's "hoop-la," [illegible] sense of piety and virtuosity of purposes.

Young Laredo did his best to show them a thing or two.

The rehearsal on Saturday morning was not a glowing success.

Laredo is a short, stocky young man of 19 who was winner last year of the Queen Elizabeth of Belgium International music competition. He is a native of Bolivia.

Whatever disgressions occured during rehearsal were mechanical rather than interpretive. These can no doubt be attributed to nervousness over appearing for the first time with the great Boston Symphony Orchestra.

Yesterday afternoon, Munch and the orchestra gave Laredo a superb background, tailored in every sense to his individual approach to the Mendelssohn.

Laredo's individuality in the Concerto rested mainly in a sense of prudence and possibly inner conviction.

The Mendelssohn is not a "Warhorse" in the accepted sense.

The young man apparently has no pyrotechnical aspirations, or if he does, they've been temporarily set aside in favor of musicianship. His technique is far from spectacular, in fact, even the concerto's last movement was taken at a discreet pace.

Intonation was on the whole good. Harmonics were produced accurately, and most of the notes of hazardous passages were heard. Laredo produced a rich, sensitive tone in the slow movement.

The main lack at the present would seem to stem from a stoicism that sounds like lack of temperament and fire, plus a restriction in elan that is absolutely essential to great performance.

Munch conducted the orchestra in a standard performance of Beethoven's Fifth Symphony, which, in itself, implies excitement. The powerful four-note figure was made to crackle through the first movement like a cry to battle.

The orchestra obliged Munch with a rather dazzling array of dynamics, tonal richness and synchronized phrasing, notable in the second movement whose variations were securely linked.

The epid finale triggered tremendous applause.

Friday evening, the main concerts of the festival resume with Munch conducting the Boston Symphony. Byron Janis will be soloist in Rachmaninoff's Third Piano Concerto. The orchestra will be heard in Stravinsky's "Card Game" and Khrennikov's Symphony No.1.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,071

JUL 25 1960

Music Review

Weekend Concerts at Tanglewood

By JAY C. ROSENFELD

THE BATON for the two weekend concerts at Tanglewood was held by Pierre Monteux Saturday night and Charles Munch yesterday afternoon.

Both conductors led the Boston Symphony Orchestra in programs which attracted crowds counted in five digits, but which read like tasty dishes ready-to-serve on a businessmen's lunch menu. There were two novelties, to be sure, one a contemporary work—the "Variations, Chaconne and Finale" by Norman Dello Joio, who was in the audience and was called to the front of the Shed to acknowledge the applause, and the other the overture to Cherubini's opera-ballet "Anacreon," which dates from before the Beethoven piano concerto on the same program.

* * *

YESTERDAY, favored by ideal weather, Munch ended his program with a dramatic Fifth Symphony of Beethoven. The orchestra played for him with all their exuberant zest and vivid tone.

To consider "the Fifth" as agreeable sounds is to miss the point completely. It defies translation or an attempt to read a story into it. The exhilaration and majesty and the pathos are elements which in a powerful performance is an experience none of the other arts can match. It is probably the most famous piece of music in the literature. The Bostonians' performance is a distilled, refined and polished reading but one which never sacrifices vigor to routine. Munch, on occasion, over-emphasizes some details graphically, and increases the stress in others, but they differ only rarely with the indications the composer intended and offended, if at all, only a few purists.

* * *

THE DELLO JOIO suite starts with a liturgical, five-bar theme played by the oboe, which includes a foreign and unexpected [illegible] sixth step. It soon unfolds [illegible] canonic succession in [illegible] progress and soon expands in involved variations. The [illegible] in spots recall [illegible] Vaughan Williams. The appearance of an irreverent rhythm of brazen coarseness in the Finale was difficult for one listener to justify. Dello Joio then makes use of the first four notes of the original theme in the violas which [illegible] in overpowering brass and percussion to a crash landing.

* * *

THE SOLOIST of the afternoon was 19-year-old Jaime Laredo, the Bolivian winner of the Queen Elisabeth Brussels violin concours. He has all the manual equipment anyone ever needs to play the Mendelssohn concerto or any other he may choose, and his tone is full and round, and especially resonant at the top of the fingerboard. It was an enjoyable performance.

Norman Dello Joio

Jaime Laredo

Laredo should be able by careful and skilled guidance to become an artist. He is as yet only a good violinist, and even there does not conform to standards more mature artists have established. It is no mean ordeal to play for an audience of 10,000 and more, and we are sure certain details of his playing were due only to momentary conditions.

* * *

THE COORDINATION between conductor and soloist in the Beethoven piano concerto was a gratifying joy. Beethoven gives the orchestra more than secondary support. In fact, there is a long, near-hundred bar introduction for the orchestra alone once the soloist has declared his opening flourish. Claudio Arrau and Monteux complemented each other in perfect understanding of each other and mutual penetration of the music.

The concerto has acquired the title of "Emperor" along the way, after and beyond the cognizance of the composer, but it has the ingredient of all immortal masterpieces and of Beethoven specifically, of never sounding jaded no matter how often it is heard. This is due, of course, to a performance such as Arrau gave it yesterday. Majestic where appropriate, gentle in the pathetic slow movement, and brilliant in the final rondo. Bloopers can occur anywhere, but we thought the one by the bassoon near the final coda was a high point in hilarity.

* * *

MONTEUX conducts with a minimum of gestures, yet colors, contrasts and variations in speed and dynamics take place prompted by long experience and deep-seated judgment and taste. The Respighi "Pines" and the Strauss "Till" came off with éclat. There was never any ostentation, but the moods and situations were depicted faithfully, all the way from pentitent to grotesque.

* * *

THE IMMENSE audiences leave no doubt of their enjoyment of such programs, abetted by the best July weather the Berkshires can provide, but it may be well to inspect and reappraise a policy which appeals to box office solely and less if at all to scholars. Everyone always asks "how's Tanglewood doin' this year?", and by that is meant attendance. If the answer should happen to be, which it isn't this year, "a bit behind last year," it might be interpreted as the beginning of a slip toward eclipse or demise, although General Motors hardly suffered permanently from the slip is suffered a couple of years ago.

We appreciate the responsibilities of management, but the distinction of Tanglewood as envisioned by its founder, Serge Koussevitsky, was to establish a summer music venture in which the participants and the conductor would be the entire, unabridged Boston Symphony, with all the principal chair men playing programs of winter series importance and unceasingly exploring the products of contemporary composers or examining the results of musical archaeology.

Morning Globe
BOSTON, Mass.
Circ. 190,246

JUL 25 1960

Jaime Laredo Performs at Tanglewood

By CYRUS DURGIN

LENOX, July 24—Like Topsy, though to better effect and with more finesse, the Berkshire Festival has grown. It keeps on growing and there seems to be no limit other than the capacity of the grounds of Tanglewood.

The first weekend of the main portion of the 1960 Festival ended this afternoon with a total attendance of 28,102. (The same period in 1959 racked up a figure of 24,640).

Today's concert by the Boston Symphony Orchestra, Charles Munch conducting, brought the Tanglewood debut (and first appearance with this orchestra) of the young Bolivian violinist, Jaime Laredo, in the E Minor Concerto by Mendelssohn.

The program began with a deft and gracious performance of Norman Dello Joio's Variations, Chaconne and Finale, which the composer was present to hear, and ended with the most familiar symphonic piece in the world, Beethoven's Fifth.

Large Talent

Laredo, who is now but 19, won the 1959 Queen Elizabeth competition in Brussels. He is a large talent, with much promise for the future. His technique is extensive if not yet of true virtuoso stature.

He plays musically—and yet, there was something a little disappointing about his account of the Mendelssohn concerto.

That he is still immature in the matter of musical communication, is not surprising but his playing seemed nervous, unsteady at times and not so clean as I have heard it upon recordings.

Dr. Munch gave him a good accompaniment, though for him rather staid and slow of pace.

Tanglewood has a new and finer sound, with its excellent acoustic shell and canopy. These adjuncts of larger resonance have given the Music Shed almost a new dimension.

For the many people who of an evening or a Sunday afternoon spread blankets on the lawn outside the shed, the effect is startlingly different.

Saturday night and this afternoon I had opportunity to roam and listen to the Boston Symphony from various points.

The quality of sound is much improved everywhere: the instruments blend better, with much more of the proportion and sheen to be heard in a fine indoor auditorium, such as Symphony or Carnegie Halls.

The orchestra also helps the shell and canopy to function because the players are now seated on a level stage, and well back from its rim.

For the people out on the lawn, the effect, naturally, is one of distance, but with true perspective. There is very little of that strange out-popping of stray inner voices which used to happen in the old days.

Saturday Concert

Pierre Monteux conducted Saturday night the "Anacreon" Overture by Cherubini; Beethoven's "Emperor" concerto with Claudio Arrau as soloist; Respighi's "The Fountains of Rome" and "Till Eulenspiegel" by Richard Strauss. The evening was one of orchestral splendor and finely-detailed, mellow and authoritative conducting.

The same I could not say of Mr. Arrau's own performance, which, quite unpredictably, ranged from lyric beauty to rough articulation, forced tone and wrong notes.

The slow movement he gave a most unbecoming rubato which stretched the melody out of shape and made it difficult for the orchestra to stay with him.

Where was the consummate artist who, just a few seasons ago, gave in Symphony Hall that magnificent performance of Brahms B-Flat Major Concerto? Nor was the instrument he used Saturday night —at least to my ears—of the best tonal quality.

ALBANY, N.Y.
TIMES-UNION
D. 67,629 S. 118,093

JUL 24 1960

Music at Tanglewood

"The Boston Symphony Orchestra, conducted by Charles Munch, continues the 1960 Berkshire Music Festival at Tanglewood in Lenox, Mass., through Sunday, Aug. 14.

Guest conductors are Pierre Monteux and American composer Aaron Copland.

These pianists will appear as soloists: Byron Janis, Eugene Istomin, Leon Fleisher, Jorge Bolet, and Gary Graffman.

Jaime Laredo and Ruggierio Ricci, violinists, will also appear as soloists.

Friday and Saturday performances begin at 8:30 P. M., Sunday performances at 2;30 P. M.

THE PROGRAMS

Sunday, July 24: Dello Joio: Variations, Chaconne & Finale, Mendelssohn: Violin Concerto (Laredo), Beethoven: Symphony No. 5, Conductor: Charles Munch.

Friday, July 29: Stravinsky: Jeu de Cartes, Khrennikov: Symphony No. 1, Rachmaninoff: Piano Concerto No. 3 (Janis), Conductor: Charles Munch.

Saturday, July 30: Berlioz: Symphonie Fantastic, Piston: Symphony No. 6, Ravel: Daphnis et Chloe Suite (Festival Chorus), Conductor: Charles Munch.

Sunday, July 31: Mozart: "Haffner" Symphony, Beethoven: Symphony No. 9 (Steber, Gray-Masse, McCollum, Laurent, Festival Chorus), Conductor: Pierre Monteux.

Friday, Aug. 5: Wagner: "Die Meistersinger" Excerpts, Sibelius: Violin Concerto (Ricci), Mendelssohn: "Scotch" Symphony, Conductor: Charles Munch.

Saturday, Aug. 6: Beethoven: Prometheus Overture, Dutilleux: Symphony No. 2, Brahms: Piano Concerto No. 2 (Istomin), Conductor: Charles Munch.

Sunday, Aug. 7: Williams: Fantasia on a Theme by Tallis, Beethoven: Piano Concerto No. 3 (Fleisher), Brahms: Symphony No. 4, Conductor: Pierre Monteux.

Friday, Aug. 12: Beethoven: Symphony No. 2, Liszt: Piano Concerto in E-flat (Bolet), Stravinsky: Firebird Suite, Conductor: Pierre Monteux.

Saturday, Aug. 13: Handel: Water Music Suite, Chopin: Piano Concerto No. 1 (Graffman), Copland: Symphony No. 1 (composer conducting), Conductor: Charles Munch.

Sunday, Aug. 14: Berlioz: Damnation of Faust (Steber, McCollum, Singher, Festival Chorus), Conductor: Charles Munch.

MUSICAL LEADER
CHICAGO, ILL.
MONTHLY - CIRC. NOT AVAIL.
AUG 1960

New York

N. Y. Editor and Critic: WALTER F. LOEB, 445 West 23rd Street, New York City 11. Tel: WAtkins 4-5386
Other Critics: Shirley Cecille Cash (Orchestras), Harry L. Fuchs, Sherman Gottesman

With The Orchestras

By Shirley Cecille Cash

Boston Symphony At Tanglewood

The twenty-third Berkshire Festival at Tanglewood opened with the traditional Bach week-end, July 8-10. This year, for the first time, all the Bach and Mozart concerts are being given in the Music Shed rather than in the smaller Theatre-Concert Hall as previously in order to accommodate the ever-increasing number of people who have been attending these chamber concerts. (Personally, we prefer the acoustics in the Shed, anyway, although there may be those who disagree with us.) The new shell, which was dedicated only last year, is a pleasing shade of grey; but this year, something new was added. In order to make the large stage, which can hold the full 104-man orchestra, look appropriate for the chamber orchestra, about 40% of the full complement, an attractive new red screen was placed back of the men. This gives the impression of a much smaller stage, and probably aids the acoustics for the chamber group as well.

The weather couldn't have been more delightful than it was during the opening week-end. For one doesn't go to Tanglewood just to hear music. There is plenty of that available all winter. One goes for a delightful week-end of music in the country—where moths do an endless ballet overhead during the evening concerts, and where birds join in the music-making with complete abandon on Sunday afternoons.

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(Continued on page 22)

New York

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,071
JUL 23 1960

Music Review

BSO Plays Faure, the Eroica

By JAY C. ROSENFELD

THE FIRST concert of the Tanglewood season in which the complete Boston Symphony Orchestra participated took place last night in the Shed under the direction of Charles Munch.

There were but two works on the program. Both were lofty peaks in their respective areas: The Beethoven Eroica Symphony and the Requiem of Gabriel Faure; this a first performance for Tanglewood, and one in which the Festival Chorus, trained by Hugh Ross, also took part. This choice was played in homage to the memory of Serge Koussevitzky.

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FOR SOME inexplicable reason Faure and the French composers of his era have been strangely neglected, not only at Tanglewood, but in general in the United States. This Requiem was first performed in Paris at the Madeleine where the composer was at the time assistant organist to Saint-Saens. It has a consistent and distinctive character of devotion expressed with fastidious reticence. Except for one or two instances, especially in the "Libera Me" where the chorus rose to jubilant agitation, the whole Requiem remains in a distant, restrained mood, in which the virtues are mainly negative.

Faure reveals penetrating insight into the means of producing his desired effects. He does not call upon the violins at all in the first "Introit and Kyrie," using the sonority of the violas and celli which provide an inspired background for the excellently disciplined quiet control the chorus used. Faure writes supple phrases and gives the accompanying strings long sinuous lines.

SARAMAE ENDICH was the soprano soloist, Donald Gramm the baritone. Miss Endich had but one opportunity, but she deserved laurels for the purity of the mood she maintained and for avoiding the release of her full voice in favor of establishing the touchingly lovely quality of the "Pie Jesu." The quiet sustained nature of this verse was sung with exquisite serenity.

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* * *

THE BOSTON Orchestra gave a stirring performance of the Beethven third. The tempi were comfortable, except possibly, the introduction to the Finale, but Munch conceded everything to tone production and the response was formidable. The Funeral March never retarded to a sluggish pace and the cohesion benefited by Munch's pauses and brisk resumptions. The violin sections sounded like soloists; the horns were letter perfect in the trio of the scherzo. The program and the performance augur well for this Festival. An audience of slightly over 7,500 filled the Shed and was sprinkled over the lawn to the rear.

NEW YORK, N.Y.
HERALD TRIBUNE
D. 325,065 S. 505,121
JUL 24 1960

Boston Symphony Heard In Concert at Tanglewood

Special to the Herald Tribune

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The orchestra never sounded better. Mr. Munch was in top form, with the players resilient and responsive. From the very opening of the Beethoven "eroica" Symphony it was evident that the hearers were in for a special experience. It was not only that the conductor led with verve, enthusiasm and authority. This he and others have achieved over and over again. The plus factor was the ease and freedom with which the various choirs responded and the way the choirs linked their ensembles. To see how Samuel Mayes, the orchestra's first cellist, brought his selection into position with the violins and violas while showing every fidelity to the conductor was in itself a delight to watch and hear. And this was only one example of many remarkable touches and effects.

The splendid performance may well have been the ideal of orchestral playing—leadership based on mutual respect and esteem with such perfect understanding that, in a sense, leadership vanished to be replaced by unity in means, purpose and results.

The Third Symphony projected under such conditions was the more welcome because the concert memorialized the late Serge Koussevitzky for whom Tanglewood and the Boston Symphony-Sponsored Berkshire music center are in themselves the finest living memorials.

After the forthright, objective and basically triumphant "eroica," the Faure "requiem" for chorus and orchestra with soprano and baritone solo, Op. 48, came as quite, meditative and touching contrast. Although the French composer wrote a good deal of what might be termed superior salon music, his best works deserve respectful attention. The "requiem" is among the compositions that place him among the finest secondary composer of recent times.

All of Faure's work has good taste and even his slightest piano pieces show refinement. When to these qualities are added conviction and inspiration the results are at once calming, peaceful and peculiarly convincing. His accents are generally mild and gentle. Qualities of urgency and climax are more suggested than actually realized. Yet he exerts a subtle fascination for many and his champions number some of our most eminent and respected musicians.

Munch let the work flow along in its own manner and at its own pace. The festival chorus, trained by Hugh Ross, sang with understanding and good timbre. Both soloists, Saramae Endich, soprano, and Donald Gramm, baritone, made telling contributions, while the orchestra was as remarkable in a supporting role as it had been in the symphony.

The 7,500 hearers in attendance left no doubt of their enthusiasm. JULES WOLFFERS

ROGRAMS
ly 24: Dello Joio:
s, Chaconne
delssohn: Viol
edo), Beethoven
No. 5, Conductor
y 29: Stravinsky
Khrennikov
1, Rachman
Concerto No.
ductor: Charles
30: Berlioz
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6, Ravel: Daph
Suite (Festival
ductor: Charles
ly 31: Mozart
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No. 9 (Stober,
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5: Wagner:
inger" Excerpts,
n Concerto (Ric
sohn: "Scotch"
nductor: Charles
Aug. 6: Beetho
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mphony No. 2,
Concerto No.
Conductor:
7: Williams:
Theme by Tal
Piano Con
(Fleisher),
phony No. 4,
re Monteux.
12: Beethoven:
2, Liszt: Piano
E-flat (Bolet),
rebird Suite,
e Monteux.
13: Handel:
Suite, Chopin:
No. 1 (Graff
Symphony
er conducting),
Munch.
Berlioz
(Stober,
ghez, Festival
ductor: Charles

MUSICAL LEADER
CHICAGO, ILL.
MONTHLY - CIRC. NOT AVAIL.
AUG 1960

New York

N. Y. Editor and Critic: WALTER F. LOEB, 445 West 23rd Street, New York City 11. Tel: WAtkins 4-5386
Other Critics: Shirley Cecille Cash (Orchestras), Harry L. Fuchs, Sherman Gottesman

With The Orchestras

By Shirley Cecille Cash

Boston Symphony At Tanglewood

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Circ. 29,071
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Christian Science
Monitor (e)
BOSTON, Mass.
Circ. 156,267

JUL 25 1960

Fauré Requiem as Koussevitzky Memorial

Charles Munch and Pierre Monteux Share Berkshire Conducting Honors

By Robert W. Dumm
Lenox, Mass.

For ears conditioned to music under roofs, there is something special about the mixture of sound and space at the Berkshire Music Center. The parabola of the new sound canopy seems to describe in visual terms the way the music spirals out from the Shed and over the lawns and lakes of Tanglewood.

These were the first concerts of the full complement of the Boston Symphony this summer, and also the first since the orchestra's notable tour of the Orient. The men's suntans did not quite mask a certain tiredness, and it is a testimony to their superb professionalism that the music they made was nevertheless satisfying.

Friday's concert was designated as a memorial to Serge Koussevitzky. His dream arrives at further realization with each passing year, and his lead has given rise to other festivals over the nation, which bring to numberless listeners the blessing of relaxation combined with reflection.

Charles Munch opened with Beethoven's "Eroica" Symphony, but the performance missed the implication of its nickname. Those grinding dissonances which climax the first movement were accurate but heatless, as seemed other knots of tension in the piece. Only at the end of the Scherzo and with the slamming chords of the Finale did the call for extra power seem to be answered.

The Marcia Funebre was marred by a looseness in dotted rhythms, which deprived it of the stark but halting step of marchers in a cortege. Still, there is wisdom in Dr. Munch's occasional way of letting the music "play itself"—at moments of recoiling force — when he tilts backward slightly and lets his arms hang free at his side, as if he were waiting to be carried off by a mounting tidal wave.

* * *

But there was nothing accidental about the Fauré Requiem, which received its first hearing at these concerts. In every note, one could sense the loving concern shared by conductor and players alike. The music itself, freshly virile after more than 70 years, is a miracle of artful simplicity, calling for extreme evenness and purposefulness of delivery. Its interlacing lines have the open purity of Gregorian chant, without sacrificing the suavity of chromatic harmony, which can insinuate a distant tonality as smoothly as dropping a sharp or a flat.

The demand for deep feeling within refined control was wholly met by the orchestra and the Festival Chorus, prepared by Hugh Ross. And as sometimes happens at a peak of awareness, the performance begins to waft a little, to exceed its own lovely sounds, and stand forth strong in the expression that inspired it originally.

This rare instance came with the baritone solo, "Libera Me," when Donald Gramm first set his own grave tempo, and then went on to unfold a vision in tones of strength and conviction. From this moment, the music moved forward in its course, as inevitably as a great river, which gradually loses itself in a sea of repose. It was magnificent.

* * *

Saturday evening's concert welcomed Pierre Monteux to the podium. The revered octogenarian utterly belied his age in the vigor and keenness of his signals, and the alerted response of his players. After the graceful but faded prettiness of Cherubini's overture to "Anacreon," Mr. Monteux returned with Claudio Arrau for a thrilling reading of Beethoven's "Emperor" Concerto.

In recent years Mr. Arrau's pianism has taken on a tensile, sinewy strength, which invigorates all details, even the searching high notes of the Adagio theme. All is made sunnily explicit, and the authoritative production of the bigger chords must have neared Beethoven's own thunderous intentions, except that the pianist was frustrated by an instrument whose metallic timbre was capable only of decibels where sonority had been proposed.

The finale, a favorite pianists' war-dance, was enlivened by Mr. Arrau's unequivocal downbeats and dancing lilt. He made us feel that the concerto was all-of-a-piece. The performance was given a standing ovation, while Messrs. Arrau and Monteux returned for bow after bow.

Telegram (m)
WORCESTER, Mass.
Circ. 57,341

JUL 23 1960

Music:
Boston Symphony At Tanglewood

By RAYMOND MORIN
Telegram Music Critic

LENOX — It must have been purely to fulfill the purpose of a Serge Koussevitzky memorial concert that Beethoven's Symphony No. 3 in E flat major, the "Eroica" and Faure's" Requiem" were combined last night at Tanglewood.

This was the opening concert of four weekends, engaging the full Boston Symphony Orchestra. Charles Munch conducted.

There was an audience of 7,507.

From 2 Standpoints

In a way, the revered Koussevitzky memory was stirringly recalled from two divergent standpoints.

Beethoven and Koussevitzky had revolutionary spirits in common. And Faure's work was certainly an eloquent tribute to the greatness of Koussevitzky, who conducted the Boston Symphony Orchestra for 25 years and founded the Berkshire Music Center in 1940.

The Faure "Requiem" was sung by the festival chorus. Soloists were Saramae Endich, soprano, and Donald Gramm baritone.

Beyond the Koussevitzky application, it was questionable programming.

Beethoven Work

Munch and the orchestra gave a performance of Beethoven's "Eroica" that looked tired and sounded hurrying in its first, third and fourth movements.

There was no question that Munch attended zealously to the work's epic aspects. In many respects, technical performance was above par. Melodic features remained in the foreground of thought and sound.

Certainly one could ask for no more incisive chords than at the start of the first movement, as preface to [illegible], alleviated by beautiful solos in woodwinds.

Incidentally, the gentelest phrases were obliterated by planes that chose this enchanting moment to fly over the Music Shed.

Some of the movement's impetuous phrases had a similarly casual impression. And there was a measure of harshness in the brasses, the effect of which was further damaged by out-of-tune horns.

The opening and close of the second movement (funeral march) were magnificent. It was stateliness of first order, perfect stealth, without rigidity or morbidity.

Low Strings

[illegible] was particularly rich [illegible] strings and phrasing was [illegible]. The lighter-veined middle part was beautifully intoned in wind instruments, but here again was pummelling in percussion and an acrid, biting tone in trumpets.

The slow fugue at the end of the march restored an aura of grandeur. And the movement ended on a note of utter repose following its frequent cries of anguish.

The scherzo was hurried, but for reason of expert technique, it remained completely articulate. And here the horns made amends for their previous clinkers.

In the finale, plucked string passages were played with extrodinary precision. Munch caused the tempo to gain in momentum until it approached a virtuoso stage rather than the noble ebulient Slavic effects that Beethoven intended.

After the Beethoven, Faure's "Requiem" was an anti-climax, at least in terms of dramatic content and excitement.

The "Requiem's" intimacy of expression was pretty well engulfed in the hugeness of the Music Shed — like a small gem in a massive setting.

Chorus of 125

The chorus of 125 mixed voices had been expertly prepared by Hugh Ross, and it was obvious that Munch's approach to the score was one of consummate care and preparatory thought.

Tonight's program, by the Boston Symphony conducted by Pierre Monteux, will include Cherubini's "Anacreon" overture, Respighi's "Fountains of Rome", and Richard Strauss' "Tone Poem"; Claudio Arrau will be piano soloist in Beethoven's Concerto No. 5 in E flat major, the "Emperor."

N. Y. Staats-Zeitung und Herold, Donnerstag, 28. Juli 1960

Tanglewood Musik-Festwochen

Die Meister und der Nachwuchs: Claudio Arrau und Jaime Laredo

Auf der Heimfahrt über Turnpikes und Thruways hat der Schreiber [illegible] Zeilen lange über [illegible] Überschrift nachgedacht. [illegible] wieder spielte er mit [illegible] Gedanken, die beiden Wochenend-Konzerte in Tanglewood [illegible] "Konzerte der Kontraste" zu bezeichnen, bis er sich dann überlegte, daß der Begriff des Gegensatzes ja auch in den schließlich gewählten Worten "Meister" und "Nachwuchs" ausgedrückt ist. Denn "Meister" bedeutet Vollendung — und "Nachwuchs" in unseren Tagen leider nur zu oft Versuch der Vollendung oder auch nur eingebildete Vollendung.

Der Meister dieses Wochenendes im lieblichen Tanglewood war Claudio Arrau, der als Solist des Samstagabend-Konzerts Beethovens 5. Klavier-Konzert, das "Emperor", spielte. Der Nachwuchs war durch Jaime Laredo vertreten, einen 19jährigen Geiger, der Sonntag nachmittag das Mendelssohn-Konzert zu Gehör brachte.

Alt und jung. Der Meister und der Nachwuchs. Der Virtuose, der seit Jahrzehnten für sein Publikum das non plus ultra der Interpretation bedeutet — und der Wunderjüngling, der vor einem Jahr noch ein praktisch Unbekannter, in der Flut der internationalen Musik-Wettbewerbe einen ersten Preis erhielt — den Preis der Königin Elisabeth von Belgien. Über Nacht rückte er so in den Mittelpunkt des Publikumsinteresses, aber die Hörer können nicht immer zwischen einem von geschickten Managern zu früh zum Virtuosen gestempelten und einem wahren Meister unterscheiden.

Selten ist das klarer zu Bewußtsein gekommen, wie am vergangenen Wochenende in die grünen Hügeln der Berkshires. Sonnabend Claudio Arrau: Ein wahres Fest der Farben, ein Taumel unerhörter Klangwunder formte sich unter den Händen des Künstlers, der das Werk Beethovens mit espritvollem Pianistentum erfüllte und beseelte. Es war eine bezwingende Vermitthung, es war ein Höhepunkt geistvoller, eigenwilliger Ausdruckskunst. Und der Künstler von dem dieser Zauber ausging, schien in seinem Spiel aufzugehen, schien tief konzentriert, als ob er diese Musik zum ersten Mal vor einem Publikum spiele. Er schien mit den Tönen zu leben — und dankte seinem Publikum schlicht und bescheiden für den stürmischen Beifall.

Das war der Meister.

Am Sonntagnachmittag dann der Nachwuchs: Jaime Laredo. Ein begabter junger Geiger gewiß. Aber das Können des 19jährigen steht in keinem Verhältnis zu seiner Überheblichkeit. Weder die Tatsache, das er schließlich sein Tanglewood-Debüt gab, noch daß dieses Debüt unter einem der großen Dirigenten unserer Zeit, Charles Munch, und mit einem der bedeutenden Orchester Amerikas stattfand, schien den jungen Mann sonderlich zu beeindrucken. Man hatte mitunter den Eindruck, daß er vielmehr glaubte, dem Publikum, Munch und dem Boston Symphonie-Orchester einen Gefallen getan zu haben, überhaupt zu erscheinen und sie mit seinem Spiel zu ehren.

Dabei ist Jaime Laredo noch bei weitem nicht der Virtuose, der er zu sein glaubt. Er hat zweifelsohne eine interessante, aber durchaus nicht vollkommene Technik, er hat einen klaren aber durchaus nicht gleichmäßig reinen und starken Ton. Es ist klar, daß er über ein starkes Talent verfügt, — aber dieses Talent muß sorgfältig gepflegt, behutsam gefördert und entwickelt werden, und der junge Jaime würde sich selbst einen Gefallen tun, wenn er gelegentlich daran denken würde, daß eine Schwalbe keinen Sommer macht und ein gewonnener Musik-Wettbewerb, schwierig wie er gewesen sein mag, noch lange keinen Virtuosen.

*

Der orchestrale Teil der Programme, die am Sonnabend von Pierre Monteux und Sonntag nachmittag, wie gesagt, von Charles Munch dirigiert wurden, brachte Respighis "Fontana di Roma", die "Till-Eulenspiegel"-Suite von Richard Strauß und eine hier unbegreiflicherweise stark vernachlässigte Komposition: Cherubinis Ouvertüre zu "Anacreon" — ein bezaubernd melodiöses Stück reinster Musik. Munch brachte Beethovens "Fünfte", und eine mitreißende Interpretation von Norman Dello Joio's "Variationen", "Chaconne" und "Finale".

E. St.

107

Herald (m)
BOSTON, Mass.
Circ. 175,076

JUL 25 1960

MUSIC

Final Concerts at Lenox Win Applause Despite Weaknesses

By JULES WOLFFERS

LENOX — It would have been expecting too much to have the last two concerts of this weekend reach the remarkable level achieved by Charles Munch and the Boston Symphony Orchestra on Friday when their projection of the Beethoven "Eroica" Symphony and the Faure Requiem could scarcely have been surpassed. But human nature being what it is, I hoped for more of the same, only, like Oliver Twist, to be disappointed.

It is not that the Saturday evening program and yesterday afternoon's concert failed to please the large audiences gathered in the Music Shed and listening from the lawns outside. But there were enough weaknesses in both events to take the fine edge off the proceedings.

ALWAYS A GAMBLE

The appearances of Pierre Monteux as guest conductor have become an established custom both at Symphony Hall and at the Berkshire Music Festival. The 85-year-old conductor started true to the excellent form he showed last summer, with a brisk and well-balanced reading of the Cherubini Overture to "Anacreon."

Then came what should have been the crown of this program—the Beethoven "Emperor" Concerto with Claudio Arrau as soloist. But it is always a gamble with the Chilean pianist. Sometimes he plays as if he were an inspired instrument of supernatural forces. The next time he will show awkwardness and lack of digital and interpretative control.

This was not one of the good ones although there were times when it seemed as if he might emerge from the idiosyncracies that got in the way of the score and of the musicians. The Concerto has the simple grandeur of a Doric temple. Too much change of pace, too much elaboration spoils the classic outlines of the creation.

The "Emperor" has its own rubatos and emphases, but these must never get in the way of the even development of the structure. Mr. Arrau was altogether too personal, bringing a Schumann style to the older work.

All this seemed to dispirit the players who paid only routine lip service to the succeeding Respighi's "Fountains of Rome," which, perhaps is all the fading piece deserves. The Strauss "Till Eulenspiegel" closed the program in good-humored style.

AUDIENCE APPLAUDS

Mr. Munch returned yesterday to open with the Dello Joio Variations, Chaconne and Finale. The conductor gave the American work all he had and the players responded gamely, but except for some clever and ingretiating effects in the shorter sections, the work as a whole becomes tedious in the larger sections. Nevertheless the audience applauded the work and composer warmly, when Mr. Dello Joio was brought forward for a bow.

Much interest attached to the first performance in these parts of Jaime Laredo who won first prize in this year's Brussels violin competition. The Bolivian-born, United States-trained young musician showed enough capability in the Mendelssohn Concerto to warrant that he be given every opportunity for future development. His considerable technical and musical attainments did not quite jell into an outstanding performance yesterday and he had some difficulty with his intonation. But let's wait and see before coming to final judgment. The Beethoven Fifth closed the concert and brought the third festival week to a close.

Journal
LAKEVILLE, Conn.
Weekly Independent
Circ. 2,498

JUL 28 1960

Weekend At Tanglewood

By A. C. S.

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The very fact that the Requiem was performed should be considered of interest. While it is frequently heard in churches, it is seldom performed in the concert hall and this was, I believe, the first time it has been heard at Tanglewood. The Festival Chorus, prepared by Hugh Ross, sang with great sensitivity, lovely tone, and excellent diction. Saramae Endich, sopgrano, and Donald Gramm, baritone, were the soloists. Although Miss Endich has a fine voice and sang with conviction, there appeared to be a lack of rapport with the conductor which detracted from the performance. Mr. Gramm was superb as usual. Mr. Munch was obviously sincere in his interpretation of the work. It was a welcome change from the usual programming and one can hope that it will be heard again.

July 23

Pierre Monteux was on the podium Saturday evening for the first of four appearances this season. Both he and the orchestra were in fine form; in fact the orchestra played with such polish and response that were this the usual level of performance, it could be said to have no peer.

Claudio Arrau was piano soloist in the Beethoven *Concerto No. 5,* the "Emperor." The performance came as close to perfection as one is likely to hear. The balance between piano and orchestra was finely handled and a sense of "oneness" was the key to the execution. Arrau, with a prodigious technique and the imagination to put it to advantage, ran the dynamic gamut from a whisper to a roar with faultless articulation of beautifully molded phrases. It was a privilege to hear and would be considered a highlight of any Festival season.

The other works on the program were the *Overture to "Anacreon"* by Cherubini, Respighi's *Fountains of Rome,* and a rerading of Strauss' *Till Eulenspiegel* that made the work seem even more droll than usual.

July 24

Charles Munch conducted the Sunday program which began with a work by Norman Dello Jojo entitled *Variations, Chaconne and Finale.* While filled with a typically American flavor, it can hardly be called one of significance. It is "movie type" music and, although easy to listen to, can trace its ancestry to many sources, including the Debussy "cakewalk."

Jaime Laredo, winner of the Brussels International Competition in 1959, was soloist in the Mendelssohn *Violin Concerto.* In his first appearance with this orchestra, the nineteen year-old Bolivian acquitted himself with distinction. Here is a first-class technician and solid musician. The performance was not without faults, but gave promise of stature with added maturity.

Beethoven's Fifth Symphony, in a more measured reading than is Mr. Munch's wont, brought the concert to a close.

Sunday Herald
BOSTON, Mass.
Circ. 289,111

JUL 24 1960

'A Gripipng Experience'

Full Orchestra At Tanglewood

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With the preliminary two weeknds of chamber orchestra conerts now raised to official status, he first appearance this summer of Charles Munch and the full [illegible] the third festival week.

[illegible]

Players Rise

[illegible]

But there was [illegible] pening just the same with the rchestra rising to greet Dr. Munch nd with the conductor shaking ands with concertmaster Burgin nd assistant concertmaster Krips.

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What mysterious alchemy transmuted the conductor, the players, the chorus and the soloists into pure gold? What were the factors that made Beethoven's "Eroica" Symphony a gripping, heartwarming and vital experience What made the Faure Requiem so poignant and touching that almost one could be persuaded that the French composer belongs to the elect?

Perfect Exposition

Perhaps it was that the concert produced a perfect exposition of the leadership principle as applied to the interpretation of great music. Munch was commanding and in full control, but this was no dictatorship of the baton with the players responding like so many beautifully-timbred puppets. For once the lie was given to the dictum, "There are no orchestras—only conductors." Each player seemed to come to life, to play with freedom and ease.

Each section—the strings, the woods and the brass, produced the cohesion of a fine chamber ensemble. And all the sections consciously and knowingly responded to each other with a precision and balance that was a joy to behold and hear.

As the Beethoven symphony continued, Mr. Munch almost ceased to be the leader. Rather it seemed that peers and equals were all engaged in a joint venture of high significance and great value. It is not certain that all the hearers knew exactly what was taking place on stage. But all sensed the magnitude and splendor of the performance.

Quiet Contrast

More of the same might have been too much. The Faure Requiem formed an intensely moving but contrast to the opening work. Written with the good taste, refinement, economy and discretion that is the composer's hallmark, the Requiem ranks among his finest works and perhaps it is the finest of all.

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107

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Circ. 175,076

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LAKEVILLE, Conn.
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In the lives of musicians and critics there are landmarks which serve as guides and set the standards. This concert is surely such a landmark.

l 108

Morning Globe
BOSTON, Mass.
Circ. 190,246

JUL 23 1960

Symphony at Tanglewood: Music of Magnificence

By CYRUS DURGIN

LENOX, July 22—To put the matter in simple, factual terms, Charles Munch and the Boston Symphony Orchestra tonight began the main portion of the 1960 Berkshire Festival here in the Music Shed at Tanglewood.

To state what happened in artistic terms, this was one night, one concert in a thousand. The sound, the playing, the music all were total glory and sheer magnificence.

Two large works made the program, Beethoven's "Eroica" Symphony and the Requiem of Gabriel Faure, the latter performed in memory of Serge Koussevitzky. The Festival Chorus, prepared by Hugh Ross, participated, and the two excellent soloists were Saramae Endich, soprano, and Donald Gramm, bass-baritone.

Polished, Masterly

This was the first Berkshire Festival performance of Faure's tender and delicate Requiem, which is rare enough anywhere. The score is a masterly tissue of the most precisely calculated balances between instruments and instruments-and-voices. It is most distinctively—and distinguishedly—French, in the polished and sculptural lines of its melody and in the extreme care of its facture.

It seldom speaks out with the force and weight of orchestra and voices at their peak of volume, and there is no Dies Irae to depict the awful reckoning of the Day of Judgment.

This essentially is a gentle Mass for the repose of the dead, and it ends in the shimmering harp-and-strings promise of Paradise.

Accordingly, the Faure Requiem takes some doing. Tonight's performance, beyond any doubt, was the most polished and restrained of any I ever have heard. Indeed, when the chorus first uttered "Requiem aeternam, dona eis, Domine," the tone was so soft and remote that it seemed disembodied.

Because of Munch's extreme care for delicacy and clarity, there was a wealth of instrumental detail to be heard and savored. The entire performance had the quality almost of chamber music.

The singin gof Miss Endich, of the pure and lovely soprano resonance, and of the dark-velvet-voiced Gramm were scaled to these dimensions. The style, therefore, was of striking consistency.

A Classic Performance.

Munch had wrought equally well in account of Beethoven's "Eroica" so clean and vital and completely expressed that there is but one word to apply to it, that word is "classic."

The tempi were never too fast (or fast enough in scherzo and finale) and certainly not ever too slow. The drama of Beethoven's favorite among his own symphonies was marvelously powerful and neer exaggerated. It is this sort of loving care that can make even the most familiar music seem new and fresh and full of wonders.

Not to detract from the achievement of the musicians, one must add that the new acoustic reflector and the still newer dark-gray stage acoustic shell have greatly improved the sound in Tanglewood's Music Shed. The difference is extraordinary.

AMUSEMENTS

Sun (e)
LOWELL, Mass.
Circ. 42,164

JUL 30 1960

Music

Monteux's Artistry Thrills Festival Folk

By Alfred Burke

LOWELL — The past week-end at the Berkshire Festival, Lenox, produced programs of performing value. Pierre Monteux conducted on Saturday evening, and as usual provided his listeners with a performance that was of the highest artistic order. Papa Pierre, as he is fondly called by countless artists who have played under his baton, continues a career that is remarkable both for its span of years and musical brilliance.

Leon Fleisher

His soloist on this accasion was the South American pianist, Claudio Arrau. Mr. Arrau has had better evenings in his career, but to his advantage is the fact that possibly no one today even approaches his playing of the Beethoven Concerto No. 5. No doubt, the pianist has his opinions about this music — some of them not in line with the ideas of some musicians and critics. However, he can be called a pianist who possesses a tremendous musical knowledge, uses a technical style that is suited for the "big" works of piano literature, and completing the picture, a gracious feeling that often times makes his playing over warm and poised.

On Sunday, Charles Munch returned to score an afternoon of success. His orchestra, repeating its excellence of Saturday evening, was notably good during the performance of the Mendelssohn Violin Concerto, which on this occasion was played by another South American, Jaime Laredo. The American trained violinist has the making of a top-flight artist, but remains among those who have talent but have yet to be called a mature and finished artist. He plays, very well, has a fine sense of feeling and a technical means above the average. He is promising and could in a few short years achieve the position of a violinist of artistic standing.

THE BRILLIANT young pianist, Leon Fleisher, will be guest artist next week at the Festival and he will be heard in the Beethoven Concerto No. 3. This program which is scheduled for Sunday afternoon, will include Williams' Fantasia on a theme by Tallis and the Brahms Symphony No. 4. Pierre Monteux will conduct. Charles Munch who will direct Saturday evening's concert has selected Beethoven's "Prometheus" overture; Dutilleux's Symphony No. 2 and the Brahms Piano Concerto No. 2 with the gifted pianist, Eugene Istomin, as soloist.

Violinist Has Skill, Lacks Bravado

In a young artist one can reasonably expect bravura, or lacking that, bravado.

And, if the young artist is of sufficient stature to appear with the Boston Symphony Orchestra, one takes his technical skills almost for granted.

Now bravura may not always be called for by the composer, but one expects at least a bit of it from a 19-year-old soloist with the Boston. And bravado is always engaging in the young.

A Mystery

Jamie Laredo, who played the Mendelssohn Violin Concerto at Tanglewood Sunday, had neither.

Technical skill he had, as one would expect from one who had won the Queen Elisabeth of Belgium International Competition. But why should a 19-year-old with the promise of a brilliant career, appear to be taking it so easy as Mr. Laredo did on Sunday afternoon.

Could it be that he has a phenomenal conceit He certainly didn't appear to be scared. The trouble was he didn't appear to be much of anything.

Another Example

Not that he didn't play the concerto well, you understand, just that he was disappointing in his lack of anything approaching fire or enthusiasm.

JAMIE LAREDO
What's Missing?

Starngely enough another young violinist playing with the orchestra exhibited the same softness and lack of enthusiasm, last week. He was Joseph Silverstein who appeared in the Mozart Violin Concerto.

One hadn't, however expected quite so much of Mr. Silverstein, who is a member of the orchestra. He hadn't won the Queen Elisabeth award.

Truthfully he didn't play nearly as well as Mr. Laredo . . . but he didn't play as well for a different reason.

The Sunday Tanglewood program included Dello Joio's Variations, Chaconne and Finale, which Mr. Munch conducted with dash and vigor and apparently very much to the liking of Mr. Dello Joio who was in the audience and was called to the stage. The proram ended with Beethoven's Fifth, and very pleasingly done it was, too. (D. L[illegible].)

Do you see any Criticism like this locally?

This review appeared in an Albany paper on 26 July 1960! Which paper, I know not.

109

NEW YORK, N.Y.
TIMES
D. 614,169 S. 1,254,635

JUL 25 1960

Music: Arrau and Laredo at Lenox

Pianist Plays 'Emperor' —Monteux Conducts

By HAROLD C. SCHONBERG
Special to The New York Times.

LENOX, Mass., July 24—The week-end emphasis of the Berkshire Music Festival programs at Tanglewood was on two virtuosos—one established for many years, the other on his way up.

Claudio Arrau, the veteran pianist, was Saturday night's soloist in the Beethoven "Emperor" Concerto. Jaime Laredo, this afternoon, played the Mendelssohn Violin Concerto. The musicians have at least one thing in common: they are South Americans. Mr. Arrau was born in Chile, Mr. Laredo in Bolivia.

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Youth is supposed to be the time for romanticism, impulsiveness, brio. Mr. Laredo, who is 19 years old, has the requisite age, but his playing is anything but romantic, impulsive or dashing. Rather it is careful, sweet and, to tell the truth, bland.

Two years ago Mr. Laredo was unknown. Last year, he was launched when he won the Queen Elisabeth of Belgium International Competition. He is a stocky young man who seems to have enormous self-possession. He walked on stage with a rather bored look and did not change his expression during his performance of the concerto. Even when accepting applause, he looked bored.

He is, of course, a fine (though not infallible) technician. He could not have otherwise captured the Brussels competition. His tone is sweet and his training has been thorough. But his approach to the instrument is of an old-fashioned and all but obsolete variety, featuring slides, a rather heavy vibrato and an emphasis on surface virtuosity. However, even in matters of virtuosity, he often failed to come to the fore. The coda of the Mendelssohn, for example, did not appear to excite him, and he played it down to the point where it was almost inaudible.

Violinistically speaking, the talent is there, and it is a big one. Musically speaking, Mr. Laredo has yet to find a style. When his playing develops passion, conviction and profile, his natural gifts should carry him to the top.

As for Mr. Arrau, his playing was, as always, that of the confident and experienced artist. His views toward the "Emperor" are familiar. Granting that his ideas were unconventional, the authority and finish of his presentation were more than enough to put the performance on a superior level.

Charles Munch conducted this afternoon's concert, and Pierre Monteux was in charge of Saturday evening's. Mr. Monteux led the Boston Symphony in Cherubini's "Anacreon" overture, Respighi's "Fountains of Rome" and

Jaime Laredo

Strauss' "Till Eulenspiegel," in addition to the "Emperor" Concerto. At the age of 85, Mr. Monteux still can order the thunders, command the lightning and summon the gale. His interpretation of the Strauss tone poem was that of a lusty young man—a young man, say, with eighty-five years of experience.

The novelty of the program was the Cherubini overture, and it was pleasant to hear it again. The work is almost out of the repertory. How many lesser pieces are in it? Not for nothing was Cherubini admired by Beethoven and every major musician of the day.

The "Anacreon" is a strong piece of music, beautifully worked out and masterfully orchestrated. It was composed in 1803, and it is amazing how much it anticipates some of the music Beethoven later was to write.

Mr. Munch conducted a program consisting of Norman Dello Joio's Variations, Chaconne and Finale; the Mendelssohn, with Mr. Laredo, and Beethoven's Fifth. The Dello Joio work is by way of becoming a classic. It apparently gets as many performances as any orchestral work by any American composer.

Considering its warm, romantic and relatively uncomplicated writing, one can see why conductors and audiences like it. The composer was in the audience, and Mr. Munch called him to the stage.

Violinist Led by Munch in Mendelssohn Work

Condensed 'Rigoletto'

THE City Symphony Orchestra of New York, at its Saturday evening concert on the Mall in Central Park, offered "Rigoletto" in "concert form," meaning, without sets, costumes or chorus. Franz Bibo was the conductor.

Imaginative work, from the musical standpoint, can be done on a bare stage, but the lack of a chorus necessitates severe cuts. The first scene of Act I consisted solely of the Duke's aria, "Questa o quella," and Monterone's curse. The second scene omitted the delightful chorus of the conspirators, "Zitti, zitti." About half the second act was omitted; it began with "Cortigiani, vil razza."

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Under the circumstances a coherent, unified performance of "Rigoletto" was out of the question.

As far as they went, however, the excerpts were quite well done. Mr. Bibo ruled his musical forces with a firm hand and guided the performance at judicious speed.

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Among the principals, especially fine performances were those of Lillian Messina, a 1958 winner of the Metropolitan Opera Auditions of the Air, as Gilda; Rod McWherter, who disclosed a fresh, appealing tenor voice as the Duke, and Robert Paul, who found the title role congenial for his resonant baritone voice.

One would, in fact, like to hear the same principals in a more complete performance, and under less acoustically difficult conditions.

Philippa Leeds, as Maddalena, John Sadler, as Sparafucile, and Fred Patrick, as Monterone, completed the cast. The music was sung in English, in the excellent translation of Ruth and Thomas P. Martin.

JOHN BRIGGS.

Martyn Green Heard

MARTYN GREEN is back again, and New York is the merrier for it.

At Lewisohn Stadium on Saturday night, the stalwart master of W. S. Gilbert's impeccable lyrics made his first singing appearance here since the accident last November in which his left leg was amputated.

Mr. Green limped slightly as he walked on stage, but there, he delivered things like "A Modern Major-General" and "The Nightmare Song" with the flair, spirit and virtuosity for which he is famous.

Appearing with him in this Gilbert and Sullivan program were Margot Moser, soprano; Morgan Stuart, tenor, and a chorus that had been prepared by Charles Smith. Franz Allers conducted.

Mr. Stuart was consistently effective in his contributions, which included "Take a Pair of Sparkling Eyes," from "The Gondoliers," and—with Miss Moser—the duet "Were You Not to Ko-ko Plighted," from "The Mikado."

Once she got past early nervousness that made her voice unsteady, Miss Moser, too, was winning. Her biggest assignment was "The Hours Creep On Apace," from "H. M. S. Pinafore."

By the time the evening ended, the soloists and chorus, in varying combinations, had sung excerpts from nine operettas. An audience of 8,000 was on hand to listen, sing along surreptitiously on occasion and applaud enthusiastically everytime it got the chance.

ALLEN HUGHES.

~~Times~~ 7/24/60

Faure Requiem Offered at Tanglewood

By HAROLD C. SCHONBERG
Special to The New York Times.

LENOX, Mass., July 22 — The Berkshire Music Festival at Tanglewood has been in existence well over two decades, but Friday was the first time that the Fauré Requiem has been heard on the premises.

Blame should not be too greatly attached to the festival, for the Fauré is a rare visitor to any concert hall. Yet it is a masterpiece, if a most subtle one, and its presence helped to take the edge off the general banality and lack of enterprise characteristic of Berkshire festival programs.

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Fauré was the most gentle of composers, and his requiem is a gentle work. It has none of the melodrama of the Berlioz, none of the fire of the Verdi. What is does have is sensitivity, with a devout quality that touches deeply.

The remarkable Sanctus, with its rippling harp and the exquisite violin melody woven around it, is the kind of vision that must have inspired Fra Angelico. And the Pie Jesus, that loveliest of soprano melodies, floats hauntingly in air before dying away.

This is not the place for an analysis of the work. One only hopes that the festival makes an annual event of it, dropping some of the tired old works that turn up again and again, both here and during the Boston Symphony's winter season.

Charles Munch was the conductor. The two soloists were Saramae Endich, soprano, and Donald Gramm, baritone. The choral sessions were taken by the fresh voices of the festival chorus.

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Mr. Munch conducted as if the music really meant something to him. His was a beautifully paced and musically honest reading, one in which—barring a few slight shifts in orchestration involving the organ—he scrupulously observed every indication written into the score.

One of the reasons why the Fauré is so seldom done is that it is not superficially an exciting piece. None of the sections is fast, nor are there many climaxes. Mr. Munch never attempted to read into the music anything that was not there. Thus, when the few climaxes did come along, they sounded immense.

The orchestra played beautifully, the soloists sang with taste, the chorus sang with beauty of time. In short, this was a superb performance. It was the kind of music-making that Tanglewood should always represent.

The program was the annual Koussevitzky memorial concert, honoring the memory of the great conductor who founded the festival. The presence of the Fauré was indeed apt. The other work on the program was the Beethoven "Eroica" Symphony. Perhaps it was included because of the Funeral March. That is about the only reason one can conceive.

The "Eroica" is, of course, virtually an annual visitor to the festival, and one can say little about the performance that has not been said before. It was typical Munch—somewhat fast, somewhat nervous—sounding graceful rather than powerful. He never has had the rapport with the German repertory that he has had with the French.

But it must be said that in the scherzo, which he took at a fairly deliberate tempo without any repeats, he and the orchestra presented a view of the music that was as graceful as it was unusual. Perhaps grace is not the quality ordinarily associated with the Scherzo, yet somehow it all sounded elegant and quite in place with the rest of the conception.

MUSICAL COURIER
NEW YORK, N.Y.
MONTHLY 38,700

AUG 1960

Bostonians Feted at Berkshire Festival

Tanglewood

For ears conditioned to music under roofs, the blend of sound and space at the Berkshire Music Center dims the flaws and magnifies the strength of great music. The daring parabola of Saarinen's acoustic canopy describes, in a visual way, how the sound swirls out from the shed, and over the lawns and lakes of Tanglewood.

After a weekend devoted to the music of Bach, with Seymour Lipkin as soloist, and then a weekend for Mozart, the Festival really got under way the weekend of July 23, when Charles Munch conducted the full complement of the Boston Symphony for the first time since their recent memorable tour of the Orient.

Friday's opening concert was designated as the annual memorial to Serge Koussevitzky, conductor of the Boston Symphony from 1924 to 1949, and founder of the Festival. His dream unfolds with each passing year, in the increasing thousands who sit in the shed and on the lawns, and in the many students whose art has been formed at this shrine.

Dr. Munch opened the program with Beethoven's "Eroica" Symphony, but the performance did not live up to the name. There was a certain literalness of climaxes, all accurate but heatless, which suggested that the players' golden sustains masked some tiredness after their heroic journey..

■ There followed the first performance of Fauré's "Requiem" at these concerts, which had all the glowing integrity of an authentic realization. The orchestra was joined by Saramae Endich, soprano, Donald Gramm, baritone, and the Festival Chorus, prepared by Hugh Ross. From the first note to the last, one could sense deep commitment and loving concern, on the part of conductor and players alike.

This music, fresh and virile after more than seventy years, is a miracle of artful simplicity, calling for extreme evenness and purposefulness of delivery. Its interlacing lines have the open purity of Gregorian chant, without having sacrificed the suavity of chromatic harmony, which insinuates a distant tonality as smoothly as dropping a sharp or flat.

The demand for deep feeling within refined control was wholly fulfilled by the orchestra and chorus. As it sometimes happens at a peak of awareness, the performance began to waft a little, to exceed its own lovely sounds, and stand forth strong in the expression that originally inspired it. This rare instance came with the baritone solo, Libera Me, in which Donald Gramm set a grave tempo, and then went on to unfold an apocalyptic vision in wonderful tones of strength and conviction. From this moment, the music moved forward in its course, as inevitably as a great river, which gradually merges into a sea of repose—it was magnificent.

(*Continued on following page*)

■ Saturday evening's concert welcomed Pierre Monteux, the Symphony's beloved conductor-emeritus, to the podium. This revered octogenarian utterly belies his age by his signals, the vigor of which put his men on an edge of keen response. High point of the evening came with his thrilling reading of Beethoven's "Emperor" Concerto, with Claudio Arrau as piano soloist. Arrau's pianism has taken on in recent years a tensile and sinewy strength, which invigorates even the finest details. All is made sunnily explicit, and his authoritative delivery of the big chordal places must surely approach Beethoven's own thunderous intentions.

Sunday's concert that first week featured Jaime Laredo as violin soloist in Mendelssohn's Concerto. This remarkable 19-year-old artist won First Prize in the Queen Elisabeth of Belgium International Music Competition in 1959. All the fanfare proved valid, moreover, in the passioate sweep and precise intonation of his performance.

ROBERT W. DUMM

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BROOKLYN, N.Y.
KINGS COURIER
W 15,719

JUL 30 1960

Brooklyn Daily
29 July 1960

BAY NEWS Page 8 Saturday, July 30, 1960

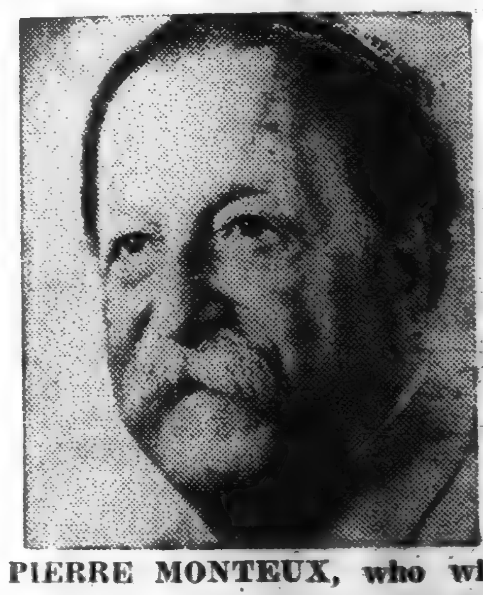
Monteux To Conduct At Tanglewood

Five events of particular sterest will take place at the Berkshire Music Festival at Tanglewood, Massachusetts in the coming days.

At Charles Munch's invitation, Pierre Monteux will repeat on July 31, 2:30, his 85th Birthday celebration performance of Beethoven's Ninth Symphony. Joining the beloved octogenarian at Tanglewood will be Eleanor Steber, Freda Gray-Masse, John McCollum and David Laurent. The concert will open with a performance of Mozart's "Haffner" Symphony.

Charles Munch will conduct the Boston Symphony Orchestra on July 29 and 30 at 8:30. The young American pianist Byron Janis will be his guest at the concert of the 29th in a performance of Rachmaninoff's Piano Concerto No. 3.

The Orchestra's rehearsal on Saturday morning, July 30, 10:00 A.M., will be open to the public to aid the Orchestra's Pension Fund.



PIERRE MONTEUX, who will conduct the Boston Symphony Orchestra at the Berkshire Festival concert.

The Festival Chorus will participate in the evening performance of July 30 which will feature

ELEANOR STEBER

Ravel's "Dauphnis and Chloe," Suite No. 2 and Dr. Munch conducting Symphony No. 6 by Walter Piston and Berlioz' "Symphonie Fantastique."

The Beaux Arts Trio of New York will perform "Kakadu Variations" by Beethoven, Ravel's Trio, Op. 8 by Brahms on July 27 at 8:30 as the fourth concert in the Festival's Chamber Music Series.

Members of the Friends of the Berkshire Music Center - those whose voluntary contributions assist the work of the Center - are invited to a host of activities in coming days including performances and seminars.

BROOKLYN, N.Y.
SPECTATOR
W. 16,478

JUL 22 1960

Group Making Plans To Attend Festival

A number of Bay Ridge residents are making plans to attend the fourth annual excursion to the Berkshire Festival at Tanglewood. Franklin Souls, of 120 Gatling Pl., is gathering a group to attend the program, which will be held Sun., July 31.

Pierre Monteux will conduct the Boston Symphony Orchestra.

The package includes a round trip on the New Haven Railroad, a picnic lunch on the Tanglewood grounds, and a reserved seat at the concert, all for $12.

BROOKLYN, N.Y.
BAY RIDGE HOME REPORTER
W. 10,203

JUL 29 1960

Want To Hear A Concert At Tanglewood ?

Many Bay Ridge residents are making plans to attend the fourth annual excursion to the Berkshire Festival at Tanglewood. Franklin Souls, of 120 Gatling Pl., is making up a party of Bay Ridgeites to attend the program together.

The one-day trip will be held Sunday, July 31. Pierre Monteux will conduct the Boston Symphony Orchestra, recently returned from a tour of the Far East. Mr. Monteux will conduct Mozart's "Haffner" Symphony and Beethoven's monumental Ninth Symphony.

Mr. Souls points out that the all-inclusive price of $12 covers a round trip on the New Haven Railroad, a picnic lunch on the beautiful Tanglewood grounds, and a reserved seat at the concert.

Mr. Souls, long active in veterans and community affairs, was a recent sponsor of the Piano Concert given by The Bay Ridge Forum.

NEW YORK, N.Y.
MIRROR
D. 847,979 S. 1,275,193

JUL 21 1960

DISCUSS TANGLEWOOD EXCURSION. Pierre Monteux, who will conduct Boston Symphony Orchestra at the Berkshire Festival, discusses "Sunday at Tanglewood" excursion sponsored by Brooklyn Academy of Music with Mrs. Andrew L. Gomory, excursion chairman. One-day trip to Massachusetts will take place July 31.

NEW YORK, N.Y.
WORLD-TELEGRAM & SUN
D. 453,331 SAT. 174,917

AUG 1 1960

Boro Music Lovers Trek to Tanglewood

Brooklyn, Beethoven and beautiful weather made perfect harmony yesterday at the Berkshire Music Festival in Tanglewood, Mass.

This borough was represented by a 220-member delegation of music lovers who took part in the Brooklyn Academy of Music's fourth annual one-day trip to Tanglewood.

The "Sunday at Tanglewood" budget-priced excursion, which cost $12 for adults and $10 for children, began at Grand Central Terminal at 8:30 a.m. yesterday. The charge included a round-trip ticket, a chicken box-lunch and a reserved seat under the huge music shed.

The Brooklynites, and many Academy members from other parts of the city, heard the Boston Symphony Orchestra play Mozart's "Haffner" Symphony and the feature work, Beethoven's Ninth (Choral) Symphony.

The excursionists arrived about an hour and a half before the concert began at 2:30 p.m. That gave them enough time to stroll around Tanglewood's beautifully landscaped grounds under a sunny Berkshire summer sky. They returned to New York at 10:12 last night.

The orchestra was under the direction of Pierre Monteux. Eleanor Steber, soprano, of the Metropolitan Opera; Freda Gray-Masse, alto; John McCollum, tenor; David Laurent, bass, and the Festival Chorus, trained by Hugh Ross, participated in the Beethoven work.

NEW YORK, N.Y.
WORLD-TELEGRAM & SUN
D. 453,331 SAT. 174,917
JUL 6 1960

'Sunday at Tanglewood' Excursion Sponsored by Academy of Music

The Brooklyn Academy of Music will sponsor its fourth annual one-day trip to the Berkshire Music Festival at Tanglewood, Mass., Sunday, July 31.

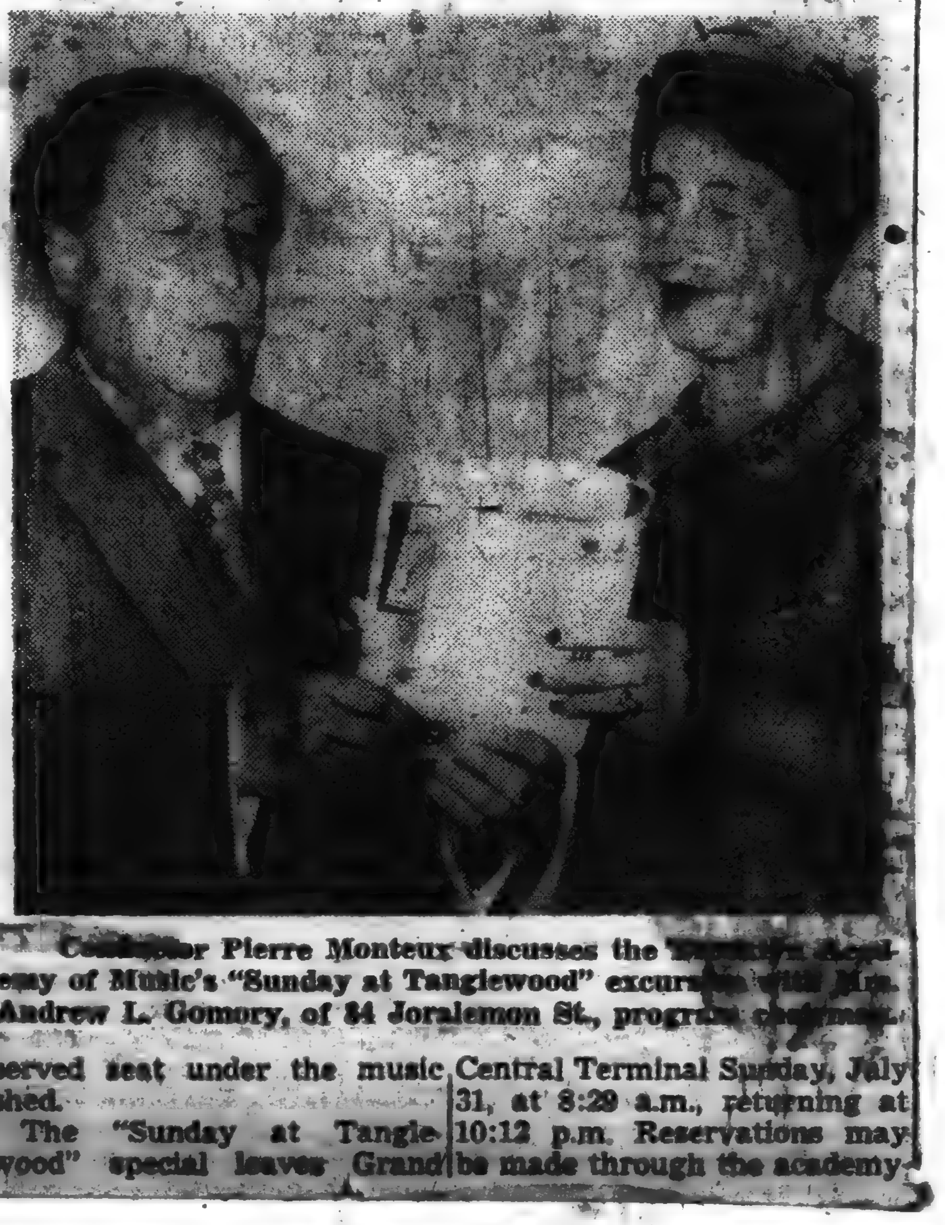
Excursionists will hear the Boston Symphony Orchestra in a program including Mozart's "Haffner" Symphony (No. 35 in D Major), and Beethoven's Ninth (Choral) Symphony.

The orchestra will be under the direction of Pierre Monteux. Eleanor Steber, soprano of the Metropolitan Opera; Freda Gray-Masse, alto; John McCollum, tenor; David Laurent, bass; and the Festival Chorus, trained by Hugh Ross, will participate in Beethoven's Ninth.

The "Sunday at Tanglewood" excursion, under the non-profit sponsorship of the Brooklyn Academy of Music, costs $12 for adults and $10 for children. Mrs. Andrew L. Gomory of 84 Joralemon St. is chairman.

That charge includes round-trip transportation on the New Haven Railroad, a luncheon of broiled half-chicken, relishes, salad, beverage and dessert, and a weather-protected reserved seat under the music shed.

The "Sunday at Tanglewood" special leaves Grand Central Terminal Sunday, July 31, at 8:29 a.m., returning at 10:12 p.m. Reservations may be made through the academy.



Conductor Pierre Monteux discusses the Brooklyn Academy of Music's "Sunday at Tanglewood" excursion with Mrs. Andrew L. Gomory, of 84 Joralemon St., program chairman.

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BROOKLYN, N.Y.
GRAPHIC
W. 18,240
JUL 13 1960

BROOKLYN, N.Y.
CANARSIE COURIER
W. 6,125
JUL 7 1960

BROOKLYN, N.Y.
RECORD
BAY RIDGE RECORD
W. 9,000
JUL 15 1960

Tanglewood Tour On For Boro Music Fans

The Brooklyn Academy of Music will sponsor its fourth annual "Sunday at Tanglewood," a special one-day excursion to the Berkshire Festival on Sunday, July 31st. Mrs. Andrew L. Gomory of 84 Joralemon Street, Brooklyn Heights, is Chairman of the one-day trip, which in the past three seasons has attracted more than 750 excursionists from the Greater New York area.

The Boston Symphony Orchestra, which recently returned from a Far Eastern tour under the auspices of President Eisenhower's International Exchange Program for Cultural Presentations, will be conducted by Pierre Monteux, the beloved octogenarian. The program of July 31, chosen by The Brooklyn Academy of Music because of its unusual interest, includes Mozart's "Haffner" Symphony (No. 35 in D Major, K 385) and Beethoven's Ninth, the Choral Symphony.

Beethoven's Ninth has a particular and sentimental interest this year for Mr. Monteux and the Boston Symphony Orchestra. Last Spring, members of the Orchestra asked the conductor what he wanted as a present on his 85th birthday. Mr. Monteux replied that he would like to lead them in a performance of the Ninth at Symphony Hall in Boston for the benefit of the musicians' own pension fund. The concert was arranged as Mr. Monteux suggested. He, the entire Orchestra, four important vocal soloists and a large chorus all performed without compensation, raising a substantial sum for the Boston Symphony Orchestra pension fund. The concert was enthusiastically received by the capacity audience and praised by Boston and New York critics.

At Tanglewood on the afternoon of July 31, Mr. Monteux will lead the same Boston Symphony Orchestra with the same notable quartet of singers as soloists in the Ninth Symphony. The vocal participants will be Eleanor Steber, soprano of the Metropolitan Opera, Freda Gray-Masse, alto, John McCollum, tenor, David Laurent, bass, and the Festival Chorus, trained by Hugh Ross.

Under the non-profit sponsorship of The Brooklyn Academy of Music, the "Sunday at Tanglewood" excursion costs only twelve dollars ($12) for adults and ten dollars ($10) for children, including round-trip transportation on the New Haven Railroad, a delicious luncheon consisting of a broiled half chicken, relishes, salad, beverage and dessert, and a weather-protected reserved seat under the Music Shed. Should the concert-goer wish to obtain a better seat location, he may apply $3. of the $12 "package-price" toward locations at $3.50, $4, $4.50, $5.50 and $6. Brooklyn Academy members for the 1960-61 season are entitled to a reduction of $1 on their reservations, making the price $11 for adults and $9 for children. The "Sunday at Tanglewood" Special leaves Grand Central Terminal on Sunday, July 31 at 8:29 a.m. (DST), returning at 10:12 p.m. Reservations may be made through the Brooklyn Academy of Music, 30 Lafayette Ave., Brooklyn 17, ST 3-6700.

NEW YORK, N.Y.
AMSTERDAM NEWS
SAT. 44,492
JUL 16 1960

BROOKLYN, N.Y.
BROOKLYN HEIGHTS PRESS
W. 2,811
JUL 7 1960

BROOKLYN, N.Y.
FLATBUSH LIFE
W. 13,000
JUL 16 1960

Bklyn. Academy Sponsoring Trip To Tanglewood

The Brooklyn Academy of Music will sponsor its fourth annual "Sunday at Tanglewood", a special one-day excursion to the Berkshire Festival on Sunday, July 31. Mrs. Andrew L. Gomory of 84 Joralemon St. is Chairman of the one-day trip, which in the past three seasons has attracted more than 750 excursionists from the Greater New York area.

The Boston Symphony Orchestra will be conducted by Pierre Monteux, the beloved octogenarian. The program of July 31, chosen by The Brooklyn Academy of Music because of its unusual interest, includes Mozart's "Haffner" Symphony (No. 35 in D Major, K. 385) and Beethoven's Ninth, the Choral Symphony.

The vocal participants in this performance will be Eleanor Steber, soprano of the Metropolitan Opera, Freda Gray-Masse, alto, John McCollum, tenor, David Laurent, bass, and the Festival Chorus, trained by Hugh Ross.

Under the non-profit sponsorship of The Brooklyn Academy of Music, the "Sunday at Tanglewood" excursion costs only $12.00 for adults and $10.00 for children, including round-trip transportation on the New Haven Railroad, a luncheon, and a weather-protected reserved seat under the Music Shed. Should the concert-goer wish to obtain a better seat location, he may apply $3.00 of the $12.00 "package-price" toward locations at $3.50, $4.00, $4.50, $5.50 and $6.00. Brooklyn Academy members for the 1960-61 season are entitled to a reduction of $1.00 on their reservations.

Reservations may be made through the Brooklyn Academy of Music, 30 Lafayette Ave., Brooklyn 17, (STerling 3-6700).

Traveler (e)
BOSTON, Mass.
Circ. 178,037
JUL 27 1960

Sunday Concert

ELEANOR STEBER, soprano, will take part in performance of Beethoven's Ninth Symphony, conducted by Pierre Monteux Sunday at Tanglewood.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,071
JUL 26 1960

Publisher Is Tanglewood Visitor

Whitestone

Edgar R. Baker, publisher of Life International, and Mrs. Baker of Sharon, Conn., and New York, at Sunday's concert at Tanglewood. The Bakers were guests of Mr. and Mrs. Lawrence K. Miller of 500 Williams St. Life International recently published a picture story on the Boston Symphony Orchestra's last tour of Europe.

NEW YORK, N.Y.
JOURNAL-AMERICAN
D. 571,705 S. 778,562
JUL 18 1960

Excursion to Tanglewood

Residents of Brooklyn and Long Island will renew acquaintances with an old friend, conductor Pierre Monteux, on Sun., July 31, at the fourth annual excursion to Tanglewood, under the auspices of The Brooklyn Academy of Music.

Mr. Monteux who will conduct the Boston Symphony Orchestra in Mozart's "Haffner" Symphony and the Beethoven Ninth, has made many appearances at the Academy, the last during the 1957-58 season.

Between 1919 and 1924 he was the music director and principal conductor of the Boston Symphony Orchestra which appeared five times each season at the Academy.

In addition, he has been the conductor at the last two Tanglewood concerts in 1958 and 1959.

Nearly 100 reservations have already been made for this year's excursion leaving Grand Central via the New Haven Railroad at 8:29 a.m., and returning 10:12 that evening.

Reservations may be made at The Brooklyn Academy of Music, 30 Lafayette ave., Brooklyn 17, (STerling 3-6700), through July 26.

NEW
Week

118

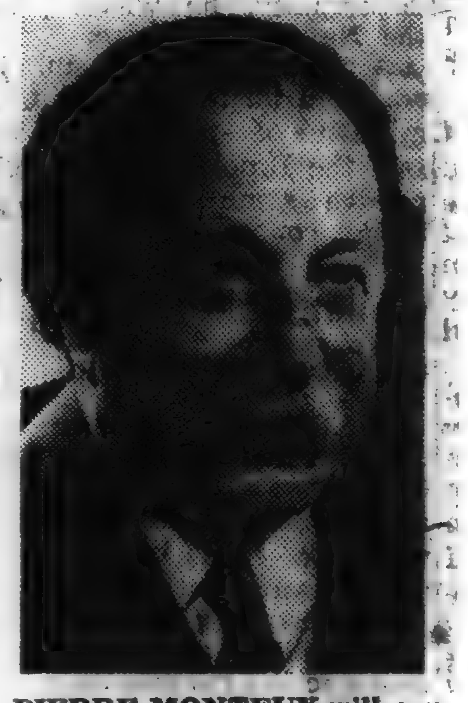
NEW YORK, N.Y.
WORLD-TELEGRAM & SUN
D. 453,331 SAT. 174,917

JUL 25 1960

Footlights and Spotlights

Brooklynites Can Hear Monteux Lead Beethoven 9th Performance

By ARTHUR ALPERT,
World-Telegram Staff Writer.



PIERRE MONTEUX will conduct for an audience of Brooklynites, among others, at Tanglewood Sunday.

When Pierre Monteux celebrated his 85th birthday last April, members of the Boston Symphony asked him what he wanted as a birthday present.

He answered that he would like to lead them in a performance of Beethoven's Ninth Symphony for the benefit of the orchestra's pension fund. And so it came to pass. Instead of Monteux getting a present, he gave one.

The maestro conducted without a fee. In tribute to him, the soloists and chorus likewise performed without fee. The concert was a great triumph, won raves in Boston and New York newspapers, and raised a huge sum for the pension fund.

Not many Brooklynites, of course, could attend this performance in Boston's Symphony Hall. But this Sunday, the same Monteux will lead the same orchestra and the same quartet of soloists in Beethoven's Ninth at Tanglewood, Lenox, Mass. And you can be there.

The vocalists are Eleanor Steber, soprano; Fred Grayl Masse, alto; John McCollum, tenor; David Laurent, bass, and the Festival Chorus, trained by Hugh Ross. Mozart's "Haffner" Symphony also is on the program.

Happily, the Brooklyn Academy of Music is sponsoring a day-long excursion to Tanglewood for the concert. That means round-trip by train, reserved seat at the concert and complete lunch for $12 (adults) or $10 (children). Departure: Grand Central Station, 8:29 a.m. Arrival: Grand Central, 10:12 p.m. The Academy has all the details at ST 3-6700.

Pierre Monteux, by the way, conducted at the Academy in January, 1958, and led the Tanglewood orchestra at the '58 and '59 Academy excursion concerts. He's an old friend of Brooklynites.

* * *

Sunday Globe
BOSTON, Mass.
Circ. 416,486

JUL 24 1960

Berkshire Hills Feature Music, Theater, Dance

PITTSFIELD, Mass.—Music, theater and the dance are sharing top billing with nature on this Summer's vacation schedule in the Berkshire Hills and a full program of attractions will be on tap for the visitor to these cool, green hills again this week.

At Tanglewood in Lenox the Boston Symphony Orchestra with Conductor Charles Munch at the podium will perform Friday and Saturday evenings at 8:30, and next Sunday afternoon at 2:30. Pierre Monteux will be guest conductor.

Herald (m)
BOSTON, Mass.
Circ. 175,076

JUL 30 1960

Monteux and Munch Share Lenox Podium

Tonight at Tanglewood Charles Munch conducts the Boston Symphony Orchestra in Berlioz' Symphonie Fantastique and the Sixth Symphony by Walter Piston. The Festival Chorus will participate in a performance of Ravel's "Daphnis and Chloe."

Beethoven's Ninth Symphony will be conducted by Pierre Monteux tomorrow afternoon. Eleanor Steber heads the quartet of vocalists for the work.

Times
NEW MILFORD, Conn.
Weekly Independent
Circ. 3,890

JUL 21 1960

Center to Sponsor Music Festival Trip

New Milford's Community Center has announced plans for a field trip to the Tanglewood Music Festival at Lenox, Mass. on July 31. Anyone interested in attending may contact George Fletcher, Harold Hunt or Mrs. Hugh Barnhart, Jr.

The featured performance of [illegible] afternoon will be Beethoven's Symphony [illegible] (the [illegible]) by the Boston Symphony Orchestra. An analysis of the music will be offered to persons interested in [illegible] at 7 p.m. Tuesday before the regular meeting of the Community Center choral group at the Congregational Church.

SYRACUSE HERALD AMERICAN
Sunday, July 24, 1960

Janis to Play For Festival

NB

Byron Janis plays Rachmaninoff's third piano concerto with the Boston Symphony this weekend at the Berkshire Music Festival at Tanglewood.

Also on the program for the Friday and Saturday evening concerts in the shed is Khrennikov's Symphony No. 1 and "Jeu De Cartes" by Stravinsky.

Sunday Republican
SPRINGFIELD, Mass.
Circ. 112,664

JUL 24 1960

To Perform at Tanglewood Wednesday

The Beaux Arts Trio of New York will appear at the Theater Concert Hall at Tanglewood in Lenox Wednesday night at 8.30 for a program of chamber music. The program includes works of Beethoven, Ravel and Brahms. Left to right: Daniel Guilet, violin; [illegible] les, piano, and Bernard Greenhouse, cello.

Times (e)
HARTFORD, Conn.
Circ. 121,657

047

JUL 23 1960

Music Calendar for Week

SUNDAY

2:30 — Boston Symphony Orchestra, Charles Munch conducting; Jaime Laredo, violin soloist; Tanglewood Shed, Lenox, Mass.

3:15 — Insurance City Band, Dayton Palmer conducting; Elizabeth Park.

4:00—Sidney Foster, guest pianist with Berkshire Quartet; Music Mountain, Falls Village.

8:30—Westbrook Chamber Music Festival, Westbrook Gallery, Route 1, Westbrook.

8:30—Empire State Music Festival: "Barber of Seville" with Roberta Peters, Carlo Zampighi (U.S. debut), Frank Guarrera, Nicola Moscona, Gerhard Pechner; Harriman State Park, Bear Mountain, N.Y.

8:30—Dukes of Dixieland; Berkshire Music Barn, Lenox, Mass.

MONDAY

5:30 — Fritz Magg, cello; First Church, Sharon.

8:00 — Continental-Aires, vocal quartet; UConn, Storrs.

TUESDAY

8—Julius Baker, flute, and Yale Summer School of Music Chamber Orchestra, Jackson Wiley conducting; Norfolk Music Shed.

8:30—Hartford Festival of Music: Robert Brawley conducting Festival Orchestra and Chorus; Conn. General Life Ins. Co. grounds, Bloomfield.

8:30—Starlight Chamber Music Festival: Bruce Simonds, piano, with Festival String Ensemble; Yale's Saybrook College Courtyard, New Haven.

9—Jacob's Pillow Dance Festival: Washington Ballet with Patricia Wilde, Istvan Rabovsky and Frederick Franklin; near Lee, Mass.

WEDNESDAY

[illegible]—Carillonneur Frank L. Johnson of Newtown; Plumb Memorial Carillon, Trinity College.

8:30—Beaux Arts Trio; Tanglewood Theater, Lenox, Mass.

9—Jacob's Pillow, as Tuesday.

THURSDAY

8:30—Conn. Valley Music Festival: Ann La Fratta, soprano, and Gerald Goodman, harpist; Valley Regional High School, Deep River.

9—Jacob's Pillow, as Tuesday.

FRIDAY

[illegible]—Jacob's Pillow, as Tuesday.

8:30—Boston Symphony Orchestra, Charles Munch conducting; Byron Janis, piano soloist; Tanglewood Shed, Lenox, Mass.

8:30—Connecticut Symphony Pops Concert, Jonel Perlea conducting; Fairfield University Shell, Fairfield.

8:30—Empire State Music Festival: Deems Taylor's "Peter Ibbetson" with Licia Albanese and Charles L. K. Davis; Harriman State Park, Bear Mountain, New York.

SATURDAY

4 & 9—Jacob's Pillow, as Tuesday.

8:30—Boston Symphony Orchestra, and Berkshire Festival Chorus, Charles Munch conducting; Tanglewood Shed, Lenox, Mass.

8:30 — Brothers Four; Berkshire Music Barn, Lenox, Mass.

Union (m)
SPRINGFIELD, Mass.
Circ. 81,815

JUL 25 1960

WEEK'S CONCERTS AT TANGLEWOOD

LENOX—Programs for the Berkshire Festival concerts by the Boston Symphony Orchestra at Tanglewood this week through Sunday, July 31, are as follows:

Wednesday, July 27, 8.30 Theater: Beaux Arts Trio of New York:

Beethoven ..... "Kakadu" Variations
Ravel .... Trio in A mino
Brahms .... Trio, Op.

Friday, July 29, 8.30, Music Shed: Boston Symphony, Munch conducting:

Stravinsky .... Jeu de Carte
Khrennikov .. Symphony No. 1, Op.
Rachmaninoff .. Piano Concerto No. 3
in D minor (Janis

Saturday, July 30, 10 a. m. Music Shed: Open rehearsal.

Saturday, July 30, 8.30, Music Shed: Boston Symphony, Munch conducting:

Berlioz ..... Symphonie Fantastique,
Op. 14
Piston .... Symphony No.
Ravel ..... "Daphnis and Chloe," Suit
No. 2 (Festival Chorus

Sunday, July 31, 2.30, Music Shed: Boston Symphony, Monteux conducting:

Mozart .... Symphony No. 35, in
major, "Haffner," K. 38
Beethoven .... Symphony No. 9, in
minor, Op. 12
(Steber, Gray- Masse, McCollum,
Laurent; Festival Chorus)

Activities of the Berkshire Music Center to which friends of the Berkshire Music Center are invited:

Monday, July 25, 8.30, Theater: Opera Scenes.

Tuesday, July 26, 8.30, Chamber Music Hall: Forum, "The Performer as Listener."

Wednesday, July 27, 3.30 Chamber Music Hall: Lecture "Aspects of Music."

Thursday, July 28, 8.30, Music Shed: Berkshire Music Center Orchestra.

Friday, July 29, 3.15, Chamber Music Hall: Seminar on Contemporary Music — Elliott Carter.

Sunday, July 31, 10 a. m. Chamber Music Hall: BMC chamber music; 8.30, Chamber Music Hall: Composer's Forum

1, 120

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,071

JUL 23 1960

Tanglewood Music: *Berlioz, Early Romantic*

With the death of King Louis XVI, who lost his head on the guillotine in 1793, monarchy also died in France, and the steely disciplines of republicanism replaced the easy moralities of the old regime.

The republic soon followed its predecessor into oblivion, however. In 1804, the year after Louis-Hector Berlioz was born in southern France, Napoleon Bonaparte transformed France into an empire and placed the crown on his own head, where it stayed until his abdication and exile to the island of Elba in 1814.

* * *

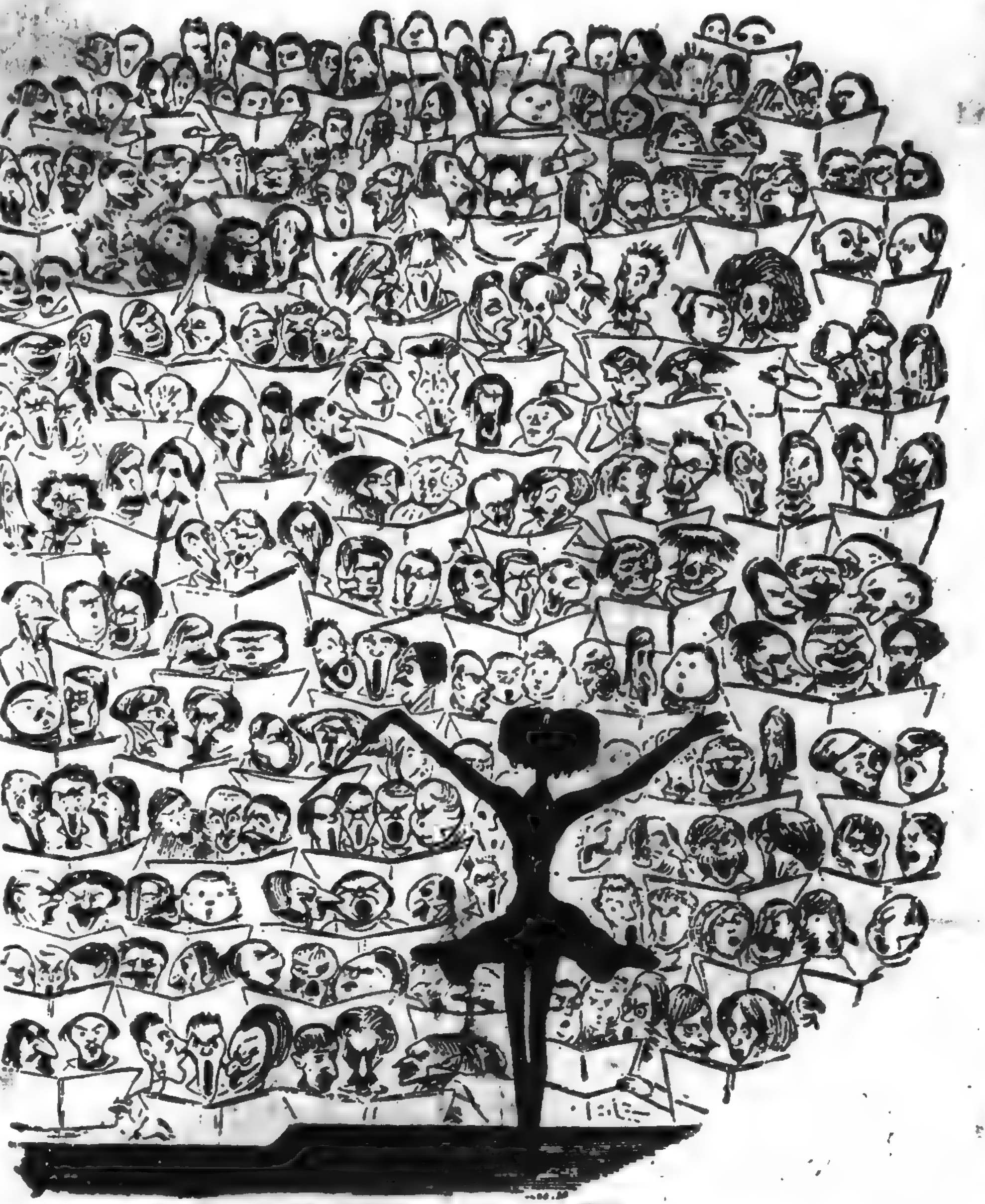
The House of Bourbon then returned to France. In 1830—Berlioz then was 27—another revolution shook the country and Louis Philippe, the citizen-king with the black umbrella, ascended the throne. He vacated the premises in 1848, and France again became a republic. In 1851 a *coup d'état* delivered the government into the hands of another Napoleon — Louis Napoleon, who established a second empire in 1852. Berlioz was then approaching 50. He died in 1869, at the age of 66, just a year before the Second Empire crumbled and the Third Republic was established.

In one sense, the turbulent first half of the 19th century made little impression on Hector Berlioz. Politics were not important in his life, except as they affected the sponsorship of the musical tributes he wrote for state occasions.

* * *

But the revolutions which swept aside France's monarchic heritage changed her artistic traditions, too, and Berlioz was one of the leaders of this artistic revolution, which brought the expressive passions of the romantic movement to a country long disciplined by reason and orthodoxy.

Berlioz' father, a conservative bourgeois, wanted his son to be a doctor. Berlioz himself was set upon a career as a composer, and soon after he moved to Paris in 1821, he threw over medicine for music. It took some time to convince his father and mother that a composer was not doomed to live at the bottom of the social ladder. Indeed, the first few years in Paris were lean years, full of disappointments which simply nourished parental convictions about the innate worthlessness of musicians.



Gustave Doré's 1850 cartoon of Berlioz conducting

* * *

Three times Berlioz competed for the coveted Prix de Rome, and each time he failed. Finally, in 1830, the jury gave him the award and sent him off to the Italian capital to compose for a free year at the Villa Medici.

Soon after his return to Paris, Berlioz married his first wife, Harriet Smithson, a Shakespearean actress from Ireland. She died in 1854 after the couple had been estranged for 13 years. That same year, the composer married his mistress, Marie Recio, but this union was no happier than the one which preceded it. Berlioz' only child, a son, died abroad of the fever in 1867, just two years after the composer himself succumbed to intestinal and nervous afflictions.

Throughout his life, Berlioz was in constant need of steady income. A successful production of one of his operas might have solved this problem, but Berlioz' operas weren't successful. The composer turned to musical criticism to earn money, and he became the most perceptive and courageous musical commentator in Paris in his time, quick to distinguish talent from mediocrity and outspoken in his opinions.

It would be an exaggeration to say that Berlioz was honored in his own time as a prominent composer. As he grew older, his works achieved a measure of popularity outside France, particularly in Russia and Germany. Audiences in his native country were less enthusiastic, sometimes with good reason. Many of the composer's works demanded such colossal musical forces that they became logistic failures, inadequately rehearsed. The composer, although he was an extraordinary conductor himself, could not always keep his armies of muscicians in step.

* * *

He also had to struggle with the frequent upheavals in the French government. The state often commissioned new works, but the reins of power changed hands rapidly, and artistic projects followed their sponsor governments into oblivion.

Moreover, Berlioz' music brought alien sounds to French ears. The composer's own war against academic rules and traditions carried him into new harmonic, thematic and rhythmic territory, where his audiences were sometimes reluctant to follow.

Even today, his major works are performed only sporadically. The Boston Symphony stands out as an orchestra which plays Berlioz regularly and well. Two of his compositions are on Berkshire Festival programs this summer — July 30, the "Symphonie Fantastique," and at the final Festival concert on Aug. 14, the "Damnation of Faust."

—*Walter Howard*

Union (m)
SPRINGFIELD, Mass.
Circ. 81,815

JUL 29 1960

Berkshire Summer Season In Full Swing This Week

The season for quiet relaxation or active participation has reached full tempo in the Berkshires, and what might well be called the best of everything beckons visitors who have recreational preferences as varied as the region itself.

For many, "The Berkshires" mean an annual experience in wonderful summer theater. For the coming week, here is what is offered:

Tanglewood

Tanglewood, Lenox — Today, 3.15, Chamber Music Hall, Seminar on Contemporary Music (Friends), and 8.30, Shed, Boston Symphony Orchestra, Charles Munch conductor, Stravinsky, Khrennikov and Rachmaninoff; Saturday, 10 a. m., Shed, Boston Symphony open rehearsal; and 8.30 p. m., Shed, Boston Symphony, Charles Munch conductor, Berlioz, Piston and Ravele. Sunday, 10 a. m., Chamber Music Hall, BMC Chamber Music, (Friends), 2.30, Shed, Boston Symphony, Pierre Monteux, conductor, Mozart and Beethoven, with Festival Chorus, Steber, Gray-Masse, McCollum and Laurent, soloists; and 8.30, Chamber Music Hall, Composer's Forum (Friends). Monday, 8.30, Theater, Fromm Foundation Concert, Contemporary Chamber Music, Boston Symphony Orchestra Members (Friends); Tuesday, 8.30 p. m., Chamber Music Hall, Listeners Forum No. 3, "The critic as listener" (Friends). Wednesday, 8.30, Theater, sonata recital, Leon Fleisher, piano, Liszt, Kirchner, Schubert. Thursday, 8.30, Gala evening. Berkshire Music Center benefit program to include world premier of Meyerwowitz's opera, "Port Town."

Jacob's Pillow

Jacob's Pillow, Rte. 20 east of Lee—Today and Saturday at 4 and 9, the Washington Ballet. Sunday, 8.30, dance appreciation course, Rukmini Devi, "Dancing in India," demonstrated by Sarada. Tuesday through Saturday, 9, Valerie Bettis and Company, Robert Cohan and Matt Turney, Talley Beatty and Company.

Berkshire Playhouse, Stockbridge—Today, 2.30 and 8.45, and Saturday, 8.45, "The Gazebo;" Monday through Saturday, 8.45, and Wednesday at 2.30, "Waltz of the Toreadors."

Williamstown Theater — Today, 2.30 and 8.40, and Saturday, 8.40, "The Dark at the Top of the Stairs;" Tuesday through Saturday, 8.40, "The Disenchanted."

Storrowton Music Fair, West Springfield — Today, 8.30, and Saturday 5 and 9, "West Side Story." Sunday, 8, Benny Goodman. Monday through Friday 8.30, and Saturday 5 and 9, "West Side Story."

Kate McComb Playhouse, Great Barrington — Today through Sunday, 8.30, "American Blues." Tuesday through Aug. 14, 8.30, "La Ronde."

Music Barn

Berkshire Music Barn, South of Lenox—Saturday, 3.30, The Brothers Four. Sunday, 8.30, Maynard Ferguson. Tuesday, 8.30, Jonah Jones.

Red Fox Music Barn, New Marlboro — Saturday, 8.30, Chamber Music Concert, Loeillet, Schroth, Mendelssohn.

Music Mountain, Falls Village, Conn. — Sunday, 4, Berkshire String Quartet with Paul Ulanowsky, piano, assisting artist, Haydn, Guranieri and Brahms.

Cummington School of Arts, bet. Northampton and Pittsfield —Chamber Music, Sonya Monosoff, violin; Louise Rood, violin; Harold Sproul, viola; Gregory Tucker, piano; Beethoven, Bartok, Brahms.

Yale Summer School, Norfolk, Conn. — Tuesday, 8, Chamber Music Concert, David Dawson, viola; Gilbert Ross, violin; Keith Wilson, clarinet; Jackson Wiley, cello; Paul Ulanowsky, piano; Beethoven, Heiden, Mozart, Hindemith.

South Mountain

South Mountain, Pittsfield — Wednesday, 11 and 3, Young Audiences Concert, Rudi String Quartet.

Children specials — Berkshire Museum, today, 11 and 2.30, "Rumpelstilskin." Storrowton Music Fair, Saturday, 10.30, Zippy the chimp and Margie the clown. Sharon Playhouse, Thursday, 2.30, Bunin puppets, and chipmunks, Alvin, Simon and Theodore.

Not all who come to the Berkshires place the world of music and theater at the top of their list of things to do, however. For the outdoor loving family, here are but a few of the more notable attractions:

Mount Greylock, highest point in Massachusetts, with view of five states from tower. 8770 acre public reservation with hiking, camping and bird-watching. Dormitory beds available, $2.50 night for Friday; Saturday; $2, Sunday-Thursday. Enter via Rte. 2 along Notch Rd., North Adams; Rte. 7 via Rockwell Rd., Lanesboro, or Greylock Rd., New Ashford.

Windsor State Forest

Windsor State Forest, swimming, picnicking and parking fee, 50 cents per car, $1 on Sundays and holidays. Follow signs from Rte. 116 in Savoy or Rte. 9 in West Cummington.

Tolland State Forest, Otis Reservoir. Swimming, picnicing, parking fee, 50 cents per car, $1 Sundays and holidays. Rte. 23, East Otis, or Rte. 8, south of Otis Center.

Many fine art galleries, in addition to museums rich in New England lore, serve to entertain and educate young and old alike.

Herald (m)
BOSTON, Mass.
Circ. †75,076

JUL 29 1960

ELEANOR STEBER, soprano, will be soloist with the Boston Symphony at Tanglewood on Sunday afternoon, July 31.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,071
JUL 30 1960

AN 85TH BIRTHDAY PRESENT, a facsimile reproduction of the manuscript score of Beethoven's Ninth Symphony, which he will conduct at Tanglewood tomorrow afternoon, was presented yesterday to Pierre Monteux, right, by Charles Munch, conductor of the BSO, [illegible] and Thomas D. Perry Jr., BSO [illegible]

Ninth Symphony Score

Delayed 85th Birthday Gift Given Monteux at Tanglewood

TANGLEWOOD—A facsimile reproduction of the manuscript score of Beethoven's Ninth Symphony, autographed by the 104 members of the Boston Symphony Orchestra, was presented to Pierre Monteux here yesterday as an 85th birthday present.

Mr. Monteux, who will conduct the Boston Symphony tomorrow at 2:30 p.m. in Beethoven's Ninth, celebrated his birthday April 4, but at his request the orchestra's gift of the score was delayed until yesterday's rehearsal of the great work. The Festival Chorus, prepared by Alfred Nash Patterson, will be heard in the performance with the following soloists: Eleanor Steber, soprano; Freda Gray Masse, contralto; John cOllum, tenor and David Laurent, bass.

Tonight's Concert

Tonight at 8:30 Dr. Munch will return to the podium to conduct the BSO. The Festival Chorus, prepared by Lorna Cooke de Varon, will take part in tonight's performance of Ravel's "Daphnis and Chloe," Suite No. 2. Also to be heard tonight are Walter Piston's Symphony No. 6 and Berlioz' "Symphonie Fantastique."

Dr. Munch has revised the Berkshire Festival program next Friday night to invite the contemporary American composer, Leon Kirchner, to conduct the BSO in the first Tanglewood performance of his "Toccata for Strings, Solo Winds and Percussion."

A member of the Berkshire Music Center's composition faculty, 41-year-old Mr. Kirchner has previously conducted the orchestra in his "Toccata" in Boston, New York and Washington. Dr. Munch will conduct the balance of the Friday concert which will be given in the Shed at 8:30. At this concert violinist Ruggiero Ricci will make his first Berkshire Festival appearance in a performance of the Violin Councerto by Sibelius. The program will open with excerpts from Wagner's "Die Meistersinger" and conclude with the "Scotch" Symphony by Felix Mendelssohn.

First Performance Here

Henri Dutilleux' Symphony No. 2, the world premiere of which Dr. Munch conducted on Dec. 11, 1959, will receive its first Tanglewood performance at the orchestra's Saturday evening concert Aug. 6 at 8:30. To complement the contemporary symphony, Dr. Munch has scheduled Beethoven's Overture to "Prometheus" and the Piano Concerto No. 2 by Brahms, in which Eugene Istomin will participate, for the Saturday concert.

Mr. Monteux' guest at the orchestra's concert on Sunday afternoon Aug. 7 at 2:30 will be pianist Leon Fleisher in a performance of Beethoven's Piano Concerto No. 3. Mr. Monteux will open the program with "Fantasia on a Theme by Thomas Tallis" by Vaughan Williams and the concert will conclude with Brahms' Fourth Symphony.

Mr. Fleisher will give a piano recital at Tanglewood in addition to his orchestral appearance with Mr. Monteux. On Wednesday evening at 8:30 in the theater, he will [illegible] in a program of sonatas. The recital, for which Mr. Fleisher has contributed his services to benefit the Berkshire Music Center, will include the Sonata in B Minor by Franz Liszt, Leon Kirchner's Sonata (1948), and the posthumous Sonata in B-[illegible] by Schubert.

Sentinel (m)
WATERVILLE, Me.
Circ. 18,382
JUL 29 1960

At Tanglewood

Mrs. Freda Gray-Masse, director of vocal music in the Waterville School System, and student of Pierre Monteaux, will star with Eleanor Steber of Metropolitan Opera fame, in a program Sunday at Tanglewood at Lenox, Mass. Mrs. Masse will be one of the two female voices in the presentation of Beethoven's Symphony Number 9. Music will be by the Boston Symphony Orchestra under the direction of Pierre Monteaux. She left her summer home at Sullivan Harbor Thursday to prepare for her performance. A similar presentation in Boston last spring brought many favorable reviews.

Sunday Journal
PROVIDENCE, R. I.
Circ. 186,189
JUL 24 1960

DAVID LAURENT, assistant professor of music at Brown University, will be the baritone soloist in a performance of the Beethoven Ninth Symphony, conducted by Pierre Monteux next Sunday afternoon at the Berkshire Music Festival at Tanglewood.

Record (m)
BOSTON, Mass.
Circ. 373,012
JUL 26 1960

ary.

MONTEUX CONDUCTS

At Charles Munch's invitation, Pierre Monteux will repeat at Tanglewood on Sunday (July 31, 2:30) his 85th birthday celebration performance of Beethoven's Ninth Symphony.

LY AIR-CONDITIONED

Sunday Register
NEW HAVEN, Conn.
Circ. 106,090
JUL 24 1960

MUSIC

Two Yale Faculty Members To Highlight Area Events

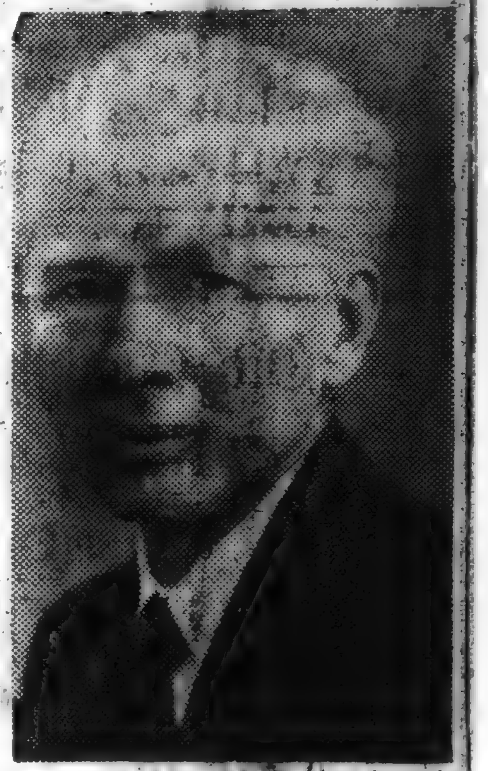
By GORDON E. ARMSTRONG

Two distinguished musicians who happen to be the "newest and oldest" members respectively of the Yale Music School faculty figure prominently in news concerning this week's music events. The former is composer Elliot Carter, whose appointment to the faculty was announced a few months ago. The latter is Bruce Simonds, whose accomplishments both as a student, teacher, and performer have enriched this community's musical life for nearly four decades.

Carter, a winner of this year's Pulitzer Award, is to be honored at the Berkshire Music Festival on Friday when a program devoted to his music will be presented by chamber music groups. The composer will give an introductory talk and comment on contemporary music in general and his works in particular. The music to be heard includes his String Quartet No. 2, Eight Etudes, and the Fantasy for Woodwind Quintet. Friday's concert is the fourth in the festival's Seminars in Contemporary Music under the sponsorship of the Fromm Foundation. The eminent composer is to be a Visiting Professor of the Theory of Music at Yale during the coming college year.

STARLIGHT FESTIVAL AT YALE

Professor Simonds is sure to attract one of the season's largest audiences to the third Starlight Festival concert in the Saybrook College Courtyard on Tuesday evening. This series incidentally is enjoying its best attendance to date and the pianist's guest role in this week's event should add considerably to the attendance figures. His many performances both in recital and in guest roles with the New Haven Symphony have won him a large and enthusiastic following over the years.



BRUCE SIMONDS

On Tuesday evening, Professor Simonds will be heard with Julius Scheir's Starlight Players in two of the program's offerings—Mozart's Piano Quartet in G minor and Franck's Piano Quintet in F minor. The third work listed is the String Quartet No. 1 in E flat, Opus 12, by Mendelssohn.

To get back to the Berkshire Music Festival, the coming weekend concerts by the Boston Symphony will find Dr. Munch and Pierre Monteux sharing the podium. The regular conductor will conduct the concerts on Thursday and Friday evenings and the eminent French conductor will be on the podium in next Sunday afternoon's program.

The highlight of Friday evening's concert is to be the performance of Rachmaninoff's Piano Concerto No. 3 with the young American pianist, Byron Janis, as the soloist. The program also includes Tikhon Khrennikov's Symphony No. 1 and Stravinsky's "Jeu de Cartes."

Saturday evening's program lists Walter Piston's Symphony No. 6, the "Symphonie Fantastique" by Berlioz, and Ravel's Suite No. 2 of "Daphnis and Chloe". The Festival Chorus, prepared by Lorna Cooke de Varon, will participate in the latter performance.

The Festival Chorus will also assist the orchestra in the featured work next Sunday afternoon, Beethoven's Ninth Symphony. This is to be in the nature of a "repeat performance", honoring the 85th birthday of the venerable French conductor who conducted the Ninth in Symphony Hall, Boston, on April 6. The soloists, all of whom were heard in that earlier performance, are to be soprano Eleanor Steber, contralto Freda Gray-Masse, tenor John McCollum, and bass David Laurent. Mozart's "Haffner" Symphony will be presented as the opening work in Sunday's program.

The Beaux Arts Trio of New York will present Wednesday evening's regular chamber music event with a program including Beethoven's "Kakadu" Variations, Ravel's A minor Trio, and the Brahms Trio, Opus 8.

TROY TIMES RECORD
Saturday, July 30, 1960

Boston Symphony To Play Berlioz's Fantastique

The Boston Symphony Orchestra will play two symphonies and a suite today at 8:30 p.m. at Tanglewood, Lenox, Mass.

Tonight's program, which also will be broadcast by the FM Station WFLY of The Record Newspapers, will include Berlioz's Symphonie Fantastique, Piston's Symphony No. 6 and Ravel's Daphnis and Chloe, Suite No. 2. The festival chorus will join the orchestra in the last number. Charles Munch will conduct.

Tomorrow's program, scheduled for 2:30 p.m., will consist of Mozart's Haffner Symphony and Beethoven's Symphony No. 9 in D minor. Pierre Monteux will conduct and the guests will be soprano Eleanor Stever, contralto Freda Gray-Masse, tenor John McCollum and bass David Laurent. The festival chorus also will participate.

Mr. Monteux and the orchestra will repeat the performance heard last April in Boston's Symphony Hall on the conductor's 85th birthday.

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Journal
LAKEVILLE, Conn.
Weekly Independent
Circ. 2,498

JUL 28 1960

Times (e)
HARTFORD, Conn.
Circ. 121,657

JUL 28 1960

Jewish Advocate
BOSTON, Mass.
Weekly Circ. 27,809

JUL 21 1960

Sunday Republican
WATERBURY, Conn.
Circ. 46,674

JUL 24 1960

Traveler (e)
BOSTON, Mass.
Circ. 178,037

JUL 27 1960

Banner (e)
BENNINGTON, Vt.
Circ. 4,953

JUL 29 1960

Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,026

JUL 23 1960

Sunday Globe
BOSTON, Mass.
Circ. 416,486

JUL 24 1960

Sunday Herald
BOSTON, Mass.
Circ. 289,111

JUL 24 1960

SCHENECTADY GAZETTE
Monday, July 25, 1960

Christian Science
Monitor (e)
BOSTON, Mass.
Circ. 156,267

JUL 23 1960

News (e)
SPRINGFIELD, Mass.
Circ. 99,001

JUL 19 1960

Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 25,958

JUL 25 1960

News
WILLIAMSTOWN, Mass.
Weekly Circ. 1,700

JUL 28 1960

Monteux to Repeat His 85th Birthday Performance 31st

At Charles Munch's invitation, Pierre Monteux will repeat at Tanglewood on Sunday, July 31 at 2:30 his 85th birthday celebration performance of Beethoven's Ninth Symphony.

Because of his long and close association with the Boston Symphony Orchestra, members of the Orchestra asked Mr. Monteux if they might arrange a party in honor of his 85th birthday (born: April 4, 1875). Mr. Monteux answered that nothing would give him greater pleasure and he requested that the Orchestra's present to him be a performance of Beethoven's Ninth Symphony which he would conduct in Symphony Hall on April 6 for the benefit of the Orchestra's Pension Fund. Soprano Eleanor Steber, contralto Freda Gray-Masse, tenor John McCollum, and bass David Laurent, who participated in the Symphony Hall performance, and the Festival Chorus, prepared by Alfred Nash Patterson, will be Mr. Monteux's guests at the Tanglewood performance. The concert will open with a performance of Mozart's "Haffner" Symphony.

July 29 and 30

Charles Munch will conduct the Boston Symphony Orchestra at the Friday and Saturday, July 29 and 30 at 8:30 Tanglewood concerts. The young American pianist Byron Janis will be his guest at Friday's concert in a performance of Rachmaninoff's Piano Concerto No. 3. At the same concert Tikhon Khrennikov's Symphony No. 1 will be played for the first time at the Berkshire Festival. The program will open with "Jeu de Cartes" by Igor Stravinsky.

The Orchestra's rehearsal Saturday morning at 10, July 30, will be opened to the public as a benefit for the Orchestra's Pension Fund. The Festival Chorus, prepared by Lorna Cooke de Varon, will participate in the Saturday evening performance of Ravel's "Daphnis and Chloe," Suite No. 2. At this concert Doctor Munch will also conduct Symphony No. 6 by Walter Piston and Berlioz' "Symphonie Fantastique."

"Kakadu Variations" by Beethoven, Ravel's Trio in A minor and the Trio, Op. 8 by Brahms will be performed by the Beaux Arts Trio of New York — Daniel Guilet, violin; Bernard Greenhouse, cello; Menahem Pressler, piano — on Wednesday, July 27 at 8:30 in the Tanglewood Theater as the fourth concert of the Festival's Chamber Music series. Haile by Charles Munch as "worthy successors to the [illegible] trio of Thibaud, Casals and Cortot," the Beaux Arts has performed at Tanglewood five times since its debut here in 1955.

Members of the Friends of the Berkshire Music Center — those whose voluntary contributions assist the work of the Center — have been invited to the activities at Tanglewood this week: Opera Scenes in the Theater Monday at 8:30; Forum: "The Performer as Listener" at 8:30 Tuesday in the Chamber Music Hall; Lecture: "Aspects of Music" Wednesday afternoon July 27 at 3:30; a concert by the Center's orchestra in the Shed on Thursday evening at 8:30.

Friday at 3:15 members of the Friends have been invited to a Seminar in Contemporary Music when the contemporary American composer, Elliott Carter, will make introductory remarks followed by performance of his works. Two events will be opened to the Friends on Sunday, July 31: a chamber music program at 10 a.m. in the Chamber Music Hall and, in the same hall at 8:30 p.m., the Composer's Forum.

Arrau Tonight

Tonight Claudio Arrau will be guest of Pierre Monteux and the Boston Symphony Orchestra in a performance of Beethoven's "Emperor" Concerto at 8:30 in the Music Shed. Mr. Monteux's program will include the first Tanglewood performance of Cherubini's "Anacreon" Overture, the "Fountains of Rome" by Respighi and Richard Strauss' tone poem, "Till Eulenspiegel."

Charles Munch will introduce the 19-year-old violinist, Jaime Laredo, to Tanglewood tomorrow when Mr. Laredo is heard in a performance of Mendelssohn's violin concerto. At the same program, Doctor Munch will conduct the "Variations, Chaconne and Finale" by the contemporary American Norman dello Joio and the program will close with the Symphony No. 5 by Beethoven.

NEW YORK, N.Y.
TIMES
D. 814,169 S. 1,254,835

JUL 24 1960

CONCERT AND OPERA PROGRAMS OF THE WEEK

Boston Symphony

STADIUM CONCERTS
LEWISOHN STADIUM

TUESDAY, Conductor, Zubin Mehta; Rise Stevens, mezzo-soprano. All concerts begin at 8:30 P. M.
Symphony No. 5; Adieu, forets from Jeanne d'Arc ..... Tchaikowsky
Che faro senza Euridice from Orfeo ed Euridice ..... Gluck
Voi che sapete from The Marriage of Figaro ..... Mozart
Mon coeur s'ouvre a ta voix from Samson et Dalila ..... Saint-Saens
Till Eulenspiegel's Merry Pranks ..... Strauss
Air de Lia from L'Enfant Prodigue ..... Debussy
Chanson Boheme from Carmen..Bizet

WEDNESDAY, Conductor, Mehta; Aldo Parisot, cellist.
Prelude to Die Meistersinger..Wagner
Cello Concerto ..... Schumann
Concerto for Orchestra ..... Bartok

THURSDAY, Conductor, Mehta; John Browning, pianist.
Overture to La Forza del Destino.Verdi
Symphony No. 1 ..... Brahms
Piano Concerto No. 2 ..... Rachmaninoff

SATURDAY, Conductor, Leopold Stokowski.
Chorale Prelude, [illegible] alle en einen Gott; Chorale Prelude, Schafe koennen sicher weiden; Fugue in G minor ..... Bach-Stokowski
Symphony No. 2 ..... Brahms
Don Juan; Dance of the Seven Veils from Salome ..... Strauss

GUGGENHEIM MEMORIAL CONCERTS
GOLDMAN BAND

TONIGHT, Central Park. Conductor, Richard Franko Goldman. All concerts begin at 8:30 P. M.
Works by E. F. Goldman, Lloyd, Rossini-Britten, Rodgers, Strauss and Sousa.

MONDAY, Central Park.
Works by Meyerbeer, [illegible] Suppe, Grieg, Gould, [illegible], Herbert, Mendelssohn, Offenbach, Anderson, Rodgers, Klohr and [illegible].

WEDNESDAY, Central Park.
Works by Moszkowski, Auber, Liadov, Leidzen, Rossini-Respighi, Dvorak, Rogers, Bizet, Offenbach, Smith and E. F. Goldman.

THURSDAY, Prospect Park.
Works by Berlioz, Bach, E. F. Goldman, Beeson, Holst, [illegible], White, Loewe, Bennett, plus the first performance of William Russo's Concerto Grosso for Saxophone Quartet and Band conducted by the composer with the Louis Topper Saxophone Quartet.

FRIDAY, Central Park.
Repeating Thursday's program.

SATURDAY, Prospect Park.
Works by Moszkowski, Auber, Liadov, Leidzen, Rossini-Respighi, Dvorak, Rogers, Bizet, Offenbach, Rattenberg and E. F. Goldman.

EVENTS IN NEW YORK
TODAY

SEUFFERT BAND, Music Grove, Forest Park, Queens, 3 P. M. Conductor, George F. Seuffert; [illegible] May Smith, trumpeter.
Works by Delibes, Tchaikovsky, Hartmann, Herbert, Bizet, Rodgers, Herman and Grieg-Wright-Forrest.

MICHEL LARUE, folksinger, The Village Gate, 185 Thompson Street, 4 P. M. Assisting artists: [illegible], folklore dramatist; Paul Rainier, guitarist.

MONDAY

GUSTAV LEONHARDT, harpsichordist, Union Theological Seminary, 4:30 P. M. Lecture-recital on the music of the 17th and 18th century.

OPEN SING, Gershwin Hall, Brooklyn College, 8:30 P. M. Peter Flanders will lead Bach's Magnificat.

AN EVENING AT THE OPERA, presented by The Community Civic Opera, Roof Garden of the Educational Alliance, 197 Broadway, 8:15 P. M. Excerpts from Lucia di Lammermoor, La Rondine, L'Amico Fritz and Porgy and Bess.

TUESDAY

JOSEPHINE [illegible], organist, St. Paul's Chapel, Columbia University, 12 noon.

FREDERICK SWANN, organist, The Riverside Church, 7 P. M.

EVENINGS BY THE RIVER, East River Park Amphitheatre, F. D. R. Drive south of Grand Street, 8:30 P. M. Conductor, Arnold Gamson; Reri Grist and Laura [illegible], [illegible]; [illegible], tenor.
Symphony No. 26; The Impresario (in concert version) ..... Mozart
Incidental Music to A Midsummer Night's Dream ..... Mendelssohn
Water Music Suite ..... Handel-Harty

WEDNESDAY

WALLACE M. COURSEN, Jr., organist, Trinity Parish, Broadway and Fulton Streets, 12:30 P. M.

SUMMER SING, [illegible] soff Chorus, [illegible] West 56th Street, [illegible] P. M. Frank Brieff will lead Handel's Israel in Egypt.

SUMMER CONCERT, [illegible] Auditorium, Loeb Student Center, New York University, Washington Square South, 8:30 P. M. Conductor Maurice Peress; [illegible] Arroyo, soprano;

Mitchell Jellin, trumpeter; Cynthia Otis, harpist. Admission free.
Sonata for trumpet and strings.Purcell
Danses Sacree et Profane ..... Debussy
Sur la sponda del mare ..... Scarlatti
Concert Piece for Chamber Orchestra (1st performance) William Sydeman
Knoxville: Summer of 1915 ..... Barber

UN BALLO IN MASCHERA, Opera Workshop, Public School 73, 8 P. M. Repeat performance Thursday at 8 P. M.

WILMA JENSEN, organist, St. Paul's Chapel, Columbia University, 8:30 P. M. Works by de Mage, Grigny, Bach, Franck, Sowerby, Haines, Honegger, Langlais and Alain.

THURSDAY

ALEXANDER BOGGS RYAN, organist, St. Paul's Chapel, Columbia University, 12 noon.

THE NEW YORK SINFONIETTA, McMillin Theatre, Columbia University, 8:30 P. M. Conductor, Max Goberman.
The Four Seasons; Concerto for mandolin in C; Concerto for two mandolins in G; Concerto for viola d'amore in A; Concerto [illegible] minor; Concerto for flute ..... Vivaldi

JAZZ IN THE GARDEN, Museum of Modern Art, 8:30 P. M.

LA TRAVIATA, presented by Brooklyn Heights Opera Association, Cadman Plaza Park, 8:30 P. M. Admission free.

SATURDAY

CITY SYMPHONY OF NEW YORK, Central Park Mall, 8:30 P. M. Conductor, Franz Bibo; Mary Lou Galen, violinist.
Romeo and Juliet Overture.Tchaikovsky
Violin Concerto ..... Mendelssohn
Symphony No. 5 ..... Dvorak
Blue Danube Waltz ..... Strauss

LA TRAVIATA, presented by Salmaggi Opera, Triboro Stadium, Randalls Island, 8:45 P. M.

MARTINA ARROYO, soprano, presented by Afro Arts Cultural Center, Colonial Park, 148th Street west of Eighth Avenue, 8:30 P. M. Assisting group, The Prince Hall Band.

EVENTS OUT OF TOWN NEW YORK
EAST HAMPTON, L. I.

FRIDAY and SATURDAY, 8:40 P. M. John Drew Theatre. La Boheme presented by Amato Opera-In-Brief. Lila Caputo, soprano; Chester Ludgin, tenor.

STONY BROOK

TONIGHT, 8:30 P. M. Dogwood Hollow Amphitheatre. Count Basie and his band with Joe Williams, vocalist.

SATURDAY, 8:30 P. M. Dogwood Hollow Amphitheatre. Stony Brook Festival Orchestra, Conductor, Raymond Paige. Pops Night.

BEAR MOUNTAIN
Empire State Music Festival

TONIGHT, 8:30, Anthony Wayne Recreation Area, Harriman State Park. The Barber of Seville. Conductor, Jonel Perlea. Roberta Peters, soprano; Carlo Zampighi, tenor; Frank Guarrera, baritone; Gerhard Pechner and Nicola Moscona, basses.

FRIDAY, 8:30 P. M. Peter Ibbetson by Deems Taylor. Conductor, Wilfrid Pelletier. Licia Albanese, soprano; James Wainner, tenor; Peter van Ginkel, baritone.

SATURDAY, 8:30 P. M. Katia Kabanova by Leos Janacek. Conductor, Laszlo Halasz, Amy Shuard, soprano; Rudolf Petrak and Giulio Gari, tenors.

TUXEDO

TODAY, 5:30 P. M. St. John Terrell's Music Circus, Sterling Forest Gardens. The Modern Jazz Quartet.

FRIDAY, 9 P. M. Dizzy Gillespie and his group. Additional performances Saturday at 5:30 and 9 P. M. and next Sunday at 5:30.

BROCKPORT

WEDNESDAY, 8 P. M. Brockport Summer Arts Festival. The After Dinner Opera Company.
Sixty-Six; Sweet Betsy From Pike; Apollo and Persephone.

LINWOOD

TONIGHT, 8:30 P. M. Ground Garden of the Linwood Music School. Linwood Chamber Orchestra. Conductor, Willis Page.
Works by Purcell, Bach, Haydn, Buxtehude and Brahms.

PIERMONT

FRIDAY and SATURDAY, 8:30 P. M. Lyric Theatre. The Clarkstown Witch by Augustus Nowak.

RENSSELAERVILLE

SATURDAY, 8:30 P. M. Conkling Hall. Chamber music concert.
Works by Kreisler, Mendelssohn, Kodaly, Medina, Wieniawski, Cassado and Frescobaldi-Cassado.

WOODSTOCK

TODAY, 3 P. M. Maverick Concert Hall. Renato Bonacini, violinist; Alexander Semmler, pianist.

CHAUTAUQUA

TODAY, 3 P. M. Chautauqua Symphony Orchestra. Conductor, Walter Hendl; Berl Senofsky, violinist.

MONDAY, 8:30 P. M. Norton Memorial Hall. Chautauqua Opera Association. La Traviata. Conductor, Walter Hendl.

TUESDAY, 8:30 P. M. Chautauqua Symphony Orchestra. Conductor, [illegible] Armin Watkins, pianist.

WEDNESDAY, [illegible] Chautauqua Symphony Orchestra. Conductor, Hendl. Viennese Night.

FRIDAY, 8:30 P. M. The Barber of Seville. Conductor, Wolfgang Schanz

SATURDAY, 8:30 P. M. Chautauqua Symphony Orchestra. Conductor, Hen Muriel Kilby, pianist. Mendelssohn program.

NEW JERSEY
FAIR LAWN

TODAY, 5 P. M. Shell of Memorial Pa Paterson Symphonic Band. Conducto John Gambuti.

WEST ORANGE

TUESDAY, 8 P. M. St. Cloud Presbyterian Church. Oratorio Society of New Jersey summer sing. Walter Nolline will lead Haydn's Lord Nelson Mass.

LAMBERTVILLE

MONDAY, 8:30 P. M. St. John Terrell's Music Circus. Bobby Hackett and his Sextet.

CONNECTICUT
WESTPORT

TONIGHT, 8:30 P. M. Westbrook Galler Chamber music concert.
Works by Bach, Stamitz, Berg, Brahms, Telemann, Franchetti and Mozart.

FAIRFIELD

FRIDAY, 8:30 P. M. Fairfield University Shell. Connecticut Pops Orchestra. Conductor, Gustave Haenschen Jose Melis, pianist; Margarita Sierr soprano.

DEEP RIVER

TUESDAY, 8:30 P. M. Valley Region Auditorium. Connecticut Valley Mus Festival. Ann Lafratta, soprano; Geral Goodman, harpist.

BLOOMFIELD

TUESDAY, 8:30 P. M. Grounds of th Connecticut General Life Insuranc Company. Hartford Festival of Mus Orchestra. Conductor, Robert Brawle Nelga Lynn, soprano.
Cantata No. 51, Jauchzet in allen Landen ..... Bach
Verklaerte Nacht ..... Schoenberg
Capricorn Concerto ..... Barber
Suite from Les Brigands ..... Offenbach

NEW HAVEN

TUESDAY, 8:30 P. M. Saybrook Colleg Courtyard, Yale campus. Starlight Festival of Chamber Music. Guest artis Bruce Simonds, pianist.
Piano Quartet in G minor ..... Mozart
Quartet No. 1 in [illegible], Op. 12 ..... Mendelssohn
Piano Quintet ..... Franck

NORFOLK

TUESDAY, 8 P. M. Music Shed, Yal Summer School of Music. Conductor Keith Wilson; [illegible], harpsichordist.
Sonata No. 8 [illegible]; Brandenburg Concerto No. 5 ..... Bach
Concerto a Tre ..... Dahl
Recitative and Toccata ..... Powell
Overture in the Italian Style ..... Schubert

SHARON

MONDAY, 5:30 P. M. First Church of Christ Congregational. [illegible], cellist.
Suite No. 1 in G; Suite No. 5 in C minor ..... Bach

FALLS VILLAGE

TODAY, 4 P. M. Music Mountain. Berkshire Quartet. Assisting artist, Sidney Foster, pianist.
Quartet in B flat ..... Mozart
Quartet No. 2 ..... Prokofieff
Piano Quintet ..... Dvorak

MASSACHUSETTS
LENOX
Berkshire Festival, Tanglewood

TODAY, 2:30 P. M. Music Shed. Boston Symphony Orchestra. Conductor, Charles Munch; Jaime Laredo, violinist.
Variations, Chaconne and Finale ..... Dello Joio
Violin Concerto ..... Mendelssohn
Symphony No. 5 ..... Beethoven

MONDAY, 8:30, The Theatre. John Duke's one act opera, Captain Lovelock, presented by the Tanglewood Opera Workshop.

WEDNESDAY, 8:30 P. M. The Theatre. Beaux Arts Trio of New York.
Kakadu Variations ..... Beethoven
Trio in A minor ..... Ravel
Trio, Op. 8 ..... Brahms

FRIDAY, 8:30 P. M. Music Shed, Boston Symphony. Conductor, Munch; Byron Janis, pianist.
Jeu de Cartes ..... Stravinsky
Symphony No. 1 ..... Krennikov
Piano Concerto No. 3 ..Rachmaninoff

SATURDAY, 8:30 Music Shed. Boston Symphony. Conductor, Munch.
Symphonie Fantastique ..... Berlioz
Symphony No. 6 ..... Piston
Daphnis and Chloe Suite No. 2.Ravel

NEXT SUNDAY, Music Shed. Boston Symphony. Conductor, Pierre Monteux

Eleanor Steber, soprano; Freda Gray-Masse, contralto; John McCollum, tenor; David Laurent, bass.
Symphony No. 35 ..... Mozart
Symphony No. 9 ..... Beethoven

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Sunday Republican
SPRINGFIELD, Mass.
Circ. 112,664

JUL 24 1960

Tanglewood Events

Today at 2.30 p. m., Music Shed: Boston Symphony, Munch conducting. Dello Joio: Variations, Chaconne and Finale; Mendelssohn: Violin Concerto (Laredo). Beethoven: Symphony No. 5.

Wednesday, July 27, 8.30, Theater: Beaux Arts Trio of New York. Beethoven: "Kakadu" Variations; Ravel: Trio in A minor; Brahms: Trio, Op. 8.

Friday, July 29, 8.30, Music Shed: Boston Symphony, Munch conducting. Stravinsky: Jeu de Cartes; Khrennikov: Symphony No. 1, Op. 4; Rachmaninoff: Piano Concerto No. 3, in D minor (Janis).

Saturday, July 30, 10 a. m., Music Shed: Open rehearsal.

Saturday, July 30, 8.30, Music Shed: Boston Symphony, Munch conducting. Berlioz: "Symphonie Fantastique," Op. 14a; Piston: Symphony No. 6; Ravel: "Daphnis and Chloe," Suite No. 2 (Festival Chorus).

Sunday, July 31, 2.30, Music Shed: Boston Symphony, Monteux conducting. Mozart: Symphony No. 35, in D major, "Haffner," K. 385; Beethoven: Symphony No. 9, in D minor, Op. 125; (Steber, Gray-Masse, Mc Collum, Laurent; Festival Chorus).

Activities of the Berkshire Music Center to which friends of the Berkshire Music Center are invited:

Today, July 24, 10 a. m., Chamber Music Hall: BMC Chamber Music.

Today, July 24, 8.30, Chamber Music Hall: Composer's Forum.

Monday, July 25, 8.30, Theater: Opera Scenes.

Tuesday, July 26, 8.30, Chamber Music Hall: Forum, "The Performer as Listener."

Wednesday, July 27, 3.30, Chamber Music Hall: Lecture, "Aspects of Music."

Thursday, July 28, 8.30, Music Shed: Berkshire Music Center Orchestra.

Friday, July 29, 3.15, Chamber Music Hall: Seminar on Contemporary Music, Elliott Carter.

Sunday, July 31, 10 a. m., Chamber Music Hall: BMC Chamber Music.

Sunday, July 31, 8.30, Chamber Music Hall: Composer's Forum.

Sunday Republican
SPRINGFIELD, Mass.
Circ. 112,664

JUL 24 1960

EVENTS FOR WEEK IN THE BERKSHIRES

PITTSFIELD — Music, theater and the dance are sharing top billing with nature on this summer's vacation schedule in the Berkshire Hills and a full program of attractions will be on tap for the visitor to these cool, green hills again this week.

BSO Performs

At Tanglewood in Lenox the Boston Symphony Orchestra with Conductor Charles Munch at the podium will perform Friday and Saturday evenings at 8.30, and next Sunday afternoon at 2.30. Pierre Monteux will be guest conductor.

VALATIE, N.Y.
ROUGH NOTES
W. 1,502
JUL 22 1960

BYRON JANIS once again makes an appearance at the Berkshire Festival with Charles Munch and the Boston Symphony Orchestra. The spectacular American pianist will play the Rachmaninoff Piano Concerto No. 3 at the Friday evening, July 29, concert at 8:30 in the Music Shed at Tanglewood, Lenox, Mass.

Publishers From Brazil Arrive Here

Will Attend Weekend Concerts At Tanglewood

Seven publishers and editors from Brazil arrived at Union Station shortly after midnight last night and were escorted by state police to the Red Lion Inn, Stockbridge, where they will spend the weekend.

The journalists were welcomed by John F. Downing and John V. Geary of the Berkshire Hills Conference and Lawrence J. Flynn of Boston, promotion director for the Massachusetts Department of Commerce.

The Brazilian newspapermen are here as part of a nationwide tour arranged by the Governmental Affairs Institute in cooperation with the U.S. State Department. They plan to attend Tanglewood concerts today and tomorrow and will be interviewed by the Voice of America at Tanglewood this noon.

Times (e)
PAWTUCKET-
CENTRAL FALLS, R. I.
Circ. 37,868
AUG 1 1960

AP Wirephoto

CONDUCTOR HONORED — Pierre Monteux, right, receives congratulations on his 85th birthday as he prepares to lead Boston Symphony Orchestra at Tanglewood, Mass. Monteux, former conductor, is greeted by Charles Munch, left, present conductor, and Thomas Perry Jr., orchestra manager.

SCHENECTADY, N.Y.
UNION-STAR
D. 35,771
JUL 23 1960

Beaux Arts Trio Set at Tanglewood

LENOX, Mass., July 23—The fourth concert of the Berkshire Festival's chamber music series at Tanglewood near here will be given Wednesday at 8:30 p.m. by the Beaux Arts Trio. The program will include Beethoven's "Kakadu Variations," Ravel's "Trio in A Minor" and Brahms' "Trio, Op. 8."

Charles Munch will conduct the Boston Symphony Orchestra in the concert Friday at 8:30 p.m. when the program will consist of Stravinsky's "Jeu de Cartes," Khrennikov's "Symphony No. 1, Op. 4" and Rachmaninoff's "Piano Concerto No. 3 in D Minor" with Byron Janis as soloist.

Munch also will conduct the open rehearsal Saturday, July 30, at 10 a.m. and the concert at 8:30 p.m. The program will include the "Symphonie Fantastique" by Berlioz, Piston's "Symphony No. 6" and Ravel's "Daphnis and Chloe, Suite 2."

The program Sunday, July 31, at 2:30 p.m. will be conducted by Pierre Monteux. Mozart's "Symphony No. 35 in D Major (Haffner), K. 385" and Beethoven's "Symphony No. 9 in D Minor, Op. 125" will make up the program.

The soloist for the Beethoven symphony will be Eleanor Steber, soprano; Freda Gray-Masse, contralto; John McCollum, tenor; and David Laurent, bass. The Festival Chorus, prepared by Alfred Nash Patterson, will assist.

The program for the concert tonight at 8:30, conducted by Monteux, includes "Anacreon Overture," Cherubini; "Piano Concerto No. 5," Beethoven; "Fountains of Rome," Respighi; and "Till Eulenspiegel," Strauss. Claudio Arrau will be the concerto soloist.

Munch will conduct the concert tomorrow at 2:30 p.m. The program will include "Variations, Chaconne and Finale," Dello Joio; "Violin Concerto," Mendelssohn, with Jaime Laredo as soloist; and "Symphony No. 5," Beethoven.

Record (m)
BOSTON, Mass.
Circ. 373,012
JUL 25 1960

INTERNATIONALLY-FAMOUS SOPRANO Eleanor Steber's host of Boston friends will be interested in the fascinating collection of names she has acquired in her round-the-world tours. She is making the first of two Berkshire Festival appearances at Tanglewood on Sunday afternoon at 2:30 in the 6000-seat Tanglewood Music Shed.

In Hong Kong they called her "Number One Sing-Song Girl, USA"; in Saigon they hailed her as "The Primitive Donna". "A Good Sport" was the way they headlined her in Ankara because she sang with a fever of 103 degrees. In Bombay she was titled "Musical Diplomat" because she had done so much for Indo-American relations.

When the great Metropolitan Opera star went to Baghdad, she was called a "Miracle" because, as the first Western singer to appear there she "put the city on the musical map." Here in America, Variety (the theater bible) described her as "a one-woman entertainment industry at the Met."

In a performance of Beethoven's Ninth Symphony, conducted by the great Pierre Monteux, Miss Steber will be joined at Sunday's concert by alto Freda Gray-Masse, tenor John McCollum and bass David Laurent. The Festival Chorus prepared by Alfred Nash Patterson, [illegible] in this program.

ATHENS HERALD
Thursday, July 28, 1960

GREENVILLE LOCAL
Wednesday, July 27, 1960

RAVENA NEWS HERALD
Friday, July 29, 1960

CAIRO HERALD
Thursday, July 28, 1960

/ Echo

TUESDAY, JU[illegible] 1960

Lebanon

Berkshire [illegible]ival Enters [illegible]eek

Eleanor Steber[illegible]no, is to make the first of [illegible]arances at the Berkshire Fe[illegible] the performance of the Ni[illegible]phony of Beethoven. Miss St[illegible] also sing in the concluding [illegible] (August 14) during the performance of the Damnation of Faust by Berlioz.

Pierre Monte[illegible] will repeat at Tanglewood on Su[illegible] July 31, at 2:30 his 85th birthd[illegible] celebration performance of Beethoven's Ninth Symphony. Because of his long and close association with the Boston Symphony O[illegible] of the Orchestra [illegible]onteux if they might [illegible] party in honor of his 85th [illegible] was born April 4, 1875). [illegible] Monteux answered that nothing would give him greater pleasure and he requested that the Orchestra's present to him be a performance of Beethoven's Ninth Symphony which he would conduct in Symphony Hall on April [illegible] for the benefit of the Orchestra's Pension Fund. Soprano Eleanor Steber, contralto [illegible] Gray-Masse, tenor John McCo[illegible] and bass

ELEANOR STEBER

David Laurent, who participated in the Symphony Hall performance, and the Festival Chorus will be Mr. Monteux's guests at Sunday's Tanglewood performance. The concert will open with a performance of Mozart's "Haffner" Symphony.

Charles Munch will conduct the Boston Symphony Orchestra at the Friday and Saturday evening Tanglewood concerts. The young American pianist, Byron Janis will be his guest at Friday's concert in a performance of Rachmaninoff's Piano Concerto No. 3. At the same concert, Tikhon Khrennikov's Symphony No. 1 will be played for the first time at the Berkshire Festival. The program will open with "Jeu de Cartes" by Igor Stravinsky.

The Orchestra's rehearsal on Saturday morning at 10:00 will be open to the public as a benefit for the Orchestra's Pension Fund. The Festival Chorus will participate in the Saturday evening performance of Ravel's "Daphnis and Chloe," Suite No. 2. At this concert, Doctor Munch will also conduct Symphony No. 6 by Walter Piston and Berlioz' "Symphonie Fantastique."

Members of the friends of the Berkshire Music Center — those whose voluntary contributions assist the work of the Center — are invited to these activities at Tanglewood this week: Forum: "The Performer as Listener" at 8:30 tonight, Tuesday, in the Chamber Music Hall; Lecture: "Aspects of Music", Wednesday afternoon at 3:30; a concert by the Center's orchestra in the Shed on Thursday evening at 8:30. On Friday at 3:15 members of the Friends are invited to a Seminar in Contemporary Music when the contemporary American composer, Elliott Carter, will make introductory remarks followed by performance of his works. Two events will be opened to the Friends on Sunday: a chamber music program at 10:00 a.m. in the Chamber Music Hall and, in the same hall at 8:30 p. m., the Composer's Forum.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,071

JUL 29 1960

Janis Soloist At Festival Tonight

Monteux To Conduct Ninth Symphony On Sunday

TANGLEWOOD—The second series of major concerts by the Boston Symphony Orchestra will open in the Music Shed tonight at 8:30 when the young American pianist Byron Janis will be the guest soloist in a performance of Rachmaninoff's Piano Concerto No. 3.

Byron Janis

Also at tonight's concert Tikhon Krennikov's Symphony No. 1 will be played for the first time at the Berkshire Festival. The program will open with Stravinsky's "Jeu de Cartes."

The orchestra's rehearsal tomorrow morning at 10 will be open to the public as a benefit for the orchestra's pension fund.

Tomorrow's Program

At tomorrow night's concert the Festival Chorus prepared by Lorna Cooke de Varon will participate in a performance of Ravel's "Daphnis and Chloe" Suite No. 2. Dr. Charles Munch will also conduct the BSO tomorrow night in performance of Walter Piston's Sixth Symphony and Berlioz' "Symphonie Fantastique."

At Dr. Munch's invitation, Pierre Monteux will repeat on Sunday at 2:30 his 85th birthday celebration performance of Beethoven's Ninth Symphony. He conducted the work at Symphony Hall in Boston on April 6 for the benefit of the orchestra's pension fund.

Soprano Eleanor Steber, contralto Freda Gray-Masse, tenor John McCollum and bass David Laurent, who participated in the Symphony Hall performance, and the Festival Chorus will be heard with the BSO. The concert will open with Mozart's "Haffner" Symphony.

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Circ. 12,847

JUL 22 1960

News-Times (e)
DANBURY, Conn.
Circ. 18,203

JUL 29 1960

American (e)
BOSTON, Mass.
Circ. 176,513

JUL 25 1960

NEW YORK, N.Y.
WORLD-TELEGRAM & SUN
D. 453,331 SAT. 174,917

JUL 27 1960

Christian Science Monitor (e)
BOSTON, Mass.
Circ. 156,267

JUL 28 1960

Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 25,958

JUL 26 1960

Times (e)
HARTFORD, Conn.
Circ. 121,657

JUL 29 1960

SYRACUSE POST STANDARD
Sunday, July 24, 1960

Eleanor Steber Appears Sunday

Soprano Eleanor Steber makes the first of two Berkshire Festival appearances with the Boston Symphony Orchestra at Tanglewood Sunday.

At Sunday's concert Miss Steber will be joined by alto Freda Gray-Masse, tenor John McCollum and bass David Laurent in a performance of Beethoven's Ninth Symphony conducted by Pierre Monteux. The Festival Chorus, prepared by Alfred Nash Patterson, will also participate in this concert in the 6,000-seat Tanglewood Music Shed at 2:30.

Miss Steber, again with tenor John McCollum, baritone Martial Singher and the Festival Chorus, will be heard in the final program of the Berkshire Festival at Tanglewood on Sunday afternoon, Aug. 14, when Charles Munch will conduct the "Damnation of Faust" by Berlioz.

Christian Science Monitor (e)
BOSTON, Mass.
Circ. 156,267

JUL 23 1960

Byron Janis will appear as soloist with the Boston Symphony in Rachmaninov's Piano Concerto No. 3 at Tanglewood on Friday night, July 29.

Berkshire Courier
GT. BARRINGTON, Mass.
Weekly Independent
Circ. 2,572

JUL 28 1960

Monteau To Conduct Beethoven's "Ninth"

To Lead Boston Symphony Sunday Afternoon

Will Repeat Program Given Him As 85th Birthday Present Last April.—Young American Pianist, Byron Janis, Guest Of Orchestra Under Munch Friday Night.

At Charles Munch's invitation, Pierre Monteux will repeat at Tanglewood in Lenox on Sunday at 2:30 p. m., his 85th birthday celebration performance of Beethoven's Ninth Symphony.

Because of his long and close association with the Boston Symphony Orchestra, members of the orchestra asked Mr. Monteux, if they could arrange a party in honor of his 85th birthday. He was born April 4, 1875. Mr. Monteux answered that nothing would give him greater pleasure and he requested that the orchestra's present to him be a performance of Beethoven's Ninth Symphony which he would conduct in Symphony Hall on April 6, for the benefit of the orchestra's Pension Fund.

Soprano Eleanor Steber, contralto Freda Gray-Masse, tenor John McCollum, and bass David Laurent, who participated in the Symphony Hall performance, and the Festival Chorus, prepared by Alfred Nash Patterson, will be Mr. Monteux's guests at the Tanglewood performance on Sunday. The concert will open with a performance of Mozart's "Haffner" Symphony.

Mr. Munch will conduct the Boston Symphony Orchestra at the Friday and Saturday Tanglewood concerts this week. The young American pianist, Byron Janis, will be his guest at Friday's concert in a performance of Rachmaninoff's Piano Concerto No. 3. At the same concert Tikhon Khrennikov's symphony No. 1 will be played for the first time at the Berkshire Festival. The program will open with "Jeu de Cartes" by Igor Stravinsky.

The orchestra's rehearsal on Saturday morning at 10:00 o'clock will be opened to the public as a benefit for the orchestra's pension fund. The Festival Chorus, prepared by Lorna Cooke de Varon, will participate in the Saturday evening performance of Ravel's "Daphnis and Chloe," Suite No. 2. At this concert Dr. Munch will also conduct Symphony No. 6 by Walter Piston and Berlioz' "Symphonie Fantastique."

Two special events to benefit the scholarship funds of the Berkshire Music Center, the Boston Symphony Orchestra's summer school of music, will be held at Tanglewood in Lenox, on Thursday, August 4, and Thursday, August 11.

The world-premiere of the Langston Hughes-Jan Meyerowitz opera, "Port Town" is included in the August 4 activities. To be presented in the Music Shed, the opera has been prepared by the Opera Department students at Tanglewood under the direction of Boris Goldovsky. In the Music Shed at 8:15, preceding the one-act opera, Charles Munch and Eleazar de Carvalho will conduct the center's student orchestra. The student orchestra will also participate in the post-intermission opera performance.

The August 4, Tanglewood program will begin at 4:30 p. m., (grounds open at 3:30) with the performance of opera scenes in the Formal Gardens. The Fromm Fellowship Players will be heard in a concert of music by the Tanglewood composition students in the Theatre at 6:00 p. m., and there will be a supper concert by the Tanglewood Choir on the porch of the main house at 7:00 p. m.

The Boston Pops conducted by Arthur Fiedler will present an all-Gershwin program at Tanglewood on Thursday, August 11. Mr. Fiedler's guest will be pianist Earl Wild. The program includes Gershwin's "An American in Paris," Mr. Wild as soloist in Concerto in F and in the "Rhapsody in Blue," "Strike Up the Band," and "Porgy and Bess"—the Robert Russell Bennett Symphonic Picture for Orchestra.

Town Times
OAKVILLE, Conn.
Weekly Independent
Circ. 2,290

JUL 28 1960

Monteux To Lead Boston Symphony In Beethoven's 9th

At Charles Munch's invitation Pierre Monteux will repeat at Tanglewood Sunday (July 31, 2:30) his 85th birthday celebration performance of Beethoven's Ninth Symphony. Because of his long and close association with the Boston Symphony Orchestra, members of the Orchestra asked Mr. Monteux if they might arrange a party in honor of his 85th birthday (born: April 4, 1875). Mr. Monteux answered that nothing would give him greater pleasure and he requested that the Orchestra's present to him be a performance of Beethoven's Ninth Symphony which he would conduct in Symphony Hall on April 6 for the benefit of the Orchestra's Pension Fund. Soprano Eleanor Steber, contralto Freda Gray-Masse, tenor John McCollum and bass David Laurent, who participated in the Symphony Hall performance, and the Festival chorus (prepared by Alfred Nash Patterson) will be Mr. Monteux's guests at the Tanglewood performance. The concert will open with a performance of Mozart's "Haffner" Symphony.

Charles Munch will conduct the Boston Symphony Orchestra at the Friday and Saturday (July 29, 30; 8:30) Tanglewood concerts. The young American pianist Byron Janis will be his guest at Friday's concert in a performance of Rachmaninoff's Piano Concerto No. 3. At the same concert Tikhon Khrennikov's Symphony No. 1 will be played for the first time at the Berkshire Festival. The program will open with "Jeu de Cartes" by Igor Stravinsky. [illegible]

The Orchestra's rehearsal on Saturday morning at 10:00 (July 30) will be opened to the public as a benefit for the Orchestra's Pension Fund. The Festival Chorus, prepared by Lorna Cooke de Varon, will participate in the Saturday evening performance of Ravel's "Daphnis and Chloe," Suite No. 2. At this concert Doctor Munch will also conduct Symphony No. 6 by Walter Piston and Berlioz's "Symphonie Fantastique."

Soprano Eleanor Steber — The International Star — makes the first of two Berkshire Festival appearances at Tanglewood Sunday (July 31). Miss Steber will also be heard in the Boston Symphony Orchestra's final Tanglewood concerts [illegible] Sunday, August 14.

The mantle of "International Star" is well placed upon Miss Steber's shoulders.

Three years ago, at the invitation of the United States Department of State, she undertook an unprecedented world-tour which included visits to fifteen Asian countries, many of which had never before heard an American-born diva. The tour started in Vienna with a performance of "Tosca" at the Staatsoper and an equally acclaimed Lieder recital. Miss Steber again revisited Yugoslavia. The Asian part of her tour began in Turkey, and then led her to Lebanon, Iraq, West Pakistan, Ceylon, India, East Pakistan, Indonesia, the Malay States, Vietnam, Thailand, Hong Kong, Taiwan, The Philippines and Japan.

From each of these places reports came back to the United States of the successes scored by the American prima donna, and of the importance of her visit on the level of international cultural relations.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,071

JUL 27 1960

TANGLEWOOD FIRST will be marked at the regular concert of the Berkshire Music Center Orchestra tomorrow night when Joseph de Pasquale, principal viola with the Boston Symphony, will perform in Berlioz' "Harold in Italy." Orchestra will be conducted by Eleazar de Carvalho, head of Music Center's Department of Instrumental Music. This will be first time that a member of the Boston Symphony has been a soloist with student orchestra. Concert is at 8:30.

Beaux Arts Trio At Tanglewood Theater Tonight

TANGLEWOOD — The Beaux Arts Trio will give the fourth concert of the Berkshire Festival's chamber music series in the Tanglewood Theater tonight at 8:30. The trio, hailed by Dr. Charles Munch, musical director of the Boston Symphony, as "worthy successors to the last great trio of Thibaud, Casals and Cortot," made its debut here in 1955 and has given five performances here since that time.

The trio will perform Beethoven's "Kakadu Variations"; Ravel's Trio in A minor and Trio, Opus 8, by Brahms.

Tomorrow night at 8:30 in the Music Shed the Berkshire Music Center's student orchestra will present a program, featuring for the first time a soloist from the BSO. Joseph de Pasquale, first violist with the orchestra, will perform Berlioz' "Harold in Italy," with Eleazar de Carvalho conducting the student orchestra.

The program will open with Beethoven's "Lenore Overture No. 1," followed by Dukas' "The Sorcerer's Apprentice," and Rimsky-Korsakov's "Capriccio Espagnol."

Eagle 7/28

Music Review

Beaux Arts Trio

By JAY C. ROSENFELD

A RECITAL by the Beaux Arts Trio has become almost an annual event in the chamber music series at the Berkshire Festival. Last night they played a program in the Theater Concert Hall at Tanglewood to an audience that kept demanding more.

The members of the trio are Menahem Pressler, piano, Daniel Guilet, violin, and Bernard Greenhouse, cello. Their program consisted of the "Kakadu" variations of Beethoven, the Ravel trio and the Brahms B minor, opus 8.

* * *

THEIR ENSEMBLE playing was never better. There was unanimity of thinking on all aspects of their performance, the details and the overall perspective. The balance was debatable at times, but this could have been due to two factors: the composer's allotments and the expressive strength of the individual performers.

The Beethoven variations on a popular tune of the day are pure Viennese musical pastry of the most enjoyable kind. The Ravel trio of almost exactly a century later is from another musical planet. It is daring in every channel — harmonically and rhythmically—and yet it remains discreet and as reserved as his other chamber music.

* * *

RAVEL HAD a great knowledge of the possibilities of each instrument, and it becomes interesting to compare it from that angle with the Brahms the trio played later, for that is written with themes essentially for a piano. As beautiful as Greenhouse made his opening statement sound, it took all the ingenuity and the skill he as an eminent virtuoso possesses to make his line agree with that expressed initially by the piano.

And in the scherzo a bow can not combine the rhythmic crispness and clarity which in this instance is so suitable on a keyboard. This is no reflection at all on the artists of the evening, although Pressler is a remarkable ensemble player and adjusts his tone and fits his phrasing to the strings with unexcelled musicianship.

* * *

THE RAVEL is in many ways the greatest of his chamber works. The performance maintained an unlabored lightness in spite of the turgid counterpoint in many spots and the excited and elaborate nature of the movements such as the last one.

Many musicians categorically insist that a piano trio is not a natural ensemble group and when the piano, naturally the more powerful instrument, overshadows the two strings, no more evidence is required. But there is the matter of the individual who is the pianist and secondly the material it has pleased composers to write for this combination.

* * *

DANIEL Gregory Mason, who wrote his "Chamber Music of Brahms" while he was passing his summers in Pittsfield many years ago, claims that his uncle William Mason was the pianist of the trio which performed the Brahms B major in New York in 1855, 18 days before it was played in Europe. But if it is true, they did not play the trio the Beaux Arts played for us last night as Brahms himself revised his earliest essay in the chamber music field 35 years later. While it still retains its opus number eight, it is quite a different piece from the original.

The artists were forced to add two encores to their program, and they played excerpts from Mendelssohn and Beethoven.

THURSDAY, JULY 28, 1960 Springfield Union

BEAUX ARTS TRIO HAILED AT FESTIVAL

1150 Attend Tanglewood Program in Spite of Bad Weather

By WILLARD M. CLARK

LENOX — In spite of wet weather and fog, an audience of 1150 persons was on hand in the theater to welcome back the splendid Beaux Arts Trio of New York and it heard the sort of ensemble playing which is all too rare these days. I remember hearing only one other trio the equal of the Beaux Arts Trio and that was the Nieuw Amsterdam Trio from Holland.

Blends Perfectly

The trio is composed of Manahem Pressler, pianist; Daniel Guilet, violin, and Bernhard Greenhouse, cello. Of the three, Pressler is the most colorful. In his early years with the trio he was always predominant, but he has learned to curb his enthusiasm and now blends perfectly with violin and cello.

The program opened with the engaging "10 Variations, in G major for Piano Trio" by Beethoven. These are based on a solo, the cookoo from the opera "Die Schwestern von Prag" by William Muller, which was popular at the time Beethoven wrote these variations. They are now more familiarly known as the "Kakadu" variations. The theme is lovely and the variations imaginative, whimsical and always light-hearted. In fact, they might be characterized as light diabelli variations.

The piano trio by Ravel followed the Beethoven and beautiful was the performance. The opening movement was played with transparent tone. The violin and cello sang expressively in the scherzo, there was a splendid spaciousness to the passacaglia and the finale was spirited without bombast. Everything in the performance was clean cut, whether it be the shimmer of strings or the waltz rhythm of the scherzo.

Ends With Brahms

The program concluded with the "Piano Trio in B major" by Brahms.

It was given one of the most musical performances possible. The exquisite melody with which piano and cello begin the first movement is exploited with living care by the composer and at considerable length as though he were loth to give it up. There was some superb playing during the scherzo and there was impressive depth and climax to the finale, which seems to step out of the picture which heretofore had been warmly melodic.

Small wonder this fine ensemble received a warm and affectionate ovation at the end of the concert. The audience had listened with real intensity to the entire program, realized the worth of the music and performances and gave it just due.

Next Wednesday, pianist Leon Fleisher will be heard in a sonata recital playing the "Sonata in B minor" by Liszt; piano sonata (1948) by Kirchner and the Schubert "Piano Sonata in B flat major" (posthumous).

Sunday Courant
HARTFORD, Conn.
Circ. 148,332

JUL 31 1960

Freshness Feature at Tanglewood

LENOX, MASS. (Special)—Just when both the Republicans and Democrats were getting ready to amend their civil rights planks to demand more interesting programs at Tanglewood, the Berkshire Music Festival authorities decided to do something about the problem themselves.

Friday, Charles Munch and the Boston Symphony Orchestra played Stravinsky's "Jeu de Cartes," the Symphony No. 1 by Tikhon Khrennikov, and the third piano concerto by Rachmaninoff. While in some respects the program could not be called a big deal, it did have elements of freshness about it.

The Stravinsky score is so completely balletic that it does not have too much validity as a pure listening piece. The dance for which it was originally written is an integral part of the musical meaning. Nevertheless, by concentrating separately on the 10 or so segments of which it is composed, there is considerable of the shrewd and entertaining Stravinsky to be heard. "Jeu de Cartes" has the composer's piquant melodies, his provocative orchestration, and his hypnotic rhythmic climaxes stemming back to another ballet venture, "Petrouchka." What is missing is the relationship and connection of the sections, and this could only be made plain by the choreography itself.

First Performance

The Khrennikov First Symphony was having its Tanglewood premiere tonight. This contemporary Russian work stands somewhat to the right of Shostakovitch. It has the latter's facetiousness, his popular heroics, and a great deal of his clatter. But the actual writing is a little more on the academic side. Generally the symphony is a rabble-rouser, and when at the end recollections of the "Marche Slave" and the Tuba Mirum in Berlioz's requiem are braided in a blatant climax, the result is pretty flamboyant.

Byron Janis was soloist for the Rachmaninoff Concerto, and he gave the work a bravura performance. His pianistic energies were such that they caused him to hop about on the piano bench much like the fabled hen on the hot griddle. Whether the composer himself thought of the concerto in such terms of technical glitter and furious temperament is a little late to inquire. One would guess not, however. The work, though fervent, is not entirely fevered. On the other hand, Mr. Janis made it sound, not to say resound. His passagework had a hair-raising brilliance, and the weight and dimension of his playing made the orchestral score and the orchestral performance almost pallid by comparison. Perhaps the vividness was parlayed by the new acoustical treatment of the Tanglewood shed.

But in any event, Mr. Janis' contribution was enormously powerful by itself, and just about knocked the audience's hat off before they had time to doff it in cheering him.

Mr. Munch, who seems to get increasingly [illegible] with the customers, was in an energetic mood of his own tonight, driving the performance of the Stravinsky and the Khrennikov to peaks of vigor and vitality, and generally shaking the scores in his teeth. The orchestra played quite handsomely after pulling itself together from some shady ensemble work in the initial "Jeu de Cartes." The quality of the tone is not much to write home about, but the verve and virtuosity of what the players turn out is still pretty stimulating.

—T.H.P.

Union (m)
SPRINGFIELD, Mass.
Circ. 81,815

JUL 30 1960

U. S. PIANIST GETS OVATION AT FESTIVAL

Byron Janis Is Featured With Hub Symphony in Rachmaninoff Work

By WILLARD M. CLARK

LENOX—Byron Janis, 32-year-old American pianist, was the bright star of the Berkshire Festival program Friday night in the music shed at Tanglewood. He played Rachmaninoff's "Piano Concerto No. 3 in D Minor," a work he had performed here with the Boston Symphony Orchestra during the 1958 season. It appears to be the concerto with which he is most closely affiliated.

Opens With Stravinsky

The program opened with another familiar Tanglewood work, the "Jeu de Cartes," a ballet in three deals, by Stravinsky. New to Tanglewood audiences was the first symphony by Tikhon Khrennikov. Charles Munch has directed the work in Boston, but it was a Tanglewood first, and a very exciting one.

Byron Janis is an exciting pianist. He has a prodigious technique, a fine sensitivity for musical line and nuance and an intelligent grasp of whatever he is playing. He brought all these characteristics to bear in his stunning performance of the concerto Friday night. The superbrilliant finale brought the audience to its feet and a tremendous ovation was the result.

Mr. Munch and Mr. Janis were completely en rapport and the orchestra provided superb collaboration. The performance had unity and all the excitement of the 1958 performance.

Should Be Seen

Stravinsky's "Jeu de Cartes" is a ballet which should be seen in order to make the music fully appreciated. It concerns a card game in which the cards are the characters in a game of poker disputed between several players on the green baize table of a gaming house. The ballet is divided into three deals and each deal gives opportunity for intimate, rollicking and strange dances.

Again, one can only admire the craftsmanship of Stravinsky, his wry wit and his ability to write music which makes his characters live. Mr. Munch provided a crystal clear reading of this complex score. It was a fine performance and it was well received by the audience.

The Khrennikov symphony has its moments. The first movement enables many melodic fragments to amble about without getting to any particular place, but it's pleasant listening. The second movement, an adagio, is in a somber mood high lighted by some stunning brass and percussion work. The final movement, a sort of scherzo-finale, is tremendously exciting because of its bombast and the brisk pace at which it was taken.

Every Phrase Telling

Mr. Munch spared neither himself nor his orchestra to make every phrase a telling one and the result was a brilliant performance which held the interest and at the end resulted in a fine tribute of applause.

Tonight, Mr. Munch offers the Berlioz "Fantastic Symphony," one of his finest achievements; Piston's "Symphony No. 6" and "Daphnis et Chloe Suite No. 2," with the festival chorus, prepared by Lorna Cooke de Varon.

The concert drew an audience of 6078. More than a 1000 less than the concert last season.

Spr. Union 8/1/60

PERFORMANCE BY SYMPHONY DRAWS PRAISE

Tanglewood Program of Boston Orchestra Attracts 12,387

By WILLARD M. CLARK

LENOX—The music of Mozart and Beethoven, the Boston Symphony Orchestra and the presence of Pierre Monteux on the podium drew 12,387 persons to Tanglewood Sunday afternoon. The program consisted of Mozart's "Haffner" symphony and Beethoven's "Ninth" symphony. Monteux was leading the Boston players through the "Ninth" for the second time this season. The first time was in Paris on the occasion of his 85th birthday.

Now Less Controversial

Ever since its first performance, Beethoven's "Ninth" has been a controversial work. Today it is less so and the chorale finale is accepted as an integral part of the whole. One of the tersest programs for this symphony has been assigned by Marion M. Scott who puts it this way: The first movement is destiny and the "inexorable order of the universe;" the second, physical exuberance and energy; the third, love; the fourth, joy, which was to Beethoven what charity was to St. Paul, "the one thing without which all else was incomplete."

It is the baritone who gives the clue to the emotional transition when he silences the preceding clamor with the words, "O friends, friends, not these sounds. Let us sing something more pleasant, more full of gladness." This first solo utterance in the chorale movement was sung with solid tone and nobility of expression by Mr. Laurent, setting the key for the rest of the chorale performance.

The soloists were Eleanor Steber, soprano; Freda Grey-Maas, contralto; John McCollum, tenor, and David Laurent, bass. The festival chorus which had been prepared by Alfred Nash Patterson sang enthusiastically, the best choral work I have heard at the festival. Miss Steber's brilliant high tones soared above the clamor and carried to every part of the music shed. Miss Maas was satisfactory even though the contralto part has little opportunity for display. Mr. McCollum was just right in the tenor role, singing with fine style and ample tones.

Performance to Treasure

Pierre Monteux directed a full bodied, carefully detailed performance. In this reading was the result of his years of association with the work, his own sense of the oneness of humanity and his own humility. Beethoven's eloquence gained added vitality through Mr. Monteux.

Sunday Republican
SPRINGFIELD, Mass.
Circ. 112,664

JUL 31 1960

TANGLEWOOD'S AUDIENCE CUT BY DOWNPOUR

Berlioz Work Heard by 6227; Monteux On Podium Today

By WILLARD M. CLARK

LENOX—The torrential rains Saturday did a lot of damage as far as audience participation was concerned with the night's Tanglewood concert. Only 6227 persons ventured out to hear Charles Munch direct a program which included the Berlioz "Symphonie Fantastique," Walter Piston's "Symphony No. 6" and Ravel's "Daphne et Chloe" second suite, in which the festival chorus was used.

Sure-Fire Hit

Every so often during the past Tanglewood Berkshire Festival concerts, Mr. Munch gives us this Berlioz symphony. It is one of his finest readings and a sure-fire hit, no matter how often played. Saturday night's performance was no exception. The awesome march to the scaffold, taken Saturday at an unprecedented rapid pace, and the fearsome "Dream of the Witches' Sabbath" never fail to draw an ovation. But there were other beauties Saturday night. The singing strings in the opening "reveries" and the long, somewhat drawn out idyllic scene in the meadows. Mr. Munch dwelt on these with a wealth of understanding and depth of feeling.

Walter Piston's Sixth Symphony was written especially for the Boston Symphony Orchestra and the composer writes that in so doing he had the sound of the orchestra always in his mind. This four-movement work is by a superb craftsman who is not afraid of melody and who wrote in a manner that tests even the virtuosi of the Boston Symphony Orchestra.

The opening movement is a free flowing expression; the second movement light and gracious; the adagio more somber and deeply expressive and the finale a consumation of splendid impact. It was a stunning performance. It has been played during all the symphony tours.

Myriad Colorations

The program concluded with the charming second suite of "Daphne et Chloe." Here again the strings and woodwinds brought myriad colorations to every phrase. The opening episode "Lever du Jour" was particularly effective while the "Danse Generale," with its chorus, rises to a terrific climax. This is the sort of music which Mr. Munch directs so effectively. He seems to feel acutely this well worn tale of love, tribulation and final union of a shepherd and shepherdess. Every audience takes it to its heart and so Saturday night the concert concluded amid a warm and friendly atmosphere.

This afternoon Pierre Monteux returns to the podium to direct a performance of Beethoven's Ninth Symphony, using the same soloists as he used at the 85th anniversary concert he directed in Boston, the occasion of his birthday. The soloists will be Eleanor Stever, soprano; John McCollum, tenor; David Laurent, bass, and Freda Gray-Masse, contralto. Mr. Laurent will be remembered by Springfield Symphony audiences for his splendid singing last season in Vaughan-Williams' "Sea Symphony."

The concert will open with Mozart's "Haffner Symphony."

Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,026

AUG 1 1960

Rain Reduces Tanglewood 3-Day Crowds to 24,692

Inclement weather caused a drop in attendance at the Tanglewood music shed this weekend.

A total of 24,692 attended three days of concerts in which both Charles Munch and Pierre Monteux conducted the Boston Symphony Orchestra. Last weekend's attendance came to 28,102.

Munch Conducts

Friday evening 6,078 heard Mr. Munch lead the orchestra in Stravinski's "Jeu de Cartes" ballet and, heard there for the first time a new symphony by the modern composer, Tikhon Khrennikov.

Soloist Byron James played Rachmaninoff's Piano Concerto No. 3 in D minor.

Saturday Mr. Munch conducted the "Symphonie Fantastique" by Berlioz, Symphony No. 6 by Walter Piston, and the "Daphne et Chloe," second suite by Ravel before an audience of 6,227 persons who braved driving rains.

Monteux Takes Baton

Mr. Monteux wielded the bato yesterday afternoon in a program of Mozart's "Haffner" symphony and the Ninth b Beethoven.

The soloists were Eleanor Steber, soprano; Freda Grey-Maa contralto; John McCollum, teno and David Laurent, bass. Fine weather swelled the crowd 12,387 persons.

Sunday Republican
SPRINGFIELD, Mass.
Circ. 112,664

AUG 7 1960

Second Thoughts On Music

Two Performances Are Outstanding at Festival

Bryan Janis' Piano Concerto and Towering Effort of Beethoven's Ninth Are Cited

By WILLARD M. CLARK

LENOX — Two performances stand out as one remembers the three week-end concerts of the Berkshire Music Festival here at Tanglewood. First is the exciting performance of Rachmaninoff's third piano concerto by Bryan Janis. The second is the towering performance of Beethoven's "Ninth" symphony, conducted by Pierre Monteux.

Intriguing Ballet

Charles Munch opened the week-end concerts, conducting the Boston Symphony Orchestra in Stravinsky's intriguing ballet "Jeu de Cartes"; Khrennikov's first symphony and then offering splendid collaboration to Mr. Janis in the Rachmaninoff concerto. Stravinsky's ballet really needs to be seen for full effectiveness, but the music stands up pretty well on its own.

The ballet is really a card game in three deals with the dancers assuming the characters in a deck of cards. All this is accomplished around a huge green baize table. Mr. Munch has played the work here in the past and he provides an exciting listening experience.

The Khrennikov symphony was played here for the first time, although Boston had heard it. It is a pleasant work, well-constructed and interest holding. There is plenty of pleasant melodic material and the Russian composer is not afraid to expose melody for its own sake. Bryan Janis has become definitely associated with Rachmaninoff's third piano concerto. He played it here two seasons ago. Presumably, he knows other concertos but is saddled with this one because of his tremendous performance of it. Mr. Janis has a prodigious technique that fears none of the demands of the work. He is also a sensitive musician who makes a melody sing beautifully, and he is one who understands the value of understatement on occasion. It was a splendid performance and earned for pianist and orchestra a real ovation.

It was at his concert we saw our most exotic costume to date. The wearer was a white-haired gentlemen well past middle age. He wore pink trousers, a green plaid shirt and topped this off with a chatreuse necktie. He was the cynosure of all eyes when he stood up to view the audience.

Pierre Monteux, now 85 years old, has made one concession to advancing years. A hand rail has been added to the steps leading to the podium. Last year, he allowed others to help him mount the steps. Now he does not need them. Early this year, (April, I think) he conducted a performance of Beethoven's "Ninth" symphony in Boston, a birthday present from the Boston Symphony Orchestra. Last week he again conducted this work using the same soloists and the festival chorus which had been prepared by Alfred Nash Paterson. It was a memorable occasion and a wonderful sight to watch this veteran conductor gain every effect he desired with minimum effort. The orchestra response was immediate.

Monteux provided a close-knit performance, broad and spacious in scope. The solo quartet, although composed of veteran singers, was not the ideal one for the work. Eleanor Steber and John McCollum seemed to have to use all their energies to force their voices to come through. Freda Grey-Masse, contralto, was, for the most part inaudible. David Laurent, bass-baritone was the only one who appeared to be singing easily, if such a thing is possible in this music.

It has been several seasons since we have heard such fine singing from a festival chorus. Entrances were just right and the quality of tone generally good even in the altitudinous soprano part. There was a good balance of voices and clarity of enunciation. It was no surprise that the audience rose to its feet at the close and offered a standing ovation.

Monteux opened the program with a highly-polished, beautifully proportioned performance of Mozart's "Symphony No. 35 in D major," the "Haffner" symphony. In this performance we heard the results of years of experience, study and admiration for the composer and his work.

Finest Achievements

Charles Munch offered one of the Berlioz "Fantastic Symphony." Munch and Berlioz are very close and a festival season program is seldom without one or more of his works. One can not blame Mr. Munch for offering Berlioz works for he has just the orchestra to play them. They seem made to order for the Boston players, the rich strings, the exquisitive wood winds and brilliant brasses and percussion. All these are necessary to the Berlioz music.

Walter Piston and Charles Munch appear to see eye to eye musically. Mr. Munch has played a number of Piston works and has taken his symphony No. 6 on tour, here and in Europe and the Far East. This was the work place next to the Berlioz symphony. It did not suffer from this position for Piston is a skilled craftsman blessed with imagination and sometimes wry humor. He wrote the symphony for the Boston Symphony and he knew well the resources for which he was writing. The result is a tailor-made work and a scintillating performance.

Debussy's music is another Munch specialty and in the second "Daphne at Chloe" suite one heard sumptuous tone, beautiful ensemble and some excellent singing from the Festival chorus, this time prepared by Lrona Cooke de Varon.

Lengthy Program

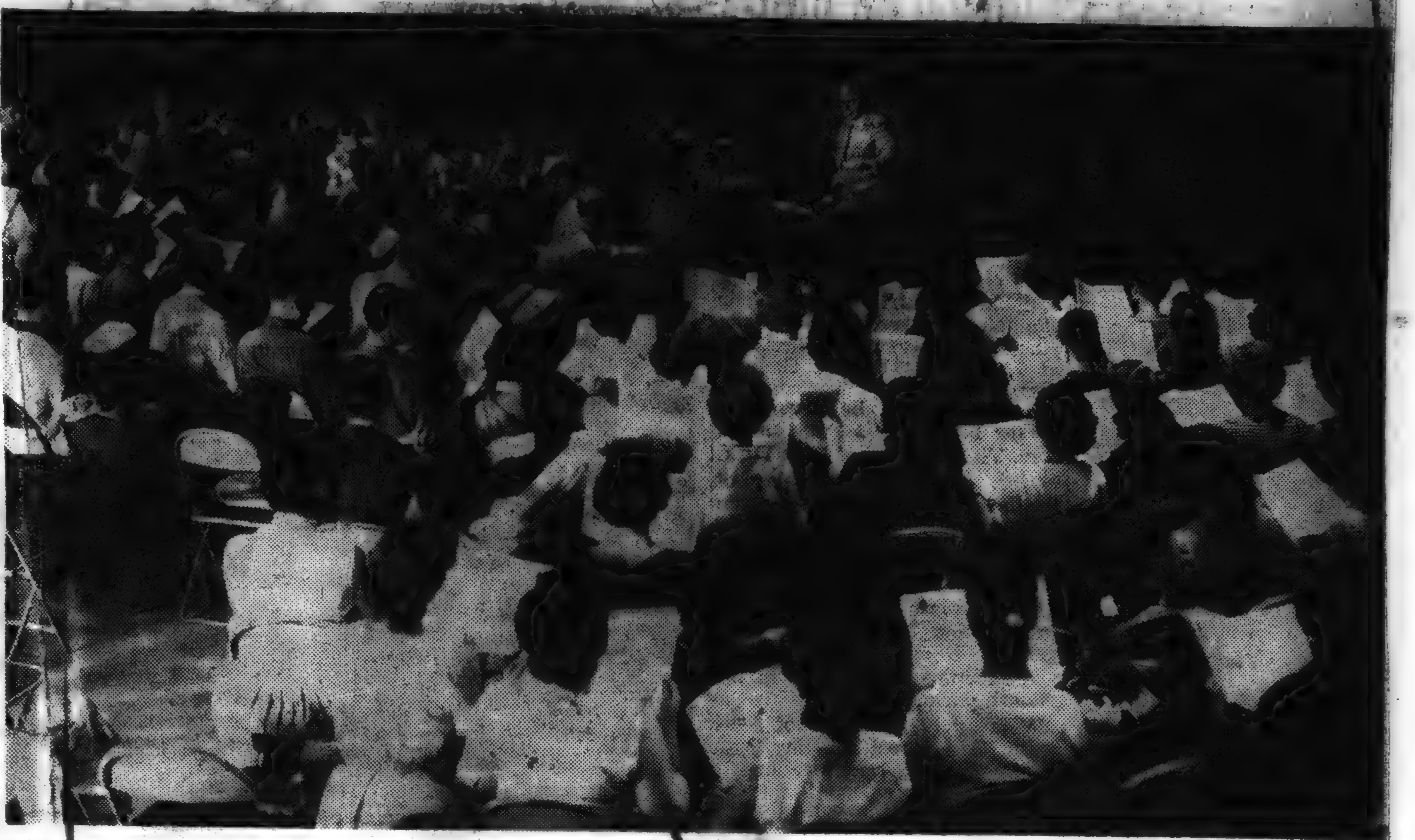
Boris Goldovsky, director of the opera department offered his young singers in a lengthy program which included Ravel's "Spanish Hour", Puccini's "Sister Angelica" and John Duke's "Captain Lovelock". The program ended with a scene from Mozart's "Don Giovanni." There are some good voices in the department, especially among the men, who seemed to be more sure of themselves vocally than the women.

Mr. Duke was on hand to see his opera and he must have enjoyed it for it was given a brisk and hilarious performance. Puccini's poignant "Sister Angelica" is heard too seldom. It is an all-woman cast and the demands on the soprano "Sister Angelica" are enormous. Many of these demands were met and the whole performance once again revealed the uncanny skill of Mr. Goldovsky in training his singers to act naturally, as if no conductor was present.

Students of the Fromm Foundation and members of the Boston Symphony Orchestra joined to present a program of music which, if nothing else, was extraordinary. Pianist Paul Jacobs, who hails from Paris, provided a brilliant performance of Roger Session's "Second Sonata for Piano." Written in 1946, it is typical of Sessions, exciting, unpleasant and difficult. Igor Stravinsky's "Septet" also was given a fine performance and seemed almost tame beside Luciano Berio's "Circles, for Voice, Harp and Percussion." Mr. Berio is composer in residence at Tanglewood this summer and the work was being given its first performance.

The singer was Cathy Berberian, who proved she is a magnificent musician with well-nigh perfect pitch and a voice of interesting quality. Her accompaniment consisted of some 20 percussive elements and the harp. From these, she did not appear to get a single pitch clue, but the combination and singer always came out even. At moments, she even conducted. Just what this work proved, we are not prepared to say. It has been performed and some adventurous souls may try it again, but we believe we heard a definitive performance. There was much applause for the soloist, percussionists and composer. The audience was a predominately youthful one, which discussed the patterns and the musical vocabulary involved in the work with great seriousness as they left the theater.

Preparing for Berkshire Festival's Final Concert



Charles Munch conducts a rehearsal of the Festival Chorus in preparation for the final Berkshire Festival concert, "The Damnation of Faust," by Berlioz. The concert will be held in the Music Shed at Tanglewood next Sunday afternoon beginning at 2.30.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,071

JUL 30 1960

Music Review

Janis Triumphs at Festival

By JAY C. ROSENFELD

THE FOURTH weekend at Tanglewood started last night with a program completely of this century. The sensation of the evening was the triumphal piano playing of Byron Janis in the third Rachmaninoff concerto. He played with the spark of one possessed that broke into flame every instant. A crowd of 6,078 attended.

Charles Munch directed the Boston Symphony Orchestra before the intermission in the Stravinsky "Jeude Cartes" and Tikhon Krennikov's first symphony. These latter two works date from about the mid-1930's but the first was the product of an established 55-year-old man; the latter of a composer of 22.

* * *

KHRENNIKOV was in this country last year when a group of six Russian composers visited here. One of the group was Shostakovitch, to whom this symphony is dedicated.

They all were in the audience at Carnegie Hall when the Boston orchestra played this symphony in New York. He is reported to have said that he never heard his symphony played so well.

It is vivacious and imaginative, even if not original in any sense. It provides many grateful opportunities for the instruments, notably the bassoon in the opening theme of the first movement and the fireworks allotted the clarinet and brilliantly played by Gino Cioffi to start the third and last movement.

* * *

THE CENTRAL adagio seems more deeply felt than the trivial first movement. There is a luscious quality to the writing, not unlike the Rachmaninoff which was to follow it on the program but which ante-dated it by 25 years. The final allegro is a gay scherzo which gives way to a romantic section full of climaxes reminiscent of Strauss and as far back as Wagner. When the scherzo returns it ends with a short coda pure Tschaikovsky.

Stravinsky divides his "Card Game" into three deals which are played without interruption but are clearly indicated by a harmonic idiom which marks the start of each section. This was originally planned as ballet music which justifies the frequent changes of every element of the work.

* * *

IT IS CHEERFUL and every fragment shows the composer's personal stamp and the quotation from Rossini's "Barber of Seville" is not plagiarism as Stravinsky makes no pretense of surreptitiously borrowing it.

In spite of the conductor's lack of consideration in the accompaniment of the Rachmaninoff, Janis carried the audience on the wings of his dauntless virtuosity. Munch gave the orchestra its head, even exhorted it to greater effort, and while Janis has fingers of steel, much of his dazzling élan was obscured within the overstrong orchestral tone. There was intrepid propulsion to Janis' impetuous ardor, yet he sang the opening statement with tonal poetry and reticent grace.

* * *

RACHMANINOFF writes a symphonic background for his concerti and it takes power and comprehension to dominate such a performance. The young Janis never showed that the means were of any concern to him. The goal was expressiveness which he fulfilled with a broad and massively controlled sweep. This was big piano playing and the audience gave him an ovation of unsurpassed spontaneity.

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Transcript (e)
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Circ. 13,026

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Pierre Monteux

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ON THE OCCASION of Monteux's 85th birthday this spring the Boston orchestra invited their one-time leader to come back to conduct the last Beethoven symphony. We cannot imagine a more grandiose birthday present. Yesterday's performance was a repetition of that event. We were not in the audience at the spring concert, but we doubt if there could have been deeper insight into the cornucopia of Beethoven than was revealed from the Shed stage yesterday.

Monteux made no attempt to make anything more of the symphony than the enduring classic and simple materials Beethoven used. The themes are almost elementary in their guilelessness, and that may be why they withstand endless repetition without losing their bloom and stirring effect. The chorus sang for him with all their voice. The soloists made assignments, meager in duration, but large in importance, deeply effective. Basso Laurent trumpeted the initial vocal utterance of the symphony with stentorian authority, echoing the statement by the celli at the outset of the movement. Tenor McCollum was moving in his only solo opportunity, and the quartet not only acquitted themselves heroically in their too short opportunities, but Monteux gave them ample assistance and subservient support.

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The orchestra as a whole was in magnificent fettle. Whenever solos appeared they were executed with conspicuous taste; and Munch allowed the audience in every case to show its appreciation. He called English horn Louis Speyer to his feet for the lovely soliloquy in the "Country Scenes" of the Berlioz; Samuel Mayes for the sonorous playing of the cello solo in the third movement of the Walter Piston sixth symphony; and in the final number of the evening, the second suite from Ravel's "Daphnis et Chloe," James Pappoutsakis for his outstanding and graceful rendition of the flute solos throughout the work.

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Journal
LAKEVILLE, Conn.
Weekly Independent
Circ. 2,498
AUG 4 1960

Weekend At Tanglewood

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July 29
by A. C. S.

Works by Russian composers were chosen by Charles Munch for the first program of the weekend. All three were written in this century but only one reflects the musical trends of our times. This is Stravinsky's *Jeu de Cartes*, a ballet in "three deals" composed for the *American Ballet* in 1936. It is a tonal work and only mildly dissonant, and while it is pleasant listening, ones does miss the visual complement of the dance.

The *Symphony No. 1* by Khrennikov was completed only one year earlier than the "Card Game" but represents the late nineteenth century in its musical viewpoint. Mr. Munch gave it a sympathetic reading.

The program concluded with a surging performance of Rachmaninoff's *Third Piano Concerto*. A work that makes almost unbelievable demands on the soloist, it was played with enormous drive by the young American, Byron Janis. No technical obstacle deterred him; none of the myriad changes in tempo or dynamic level went unaccounted for. The tone was big but not harsh, the rhythms were clearly imparted, every aspect was superbly handled, and yet for this listener that indescribable spine-tingling thrill was absent. Mr. Janis certainly deserved the tumultuous ovation given him at the close.

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It is harder to describe a great interpretation than a lesser one. Monteux welded together the orchestra, chorus, and soloists, with the hand, mind, and heart of a master. Perhaps it takes about 85 years, and that would be only the beginning of what is needed, to produce such a memorable result. Every note, every voice, every cumulative effect indicated, was there.

American (e)
WATERBURY, Conn.
Circ. 40,278
AUG 1 1960

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(Special to The American)

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Following Saturday's heavy rains which cut the evening's attendance down to a mere 6.227 for one of the finest performances Charles Munch has ever conducted at Tanglewood in a reading of Ravel's "Daphnis and Chloe, Ballet Suite No. 2" with chorus that was so brilliant as to be one of the high spots of the season, Sunday's audience came with the brilliant sun as though to make up for the loss of numbers occasioned by the evil play of the elements the day before. Despite the cool Friday night and rain on Saturday the figures for the weekend were just short of 25,000.

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SM

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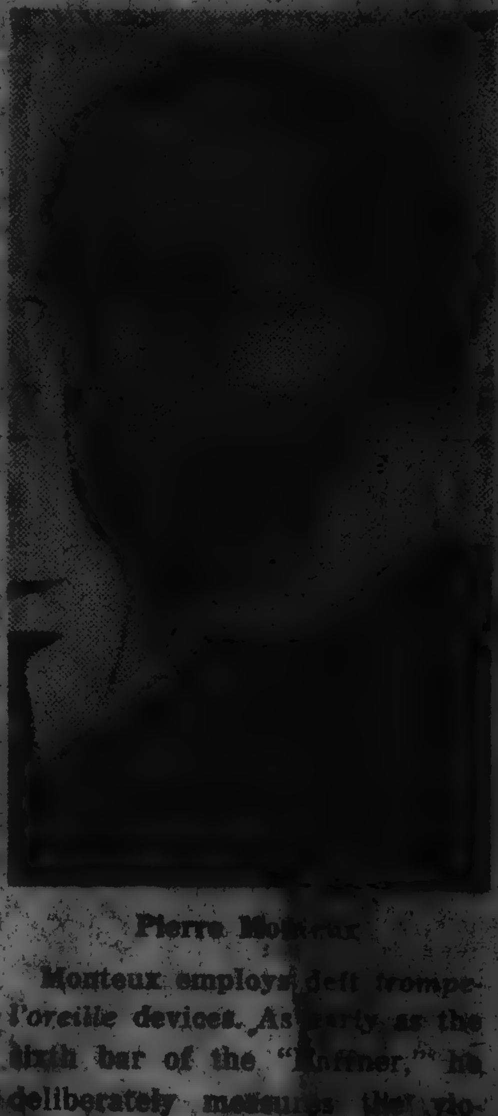

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SM

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Weekly Independent
Circ. 2,498

AUG 4 1960

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July 29
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Telegram (m)
WORCESTER, Mass.
Circ. 57,341

JUL 30 1960

Music: Berkshire Music Festival

By RAYMOND MORIN
Telegram Music Critic

LENOX — Playing a heavily contrasted program last night at Tanglewood, the Boston Symphony Orchestra, Charles Munch, conductor, with Byron Janis as piano soloist, opened the second big weekend of the Berkshire Music Festival.

There was an audience of 6,078, and the fare offered may have had something to do with this comparatively small number.

The program: "Jeu de Cartes" (Card Game) a "Ballet in Three Deals," by Stravinsky, Symphony No. 1 by Khrennikov, and Rachmaninoff's Third Piano Concerto.

Whatever risk was entailed by opening with the Stravinsky was confirmed with tepid audience reaction. This score is not heard often, for obvious reasons. It lies somewhere between the barbaric, vicious sounds of Stravinsky's early "Rite of Spring" and his offensively motley "Canticum Sacrum."

Consistently Impoverished

The work is quite consistently impoverished except for dubiously arresting ideas that begin with promise and get nowhere. It opens with an even-stepping march rhythm, around which revolves a lot of folderol. The succession of effects is rapid and suspiciously striking.

There are machine-like figures in strings while the woodwinds play detached solos. Certainly no melodies are heard that you might want to take home with you.

The sections that represent chaos or apprehension in the card-playing ballet have a small measure of stimulation and vital instrumental color. But in the main they are drab and drag. The orchestra played it with a kind of valor minus conviction. Solos by wind instruments were particularly pleasing and rhythms decisive.

Overall Impression

But the overall impression was a parade of disjointed ideas that might have had more consequence if associated with the visual art of ballet.

Khrennikov's symphony is a thrilling work that made a considerable impact on last night's audience.

This was apparent from the opening sinister, skirmishing theme of the first movement, in bassoons that spreads in counterpoint through the orchestra. The orchestra raced through the heavily note-populated passages with admirable ease. Persistent changes of volume were instantaneous and sometimes dramatic.

The first movement ended with a wild rise of excitement that suddenly subsided to a final whisper.

Munch approached the second movement as a magnificent lament. Striges and high woodwinds wept disconsolately, making sounds of great beauty. Central point of the movement was an interlude of shattering volume.

The Finale

The finale returned to the maniacal dance style of the first movement, but more boisterous with crashing timpani and explosive brasses. Janis caused much the same furor with the Rachmaninoff Third Piano Concerto that he did here two summers ago and at the Worcester Music Festival. Young Janis is rapidly becoming the ideal pianist. While he hasn't the rich temperament of the late William Kapell or the technical virtuosity of Vladimir Horwitz (his teacher), he possesses qualities of both.

His inherent sense of taste and musicianship were trademarks of last night's performance. The Rachmaninoff Third can easily be discharged as a "whiz-bang" exhibition. It has a high technical potential, particularly in the cadenzas of the first and third movements. There's no problem for any imaginative pianist to sugar-coat its emotional melodies.

Janis, Munch, and the orchestra kept the work geared to a lofty purpose. The earnestly-expressive theme of the first movement seemed to generate the prophecy that this was to be a studious but opulent performance—which it was. Janis made the piano sing and storm alike. He displayed an excellent command of the physical requirements. Passagework was neat as wax. Changes of volume extended from a vaporized tone that was utterly clear to immense sounds produced without hammering the instrument.

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WORCESTER, Mass.
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AUG 1 1960

Music: Festival at Tanglewood

By RAYMOND MORIN
Telegram Music Critic

LENOX — A supreme performance of Beethoven's Ninth Symphony was given by the Boston Symphony Orchestra, conducted by Pierre Monteux, yesterday afternoon at Tanglewood.

The finale of the Beethoven had the Festival Chorus and these soloists: Eleanor Steber, soprano; Freda Gray-Masse, contralto; John McCollum, tenor, and David Laurent, bass.

This closed the second big weekend of the Berkshire Music Festival, which will resume next Friday evening.

Weather Perfect

The weather was perfect for yesterday's concert, encouraging an audience of 12,387. The weekend total was 24,692, about 400 less than last weekend. This may be attributed to Friday night's concert, which had less general appeal, and Saturday's downpour.

Yesterday's program opened with Mozart's Symphony No. 35 in D minor, "Haffner," a work of considerably greater proportions than those previously coupled with the Beethoven Ninth at Tanglewood.

The Ninth had become generally accepted as traditional as the closing work of the Berkshire Music Festivals.

Poles Apart

Had one watched Monteux in silent performances of the Mozart and Beethoven, he would have been disarmed, or at least deceived by the same general expenditures of podium action.

Yet, the works are poles apart. The Mozart "Haffner" is a beautiful network of polished nuances, sensitive and happy statements, complete order in formulas of volume, phrasing and tonal shadings.

Beethoven's Ninth Symphony in D minor, Opus 125, is an omnipotent outburst of all that's magnificent in sound. The themes are sometimes philosophic. In the 1st. 2nd, and 4th movements, they were engineered (for want of a better term) to generate tremendous impact.

First Movement

Monteux paced the first movement of the Mozart to extract its total energy. Shrings responded with absolutely parallel action even in intricate ornaments that are constantly encountered en route.

For the benefit of the scholar, Monteux provided a clear exposition of the text. Even without scholarly advantages, one could sense the unity of structure and clarity of procedure.

Volume of sound was comparatively small in the slow movement, but made crystal clear by the orchestra. The conductor contented himself with exploring the tuneful amiability of the movement.

He handled the third movement as a slow, sturdy minuet. Somehow it lost none of its dance character at this retarded tempo but gained a lot of typical 18th Century charm. In the finale, Monteux rushed full speed ahead and the orchestra responded with brilliance, notably the strings.

Vibrant Theme

Conducting from memory, Monteux approached the Beethoven Ninth with full responsibility to its epic nature and emotional fervor.

The vibrant theme of the first movement was the generating force that led through vistas of heroic proportions. But the conductor treated the lyrical interims with equal care, transforming them into levels from which drama gained new strength and impetus.

In the "Scherzo," the dance that begins in the woodwinds spreads like wildfire through the orchestra. Monteux' cueing was immaculate and almost imperceptible. There were moments of great warmth in the third, slow movement.

Finale

The great climax that set off an ovation was the finale, engaging the orchestra, chorus, and soloists.

Monteux made a stirring preamble of manifold nuances that precede the first appearance of the "Ode to Joy" as extolled by the low strings. Brasses and timpani brought it to a state of grandeur and from this point the movement underwent a thrilling development.

The chorus of 150 Berkshire Music Center students obviously knew the score so thoroughly that they made little reference to the German printed text. A fine composition of sound emerged from individual sections of the chorus. The men's voices were forceful but unforced. The women's voices didn't lean too heavily on the soprano section.

Miss Steber

Miss Steber took the "Ode to Joy" quite literally, casting smiles of enthrallment at conductor, concert master, and audience. She must have confused loftiness with fun. Her singing voice was ample, penetrating, and not infallibly on pitch.

The contralto score is not "exposed" in Beethoven's Ninth, but enough was heard of Miss Gray-Masse to acquire the impression of sound musicianship and attractive tone quality.

Laurent followed a steady course in the bass score, utilizing to good effect a voice of resonance and security. McCollum delivered the tenor part in a fine, declamatory style, enhanced by good diction and substance.

Friday night's concert by the Boston Symphony, Charles Munch conducting, will be excerpts from Wagner's "Die Meistersinger," Leon Kirchner's 'Toccata," and Mendelssohn's Third Symphony. Ruggiero Riici will be soloist in the Sibelius violin concerto.

Sunday Telegram
WORCESTER, Mass.
Circ. 101,427

JUL 31 1960

Music: Beethoven Ninth At Tanglewood

By RAYMOND MORIN
Telegram Music Critic

LENOX — Very expensive rain fell on Tanglewood all through the day and last night.

Yesterday morning's rehearsal was attended by an audience of 1,929, less than half the usual number.

Last night's concert by the Boston Symphony, conducted by Charles Munch, had 6,227, the capacity of the music shed.

Out of the Question

The previous Saturday night there had been over 10,000 people, 4,000 of whom half each paid two dollars and half to hear the concert from the spacious grounds. Last night, this out of the question.

Pierre Monteux' magic was in high gear at yesterday's rehearsal. Incidentally, these Saturday morning rehearsals are open to the public for the benefit of the orchestra's pension fund.

The rehearsed work was Beethoven's "Ninth Symphony" with the Boston Symphony, festival chorus and soloists Eleanor Steber, soprano, Fredan Gray-Masse, contralto, John McCollum, tenor, and David Laurent, bass.

Extremely Involved

After getting to his special-built, railing-protected podium slowly and carefully, 85-year-old Monteux then proceeded to conduct from memory the extremely involved finale of the Beethoven ninth.

It is the main work on this afternoon's program which also includes Mozart's "Haffner Symphony."

The Berkshire Music Festival has become renowned for starting its events on time, and rehearsals are included. This one began and continued for about 10 minutes without a soprano soloist.

Tardy Miss Steber paraded gingerly before the first violin section to her seat. She apparently apologized to Monteux who gave her a forgiving smile while conducting the orchestra.

Bit of a Buzz

Apart from her conspicuous arrival, Miss Steber's colorful attire—a blue-flowered coat and awning-type rain hat to match—also caused a bit of a buzz.

Conservative as they may seem, programs for this festival are causing lively debates.

The managerial faction argues that a majority of familiar works are healthy for the box-office. Contemporary music advocates and critics who want something new to write about are discontented.

When the press was given the attendance figure of 6,078 for Friday night's concert (beautiful weather), a Boston Symphony official exclaimed:

"It's the Stravinsky."

Poorly Received

Admittedly, Stravinsky's "Jeu de Cartes" was poorly received. But on the same program was the Tanglewood premiere of Khrennikov's "First Symphony" and it received a tremendous reception.

Last night's program was a mixture of staid and new:

Berlioz' "Fantastic Symphony," opus 14A; Walter Piston's "Symphony No. 6," and Ravel's "Daphnis and Chloe Suite No. 2," assisted by the festival chorus, prepared by Lorna Cooke De Varon.

Charles Munch and the Boston Symphony extracted all the drama to be found in Berlioz' rampant and fantastic [illegible]

Zealous Interpreter

There probably isn't a more enlightened and zealous interpreter of Berlioz' music than Munch. Last night's performance of the "Fantastic" heavily underscored two factors.

In each of the five movements, the "Henrietta" theme was treated as the dominant feature. This is the melody that Berlioz varied according to the love, scorn, or belligerence withwhich he reacted to Henrietta Smithson, his aloof enamorata.

Secondly, Munch gave articulate and exhaustive directives to showcase the symphony's magnum of instrumental color.

Extended Phrases

The "Reveries" section of the first movement had a beautiful muted quality in strings. Munch extended phrases at will, giving the feeling of casual dialogue the feeling of casual dialogue between instruments. Plucked string passages were absolutely precise.

Rugged passages of the "Passions" were held somewhat in restraint (a stituatin that certainly didn't exist later) but results were potent. Ascending and descending sclaes had exact unity in the entire section. At one point, Munch did permit the movement to become a noisy rampage, but this probably would have been heartily condoned by Berlioz.

Less Successful

The waltz movement was less successful. Until it reached its conclusion, there was a curious detachment that was partly concealed by exquisite passages in harps and melodic beauty in strings. The woodwinds did not always behave properly but last night's weather was no help to intonation.

Gazette (e)
WORCESTER, Mass.
Circ. 92,367

AUG 1 1960

Tanglewood Weekend Provides Varied Fare

By JOHN F. KEYES

LENOX — The second weekend at Tanglewood by the full Boston Symphony Orchestra brought varying results. Friday Charles Munch offered modern orchestral fare, Stravinsky's rather unpalatable "Card Game" ballet music and Khrennikov's Symphony No. 1, impressive in its Berkshire debut. The beauties of the Rachmaninoff Piano Concerto No. 3 in D minor with Byron Janis as soloist doubtless drew most of the 6,078 listeners.

Saturday's admirable orchestral program was cursed with bad weather, the attendance of 6,227 being far below normal.

Sunday, beautiful weather and the Beethoven Ninth Symphony brought out 12,387, comparing well with other years when this work was programmed on the season's final Sunday. Yesterday's concert duplicated that given in Boston on April 6 (and reviewed by this paper) with Pierre Monteux as conductor, Eleanor Steber, Freda Gray-Masse, John McCollum and David Laurent as soloists, and a chorus prepared by Alfred Nash Patterson.

For Saturday's concert, the 125-voice chorus was trained by Lorna Cooke de Varon and heard in the Ravel "Daphnis and Chloe" Ballet Suite No. 2. Singing syllables, the chorus added much to "Daybreak" and was thoroughly exciting in the "General Dance."

Orchestral Fortissimo

If Munch's demands brought forth a mighty finale in the Ravel suite, it was as nothing in comparison with the sounds which capped the Berlioz "Fantastic Symphony." Kettledrums pounded at full strength were in no way too loud for the orchestral fortissimo produced here.

The symphony as a whole was a tribute to the rapport between Munch and this great orchestra. The conductor eschewed extreme effects frequently in order to enhance the coherence and appeal of the widely varying movements. "Reveries and Passions" accented the former rather than the latter. "A Ball" lifted the idiom of the waltz close to symphonic estate. "Scene in the Meadows," frequently too long for the hearer's patience, seemed fresh and engrossing. The bold, fearsome elements of the symphony emerged in "The March to the Scaffold" and "Dream of the Witches' Sabbath." After these efforts, Munch appeared fatigued. Whether or not the whipping of his baton like a pliant willow wand, with its violent expenditure of energy, was essential, the resultant Berlioz was a feat meriting the audience's frenzied applause.

Louis Speyer received an especial ovation for his English horn solos in the symphony, as did James Pappoutsakis for flute passages in the Ravel.

Composer Honored

Walter Piston, New England composer, shared the plaudits after his Symphony No. 6. Placed in a [illegible] position between two arresting works, this music stood up well, except perhaps in portions of the first movement. The light, tricky, extremely rapid figures of the Scherzo were a well-met challenge to the Boston players. Piston's rhythmic treatment of the vigorous finale was most interesting and exciting. The beauty of the "serene Adagio" took several forms, developing lovely solos.

Sun (e)
LOWELL, Mass.
Circ. 42,164

AUG 8 1960

Man About Town

Starvation And Tanglewood

By Frank E. Makarewicz

I hope you enjoyed your week-end as much as I did recently. A party of us went to a concert at the Tanglewood Music Festival at Lenox on Sunday. It was one of those days when nearly everything worked out beautifully. Even the weather co-operated.

The ingredients of this enjoyable day included clear sunny weather for a pleasant ride with interesting and compatible new acquaintances, who become friends before the day ended. Add to this, good food, exceptionally fine music, and a few little surprises to disturb a planned schedule.

The 150-mile trip from Lowell to the picturesque New England hamlet, nestled in the Berkshire mountains near Pittsfield, could have been dreary if the company couldn't get along. Even the magic of the Boston Symphony wouldn't have helped.

Vincent DiMartino of South Highland street first suggested the trip two months ago to several of his friends, none of whom knew each other. We all took a chance and ordered tickets.

The first problem concerning who was going to have the honor of doing the three or more hours of tedious driving on the Massachusetts turnpike, was settled very easily.

Page Brent, a young Raytheon engineer, originally out of Kansas, who lives in North Tewksbury, volunteered not only his new convertible, but to be chauffeur as well. The other five drivers in the car had only to sit back and watch the scenery whiz by.

OUR SCHEDULE ON that day called for us to leave in plenty of time to have dinner someplace before the afternoon concert. But a brief stop at the usual highway restaurant for a coffee break, and other things, was the first mistake. For one cup of coffee we were delayed enough to miss our dinner. I'm afraid the rumblings of our empty stomachs competed with the timpany in the orchestra.

The music program featured Beethoven's Ninth symphony, which was tremendous. It was marvelous to see the 80-year-old conductor, Pierre Monteux, control a whole orchestra, 500 voice chorus, and four star vocalists so perfectly.

During intermission, the six of us scouted the crowd of 10,000 people from all over the world, in search of Lowellians, especially those who might be carrying a picnic lunch.

Alberto Henriques and his wife, Sylvia, with another young lady of our group, fanned out in one area, while we covered another, all with no luck. It was kind of an ironic situation. Al is a chemist at a local food processing plant. From their home in Chile, So. America, this couple traveled around a good part of the world before they moved to Hovey street, where they left a refrigerator full of food, so they might starve graciously at Tanglewood. Sylvia's returning to Santiago for a vacation soon, and she'll be carrying a lunch basket I think.

WHEN YOU'RE hungry, it's funny how you associate everything with food and drink. The program announced Beethoven's Ninth, and I thought of his fifth. The distinguished conductor, a portly, pleasant looking gentleman with an impressive bushy, white moustache, made me think of a French baker, who might make magic with delicious pastries.

The first thing we did after the concert was to get lost in Tanglewood looking for a little restaurant in New York state, that advertised "cuisine Francaise." We went some 20 miles, in a circle, to get to it, although it was only a few miles from the starting point.

By this time, we were ready to eat the bark off the trees, but patience paid off. The menu offered tempters like imported guinea hen under glass, chicken-champagne, filet-mignon, and what not. We all settled on Les Canards a l'orange, a delightful way to associate a duck with an orange.

After the Canards had been consumed, and we paid the bad news, we continued our gypsy tour for home about five hours behind schedule. Thoroughly exhausted after 15 hours, we sat down to plan an evening at the Esplanade in Boston—where there are many restaurants.

SCHENECTADY GAZETTE
Monday, August 1, 1960

Boston Symphony Excels At Tanglewood Concert

By D. E. RITZ
Gazette Music Editor

We are not at all sure that anyone who starts out in a deluge like that of ~~late~~ Saturday afternoon for Tanglewood and the evening concert of the Boston Symphony Orchestra is quite right mentally but we were among the 6,227-member audience present that evening.

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ARRIVING early we found the deluge just letting up, trees dripping, raincoats and hats much in evidence and the gate guards hoping the clearing would come soon. The lawns were sodden but a beautiful emerald green, the trees dripping but magnificent and the view of the lake a bit on the hazy side.

But it wasn't long before the audience came flocking in and long before concert time the Shed was filled.

The audience may have been all-wet (at least in getting to Tanglewood) but the orchestra was in fine condition and we can assure anyone that it takes more than wet weather to dampen the enthusiasm of the Boston Symphony men or to affect in the slightest their intonation.

* * *

CHARLES MUNCH conducted the program which included the Berlioz "Fantastic Symphony," Walter Piston's "Symphony number 6," written on commission by the Boston Symphony Orchestra and the Koussevitzky Music Foundation; and the "Daphnis et Chloe Ballet Suite number 2" with the festival chorus, prepared by Lorna Cooke deVaron, assisting.

The music was pure delight and ovation after ovation was given to conductor and participants.

The Piston work, new to the reviewer, was given its first performance by the Boston Symphony Orchestra on Nov. 25, 1955, and has been performed on tour in the United States, Europe and the Far East.

* * *

WITHOUT QUESTION Piston knows his orchestral instruments and the effects and tonal combinations obtainable. Like much of the music of today it, however, has a tendency to wander with no central or compelling motif. The four movements, "Fluendo expressivo," "Leggerissimo vivace," "Adagio sereno" and "Allegro energico" were written, according to the composer, "with no intent other than to make music to be played and listened to."

The second and fourth movements interested us most on a first hearing — the second, a scherzo, has delightfully gay percussive effects and the finale is a vigorous presentation. The third movement is notable for adagio themes for the solo cello and flute. In the first movement we were very busy trying to accommodate ourselves to the Piston idiom.

The composer was present at the Saturday evening program and shared the enthusiastic applause accorded the number with the orchestra and Dr. Munch.

* * *

DR. MUNCH'S programs at Tanglewood are noted for their happy combination of the old and the new. Saturday evening we thoroughly enjoyed the ever magnificent music of Berlioz and Ravel in their brilliant tone color and finesse. Each hearing is a joy and a re-creation under the skilled baton of the Boston Symphony's music director.

By concert closing time there was a brilliant moon visible and stars were shining and who minded if the grass was still quite sodden and the parking lot muddy?

Sun (e)
LOWELL, Mass.
Circ. 42,164

AUG 6 1960

Music

Berkshire Festival Continues to Entrance

by Alfred Burke

LOWELL — Dr. Charles Munch provided one of the big programs of the current season at the Berkshire Festival last Saturday evening. The Berlioz Symphonic Fantastice came to the audience with a great deal of authority and instrumental excellence. The contrast of Walter Piston's Symphony No. 6 was not less appreciated for having followed the aforementioned work. There is little doubt that Piston has sufficient musical strength, especially in structure and creativeness, to warrant his standing for many years to come. Closing with the Ravel, Daphnis et Chloe, Suite No. 2, and aided by the presence of a well balanced festival chorus, the concert ended on a note of listening pleasure as well as a performance of front rank execution.

Sunday afternoon found Pierre Monteux in his usual brilliant form. Highlight was a performance of the Beethoven Ninth with soloists, Steber, Gray-Masse, McCollum and Laurent, supported by the festival chorus. The leads had their moments, some quite good, others rather fair, but as a whole, right in vocal technique and musicianship. However, it was the conductor who gained the honors. His reading of Mozart's "Haffner" did not always stir his listeners, but on the other hand, was sufficient in cadence and color to make the occasion one of happy musical remembrance.

ON SATURDAY of next week Gary Graffman, pianist will appear as soloist in the Chopin Concerto No. 1. Aaron Copland will appear as guest conductor for a performance of his Symphony No. 1. Charles Munch will conduct for the remainder of the program which will open with Handel's "Water Music."

Gary Graffman

N. Y. Staats-Zeitung und Herold, Mittwoch, 3. August 1960

Tanglewood Festival:

Beethovens "Neunte" wird unter Monteux zu grossem Erlebnis

Seit Jahren ist die Aufführung der "Neunten" der traditionelle Höhepunkt der Festwochen in Tanglewood gewesen. Seit Jahren hat die Leitung dieser Aufführung, die immer Tausende und aber Tausende in die lieblichen Hügel der Berkshires zieht, in den Händen von Charles Munch gelegen — und die ganze Liebe eines großen Musikers für dieses einmalige Werk spiegelte sich in der unendlichen Sorgfalt wieder, mit der es ein einstudiert und wiedergegeben wurde.

Es kann Munch nicht leicht gefallen sein, in dieser Saison die Leitung der "Neunten" abzutreten. Daß er es tat, beweist einmal mehr seine innere Größe — und die Verehrung, die er für einen Mann hat, der dem Musikschaffen der Neuen und Alten Welt in mehr als einem halben Jahrhundert unermüdlicher Arbeit unvergeßliche Feierstunden bereitet hat: Pierre Monteux.

Unter Monteux wurde die Symphonie der Freude auch an diesem Sonntag in den Berkshires wieder zu einer Feierstunde, zu einem mächtigen Bekenntnis zu allem, was in dieser Welt schön und wertvoll ist. Fast mystisch schwangen die Geigen und bauten das Thema auf, ungestüm und zugleich voller Zartheit und in sonorer Harmonie — geführt von einem Künstler, der allein auf einsamen Höhen steht, von einem 85jährigen, der sich dieser Musik mit jugendlicher Inbrunst, wachen Sinnen, erschöpfendem Verständnis und klarem Herzen hingab.

Man mag in einem vollen Menschenalter die "Neunte" in den Konzertsälen Europas und hier wohl an die hundertmal gehört haben. Niemals aber hat sie den Schreiber dieser Zeilen so gepackt, so mitgerissen wie an diesem Sonntagnachmittag in den sonnenbeschienenen Hügeln und Wiesen von Tanglewood, unter der Führung eines Meisters, der ihr mit seiner inneren Abgeklärtheit einen eigenen Glanz verlieh.

Das Orchester, die ausgezeichneten Solisten — Eleanor Steber, Freda Gray-Masse, John McCollum und David Laurent — und das Publikum waren sich der Tatsache bewußt, daß sie eine der Sternstunden der Musik erlebt hatten, und brachten dies im gemeinsamen Beifall, der sich zu einer Ovation steigerte, dankbar zum Ausdruck.

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Es gab an diesem Wochenende noch zwei weitere Konzerte: Freitag abend war Byron Janis der Solist in Rachmaninoffs Drittem Klavierkonzert, das er duftig und poetisch zu Gehör brachte, und der Sonnabend war unter der Leitung von Charles Munch französischer Musik gewidmet. Nein — es waren nicht die Ausläufer des Hurrikans Brenda, die durch das Musik-Shed und über die Wiesen von Tanglewood donnerten; es war der atemlose Orkan gallischen Temperaments, den Munch mit Berlioz' "Symphonie Fantastique" und der Suite aus Ravels "Daphnis et Chloe". Musik, in der er im wahrsten Sinne des Wortes "zu Hause" ist, entfesselte. Die Kaskaden der Musik hatten Brillans, Kraft, Tiefe und das lodernde Feuer, ohne das sie niemals wirken kann. Unwillkürlich fragte man sich auf dem Weg nach Hause, ob es nach drei Konzerten, wie denen des Wochenendes eine Steigerung in Tanglewood geben kann.

Vielleicht. Vielleicht auch nicht. Aber das ist unwesentlich. Am nächsten Freitag wird man doch wieder auf dem Weg in die Berkshires sein. E. St.

NEW YORK, N.Y.
HERALD TRIBUNE
D. 325,065 S. 505,121
AUG 1 1960

Beethoven's Ninth Is Led By Monteux at Tanglewood

TANGLEWOOD, LENOX, MASS.
Boston Symphony Orchestra, Pierre Monteux conducting; soloists, Eleanor Steber, soprano; Freda Gray-Masse, contralto; John McCollum, tenor; David Laurent, bass; and the Festival Chorus. The program:
"Haffner" Symphony..............Mozart
Symphony No. 9 in D minor, Op. 125..............Beethoven

By Jay S. Harrison

LENOX, Mass., July 31.—The novelty at the Boston Symphony Tanglewood concert this afternoon was not the piece—Beethoven's Ninth—but the conductor, Pierre Monteux.

Here at the Berkshire Music Center, Beethoven's last symphony traditionally belongs to Charles Munch; he has made an annual event of it, has, indeed, frequently used it as a grand finale to conclude the season in the Festival's Music Shed. In turning the work over to his eighty-five-year-old colleague he has, in effect, made a gesture of respect to a maestro whom the music world holds in reverence. And the performance on this occasion indicated why the veneration with which he is regarded is due him in every detail.

He gets to the heart of the Ninth, for example, by a process I can only describe as divination. He unfolds each aspect of the score as though he had a direct means of contact with its creator: at any rate, he makes explicit precisely what the music implies. That is ever the root of Pierre Monteux's greatness.

Thus in the first movement he crystallized perfectly the fact that the entire opening is a suspense drama which, like all good suspense literature, needs time to unwind its mystery. The hollow starting measures with the gradual intrusion of the main theme was built bit by bit, note by note, until all the ground-swells, all the subterranean rumbles that introduce the Ninth exploded with the impact of a volcano. And having once established this element of power unleashed from the depths of the work, he never let it diminish, never let it grow faint, never backed away from the problem of keeping the piece's elemental force before the listener's ear.

So, too, in the second movement, in which he wielded Beethoven's octave hammer with an incredible show of musical muscle. The bolts of octave fire thrown out by timpani and strings were shattering not only in their thrust and urgency, but also in their inevitability. They seemed, as he set them forth, to be the only possible answer to the tempers of the opening Allegro. The effect was cumulative. By the time the Scherzo was done, all energy and rage was spent. There was then room for a plateau of calm.

In the case of the Ninth, of course, this takes the form of an Adagio for sublimity not equalled anywhere in the annals of music. Besides finding movement, he also curved its a perfect pace for the entire main tunes with such plasticity you could practically reach out to feel their texture and touch their roundness. Further, Mr. Monteux clearly regards "rests" as a kind of inaudible music, for during even long pauses in the course of the work there was no break in the sound continuum; it moved on as though there was no silence at all. As a result, the third movement was an expansive stream of tone, given out almost as a prayer. Like any prayer offered in faith, it was a tonic to the spirit.

I must confess that I am of the school which happens to believe that the Ninth's Choral Finale is a mighty spotty piece of work, what with surges of glory being mixed with pure honky-tonk. Still, through some manifestation of conducting resource, Mr. Monteux made it seem less vulgar and uneven than it is. In this respect, he was enormously aided by a fine quartet of soloists, including soprano Eleanor Steber, contralto Freda Gray-Masse, tenor John McCollum and basso David Laurent. They all sang grandly, with high color and genuine artistic vigor. And the Festival Chorus, trained by Alfred Nash Patterson, was in every way first-rate throughout its range and on all dynamic levels.

The afternoon had begun with a delicious performance of Mozart's "Haffner" Symphony that was an essay in style and grace. Each phrase was shaped as though Mr. Monteux had just discovered the right way it should go, and despite the use of a fairly large complement of players, much of the piece emerged like chamber music of vintage rare. It was all a special occasion, as 12,000 listeners were pleased to agree. The only sad note to strike the proceeding was the realization that in order to conduct with the insight of a Monteux you need eighty-five years of experience behind you.

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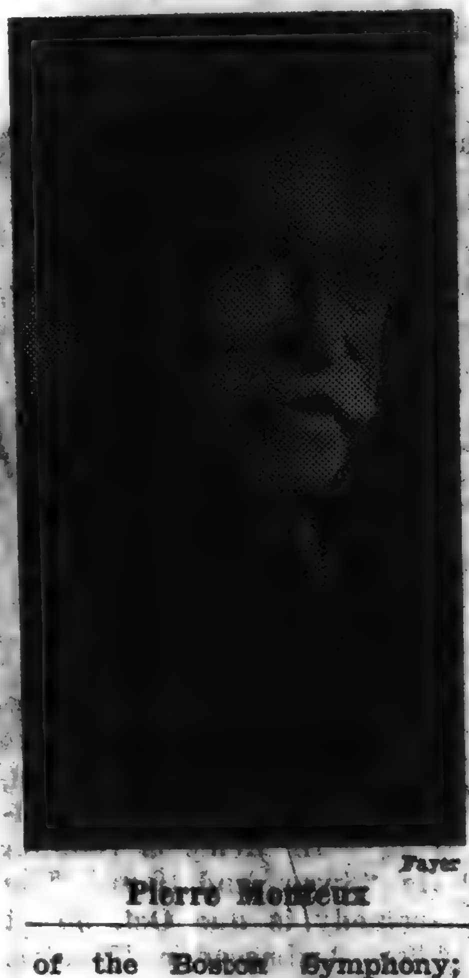
NEW YORK, N.Y.
TIMES
D. 614,169 S. 1,254,635

AUG 1 1960

Music: Big Week-End at Tanglewood

Monteux Is Conductor of Beethoven's Ninth

Munch Directs Works by Berlioz and Ravel



Fayer

Pierre Monteux

By **ERIC SALZMAN**
Special to The New York Times

LENOX, Mass., July 31—This week-end's music at Tanglewood was on a big scale.

There was Byron Janis' drive and virtuosity in the Rachmaninoff Third Piano Concerto on Friday. Last night Charles Munch led rousing versions of the Berlioz Symphonie Fantastique and the Suite No. 2 from Ravel's "Daphnis and Chloe," a performance that was augmented by the addition of the rarely heard choral parts, and Pierre Monteux capped it all off today with a grand Beethoven Ninth.

The scale and scope of this bigness was different each time. Mr. Janis' achievement has already been reported on. Mr. Munch's Saturday night excursion into the world of French music was full of storm and sweep. And, today, clarity and breadth were the virtues that generated excitement.

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As "Daphnis and Chloe" swept breathlessly toward its finish, Mr. Munch's exhortations to the musicians grew so strenuous that a vigorous motion of his arm actually snapped his willowy baton in two. It was that kind of performance.

Mr. Munch communicated this energy to the orchestra and chorus and from them it flooded the Shed and the festival grounds. The musicians and the music are old friends, of course. The conductor knew exactly what he wanted and how to get it. Sometimes detail was lost in the grand gesture. Sometimes the notes and the instruments were strained to their limits to produce the big sound and drive. But the magnificence was undeniable.

On quite a different scale was Walter Piston's Sixth Symphony. Mr. Piston, who has just resigned from the faculty at Harvard, has been almost the "official" composer of the Boston Symphony; composer and orchestra have had a long and harmonious (the pun is intended) relationship.

The Sixth Symphony is not notably striking in invention and orchestration, but it was not lost amid the luxurious and romantic excitement of the rest of the program. Aside from a last movement that seems short and out of place, it makes its own way by virtue of its authority, substance and fluid ease. The ideas and their elaboration seem to spring up together, unified and spun out with skill and naturalness, the mark of true symphonic thinking.

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The really extraordinary thing about the Ninth Symphony of Beethoven this afternoon was its transparency. This symphony must often swim in muddy waters, but not today. It was the kind of performance where you hear things you never heard before.

Mr. Monteux is one of the few conductors who still puts the second violins on the right and that is where Beethoven expected them to be. Since the two choirs of violins are constantly in dialogue, this was by no means a mere extra. The proportions and relationships in all the string writing suddenly were clear and clean and meaningful.

But this clarity was far more than a matter of mere orchestral seating. Mr. Monteux did the simple and the correct things to clear the waters. Perhaps it was also what he did not do. By taking Beethoven at his word, Mr. Monteux could let every musician, every sound find the right place and the right expression.

All this did not preclude a deep sense of phrase, drive and expression; indeed, all the elements but one were beautifully integrated. Only the tempo relationships were not wholly satisfactory.

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The conductor did not solve the big problem of the alternating tempos in the slow movement, and an otherwise joyous version of Mozart's "Haffner" Symphony was marked by some strange slow downs. But these difficulties could interfere with the scope of the rest of the conception only slightly.

Eleanor Steber, Freda Gray-Masse, John McCollum and David Laurent were the soloists, and the Festival Chorus participated in both yesterday's and today's performances. The attendance for the week-end was 24,692, more than half of whom were drawn here today by the combination of Monteux, Beethoven and beautiful weather.

Sunday Times
NEW YORK, N. Y.
Circ. 1,221,337

JUL 31 1960

JANIS IS SOLOIST AT TANGLEWOOD

Pianist Plays Rachmaninoff Work—Boston Symphony Conducted by Munch

By **ERIC SALZMAN**
Special to The New York Times.

LENOX, Mass, July 29—A young man with a poetic look and a way with a piano keyboard, the Boston Symphony under Charles Munch, a cool summer evening in the Berkshires and the Rachmaninoff Third Piano Concerto. How could it miss?

It didn't.

Anyone who can play most of the notes in a work like the Rachmaninoff is bound to impress a lot of people; it's that kind of a piece. On Friday, at the Berkshire Music Festival at Tanglewood, Byron Janis not only played the notes but he also managed to make it sound as if no one had ever played it before.

How do you go about making a tired old piece sound fresh and new? Mr. Janis did it with his sense of musical phrase. More impressive than his technique (which was impressive indeed) was the way he was able to impart not merely expression but real shape and drive.

Mr. Janis was also a pianist who knew what was happening around him. The soloist, Mr. Munch and the orchestra had a happy collaboration.

Survey of Russian Music

The program was a kind of short survey of twentieth-century Russian music. The Rachmaninoff is, of course, a late romantic expression. Tikhon Khrennikov's First Symphony, Op. 4, is a sample of the favored Soviet musical trends of a number of years ago, and the Stravinsky "Jeu de Carts" ballet music represents—well, represents Stravinsky in his fullest "neo-classical" flower.

Like Shostakovich, Khrennikov attempted his first symphony in his student days. He also used some of the same musical material. The cribbing was undoubtedly unconscious, but the composer did dedicate the work to the older colleague. Unfortunately, the best parts are those that sound most like Shostakovich.

Mr. Munch and the orchestra did their best with a weak work. With the strong, sly Stravinsky score they did well, too, staying on the dry side of a stubborn, wry piece of music.

Carter Quartet Offered

A notable event earlier in the day was a superb performance of Elliott Carter's Second String Quartet by the Lenox Quartet. This piece is hard enough for the old-timers but these young whippersnappers delivered it as if they had been playing it these many years.

This extraordinary work, which won the Pulitzer Prize for 1959, impresses more and more with each hearing. For these young people it was as if it had been written in their own native language—perhaps it is.

The work was presented in one of the seminars in contemporary music presented here on Friday afternoons. Mr. Carter gave a short talk, and the program also included his Eight Etudes and a Fantasy for Woodwind Quartet.

The musicians (including the Lenox Quartet) are drawn from the Fromm Fellowship Players, who do yeoman service for contemporary music on a growing and exciting program of new music studies and concerts at Tanglewood.

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SCHENECTADY GAZETTE, TUESDAY, AUGUST 2, 1960

Pianist Leon Fleisher Soloist at Tanglewood

LEON FLEISHER
In Reci . Tomorrow

Pianist Leon Fleisher will appear twice at the Tanglewood music festival to highlight its next-to-last week of the 1960 season.

* * *

HE WILL GIVE a piano recital tomorrow at 8:30 p.m. in the theater and again Aug. 7, when he will perform Beethoven's third piano concerto in the music shed's afternoon concert under the direction of Pierre Monteux.

His recital tomorrow will be a program of sonatas contributed by Fleisher to benefit the Berkshire Music Center.

Thursday marks the 20th anniversary celebration by students of the center for the center's scholarship fund. Tanglewood grounds will be open at 3:30 p.m. and at 4:30 opera scenes will be presented in the garden.

A student concert will be performed by the Fromm fellowship players in the theater; at 7 a supper concert will be given by the Tanglewood choir on the porch of the main house, and at 8:15 in the music shed Charles Munch and Eleazar de Carvalho will conduct the student orchestra. One of the selections will be the world premiere of Jan Meyerowitz's one-act opera "Port Town."

* * *

THE PROGRAM for Friday, beginning at 8:30 p.m., will feature Leon Kirchner, contemporary American composer, conducting the Boston Symphony in the first Tanglewood performance of his "Toccata for Strings, Solo Winds and Percussion." Kirchner is a member of the music center's composition faculty. Munch will conduct the remainder of the evening's program. At this concert violinist Ruggiero Ricci will make his first Berkshire festival appearance in a performance of Sibelius' violin concerto.

The second Berkshire Music Center benefit will be presented Aug. 11. The Boston Pops, conducted by Arthur Fiedler, will play an all-Gershwin program in the music shed. Guest will be pianist Earl Wild.

SCHENECTADY UNION STAR
Saturday, July 30, 1960

Kirchner's 'Toccata' to Be Presented

LENOX, Mass., July 30 — Leon Kirchner, American composer, will conduct the Boston Symphony Orchestra in the first Tanglewood performance of his "Toccata for Strings, Solo Winds and Percussion" Firday at 8:30 p.m. Kirchner is a member of the Berkshire Music Center's composition faculty.

The Friday program will include excerpts from the third act of Wagner's "Meistersinger," Sibelius' "Violin Concerto" with Ruggiero Ricci as soloist and Mendelssohn's "Symphony No. 3 in A Minor, Op. 56." These will be conducted by Charles Munch.

Public Rehearsal

The orchestra's rehearsal Saturday, Aug. 6, at 10 a.m. will be open to the public. The program that evening at 8:30 will include Beethoven's "Prometheus" overture, the "Symphony No. 2 for Large Orchestra and Chamber Orchestra" by Henri Dutilleux and Brahms' "Piano Concerto No. 2 in B Flat Major, Op. 83" with Eugene Istomin as soloist. Charles Munch will conduct.

Pierre Monteux will conduct the program Sunday, Aug. 7, at 2:30 p.m. It will consist of Vaughan Williams' "Fantasia on a Theme by Thomas Tallis," Beethoven's "Piano Concerto No. 3 in C Minor, Op. 37" with Leon Fleisher as soloist, and Brams' "Symphony No. 4 in E Minor, Op. 98."

Next week's Berkshire Festivaie programs will begin with a recital Wednesday at 8:30 p.m. by Fleisher who will present sonatas by Liszt, Kirchner and Schubert.

Thursday Benefit

Grounds will open at 3:30 p.m. Thursday for a "gala evening" to benefit the Berkshire Music Center's scholarship funds. At 4:30 opera scenes will be presented in the formal gardens. The Fromm Fellowship Players will give compositions by Tanglewood students at 6 and the Tanglewood Choir will give a supper concert at 7. Opera department students at 8:15 will present the world premiere of the Langston Hughes-Jan Meyerowtiz opera, "Port Town."

The program tonight at 8:30 will include "Symphonie Fantastique" by Berlioz, Piston's "Symphony No. 6" and Ravel's "Daphnis and Chloe, Suite No. 2."

Mozart's "Haffner" symphony will open the program tomorrow at 2:30 p.m. when Pierre Monteux will be the conductor. Beethoven's "Symphony No. 9 in D Minor, Op. 125" will be presented also.

AUG 1960

The attached clipping appeared in "Connecticut Life", a monthly supplement carried by approximately 44 daily and weekly papers.

Connecticut EVENTS

August

4-7 Golf, Insurance City Open, Wethersfield Country Club. Many of the nation's top pros.

4-Sept. 20 Furniture Exhibit — William B. and Mary Goodwin Collection, Wadsworth Atheneum, Hartford. Includes controversial Winslow chest (see cut) now being examined microscopically to determine authenticity.

4-14 Art Exhibits. Annual Jury Show, Essex Art Association, Essex. Lyme Art Association summer exhibit, Lyme. New England Regional Exhibition, Mystic Art Association, Mystic.

5 Concert, Munch and Monteux with Boston Symphony at Tanglewood, Lenox, Mass. Also, Boston Pops Aug. 11.

Post
WALLINGFORD, Conn.
Weekly Independent
Circ. 4,136

JUL 28 1960

MILLERTON NEWS REPUBLICAN
Thursday, August 4, 1960

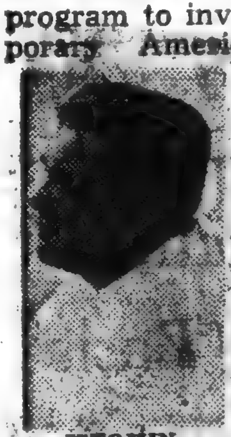
LEON FLEISHER, bright young American pianist, will give a sonata recital at the Wednesday Evening Chamber Music Concert (Aug. 3.) In this the first of two Tanglewood performances this week, Mr. Fleisher has selected sonatas by Liszt, Kirchner, and Schubert. Sunday afternoon (Aug. 7) in the Music Shed with Pierre Monteux and the Boston Symphony Orchestra, Mr. Fleisher will play the Beethoven Piano Concerto No. 3.

Sunday Globe
BOSTON, Mass.
Circ. 416,486

JUL 31 1960

Berkshire Festival

Charles Munch has revised the Berkshire Festival's Friday program to invite the contemporary American composer, Leon Kirchner, to conduct the Boston Symphony Orchestra in the first Tanglewood performance of his Toccata for Strings, Solo Winds and Percussion. A member of the Berkshire Music Center's composition faculty, 41-year-old Kirchner has previously conducted the orchestra in his Toccata in Boston, New York and Washington.



ISTOMIN

Dr. Munch will conduct the balance of the Friday concert in the 6000-seat Music Shed at 8:30. Ruggiero Ricci will make his first Berkshire Festival appearance in a performance of the Violin Concerto by Sibelius. The program will open with excerpts from Wagner's "Die Meistersinger" and conclude with the "Scotch" Symphony by Mendelssohn.

Saturday morning at 10, the orchestra's rehearsal will be open to the public.

Programs of the week:

This afternoon at 2:30, Music Shed. Boston Symphony Orchestra, Pierre Monteux conducting. Mozart: "Haffner" Symphony; Beethoven: Ninth Symphony, with the Berkshire Festival Chorus, prepared by Alfred Nash Patterson, and the following soloists: Eleanor Steber, soprano; Freda Gray-Masse, contralto; John McCollum, tenor, and David Laurent, bass.

Wednesday at 8:30 p.m. Theater. Sonata concert by Leon Fleisher, piano.

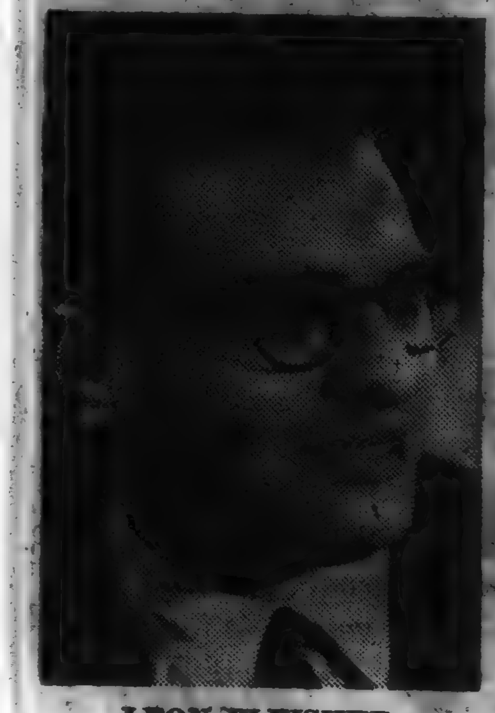
Friday at 8:30 p.m. Music Shed. Boston Symphony Orchestra, Charles Munch conducting. Wagner: Excerpts from "Die Meistersinger"; Sibelius: Violin Concerto, Ruggiero Ricci, soloist; Leon Kirchner; Toccata (the composer conducting); Mendelssohn: "Scotch" Symphony.

Saturday at 8:30 p.m., Music Shed. Boston Symphony Orchestra, Munch conducting. Beethoven: "Prometheus" Overture; Henri Dutilleux: Symphony No. 2; Brahms: Piano Concerto No. 2 in B-flat major, Eugene Istomin, soloist.

Sunday, Aug. 7, at 2:30 p.m., Music Shed. Boston Symphony Orchestra, Monteux conducting. Vaughan Williams: Fantasia on a Theme by Thomas Tallis; Beethoven: Piano Concerto No. 3, in C minor, Leon Fleisher, soloist; Brahms: Symphony No. 4, in E minor.

SCHENECTADY GAZETTE, TUESDAY, AUGUST 2, 1960

Pianist Leon Fleisher Soloist at Tanglewood



LEON FLEISHER
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The second Berkshire Music Center benefit will be presented Aug. 11. The Boston Pops, conducted by Arthur Fiedler, will play an all-Gershwin program in the music shed. Guest will be pianist Earl Wild.

SCHENECTADY UNION STAR
Saturday, July 30, 1960

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The Friday program will in clude excerpts from the thir act of Wagner's "Meister singer," Sibelius' "Violin Con certo" with Ruggiero Ricci a soloist and Mendelssohn's "Sym phony No. 3 in A Minor, Op 56." These will be conducte by Charles Munch.

Public Rehearsal

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Next week's Berkshire Festi vale programs will begin with recital Wednesday at 8:30 p.m by Fleisher who will presen sonatas by Liszt, Kirchner an Schubert.

Thursday Benefit

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AUG 1960

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Connecticut

August

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- 4-Sept. 20 Furniture Exhibit — William B. and Mary Goodwin Collection, Wadsworth Atheneum, Hartford. Includes controversial Winslow chest (see cut) now being examined microscopically to determine authenticity.
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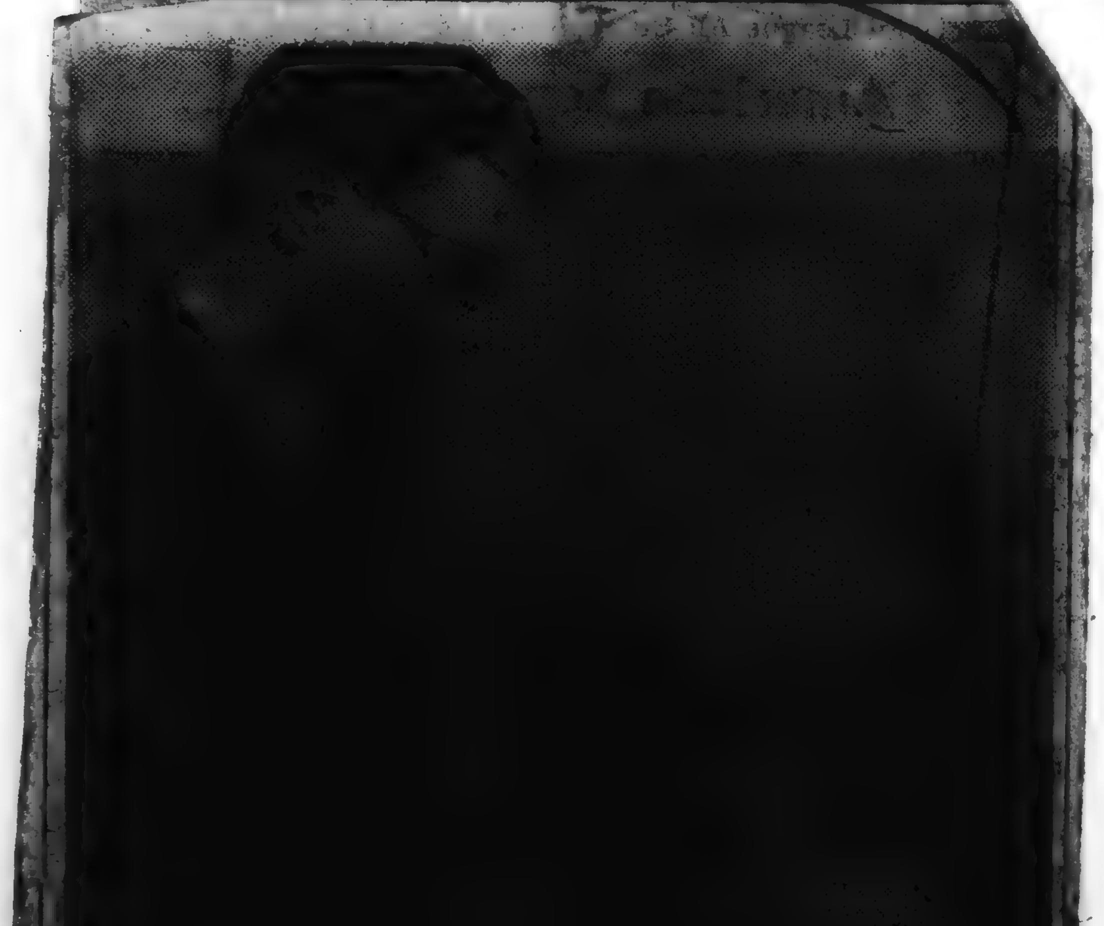
Post
WALLINGFORD, Conn.
Weekly Independent
Circ. 4,136
JUL 28 1960

MILLERTON NEWS REPUBLICAN
Thursday, August 4, 1960



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Sunday Globe
BOSTON, Mass.
Circ. 416,486
JUL 31 1960

Berkshire Festival

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Programs of the week:

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Wednesday at 8:30 p.m. Theate Sonata concert by Leon Fleishe piano.

Friday at 8:30 p.m. Music She Boston Symphony Orchestra, Charle Munch conducting. Wagner: Excerpt from "Die Meistersinger"; Sibeliu Violin Concerto, Ruggiero Ricci, solo ist; Leon Kirchner; Toccata (the com poser conducting); Mendelssoh "Scotch" Symphony.

Saturday at 8:30 p.m., Music She Boston Symphony Orchestra, Munc conducting. Beethoven: "Prome theus" Overture; Henri Dutilleu Symphony No. 2; Brahms: Piano Con certo No. 2, in B-flat major, Euge Istomin, soloist.

Sunday, Aug. 7, at 2:30 p.m., Mus Shed. Boston Symphony Orchestra Monteux conducting. Vaughan Wil liams: Fantasia on a Theme b Thomas Tallis; Beethoven: Pia Concerto No. 3, in C minor, Le Fleisher, soloist; Brahms: Sympho No. 4, in E minor.

1 : 140

Times (e)
HARTFORD, Conn.
Circ. 121,657

JUL 30 1960

Music Calendar for Week

SUNDAY

2:30 — Boston Symphony Orchestra, Berkshire Festival Chorus and soloists, Pierre Monteux conducting Beethoven's 9th Symphony; Tanglewood, Lenox, Mass.

3:15—Insurance City Band, Elizabeth Park.

4—Paul Ulanowski, piano, and Berkshire Quartet, Music Mountain, Falls Village.

8:30—Chamber music concert; Evening with Timothy Cheney; Westbrook Gallery, Route 1, Westbrook.

8:30—Maynard Ferguson; Berkshire Music Barn, Lenox, Mass.

MONDAY

5:30 — Fritz Magg, cello; First Church, Sharon.

8 — Open rehearsal, Jose Limon Dance Company with Pauline Koner and Lucas Hoving; Palmer Auditorium, Conn. College, New London.

8:30 — Boston Symphony Orchestra members and guests in Fromm Foundation chamber music concert; Tanglewood Theater, Lenox, Mass.

TUESDAY

8—David Dawson, viola, and Yale Summer School of Music Chamber Orchestra, Jackson Wiley conducting; Norfolk Music Shed.

9—Jacob's Pillow Dance Festival modern dance program; Valerie Bettis Dance Theater Robert Cohan and Matt Turney, Talley Beatty & Co.; near Lee, Mass.

WEDNESDAY

7:15—Carilloneur Raymond Wingate; Plumb Memorial Carillon, Trinity College.

8:30—University of Hartford Chamber Orchestra, Sayard Stone conducting; Marine Museum, Mystic Seaport.

8:30—Leon Fleisher, piano sonata recital; Tanglewood Theater, Lenox, Mass.

9—Jacob's Pillow, as Tuesday.

THURSDAY

3:30—Tanglewood grounds open for Gala Evening with world premiere of Jan Meyerowitz' opera "Port Town" at 8:30, following instrumental and vocal concerts by student groups.

8:30—Empire State Music Festival; "Madama Butterfly"; Harriman State Park, Bear Mountain, N. Y.

9—Jacob's Pillow, as Tuesday.

FRIDAY

4 & 9—Jacob's Pillow, as Tuesday.

8:30 — Boston Symphony Orchestra, Leon Kirchner and Charles Munch conducting; Ruggiero Ricci, violin soloist; Tanglewood Shed, Lenox, Mass.

8:30—Empire State Music Festival; "Barber of Seville" with Roberta Peters, etc.; Harriman State Park, Bear Mountain, N. Y.

SATURDAY

4 & 9—Jacob's Pillow, as Tuesday.

8:30 — Boston Symphony Orchestra, Charles Munch conducting; Eugene Istomin, piano soloist; Tanglewood Shed, Lenox, Mass.

8:30—Empire State Music Festival: Henry Swoboda conducting Festival Orchestra; Berl Senofsky, violin soloist; Harriman State Park, Bear Mountain, N. Y.

VALATIE ROUGH NOTES
Friday, July 29, 1960

CHATHAM, N.Y.
COURIER
W. 3,786

JUL 28 1960

EUGENE ISTOMIN, piano virtuoso, appears at the Berkshire Festival on Saturday, August 6 at 8:30, with Charles Munch and the Boston Symphony Orchestra for a performance of the Brahms Piano Concerto No. 2.

Special Tanglewood Events To Aid Scholarship Funds

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The first of two special events to benefit the scholarship funds of the Berkshire Music Center, the Boston Symphony Orchestra's summer school of music, will be held at Tanglewood on Thursday, August 4.

The world premiere of the Langston Hughes-Jan Meyerowitz opera, "Port Town," is included in the August 4 Gala Evening to be presented in the Music Shed. The opera has been prepared by the Opera Department students at Tanglewood under the direction of Boris Goldovsky. In the Music Shed at 8:15, preceding the one-act opera, Charles Munch and Eleazar de Carvalho will conduct the Center's student orchestra. The student orchestra will also participate in the post-intermission opera performance.

At Tanglewood, Saturday, July 30, Charles Munch conducts the Boston Symphony Orchestra in Berlioz' Symphonie Fantastique, the Sixth Symphony by Walter Piston and the Festival Chorus will participate in a performance of Ravel's "Daphnis and Chloe."

Beethoven's Ninth Symphony will be conducted by Pierre Monteux Sunday afternoon, July 31, 2:30 at Tanglewood. Eleanor Steber heads the quartet of vocalists for the work.

* * *

THE COMPLETE PROGRAMS

Saturday, July 30, 10 a.m., Music Shed, Boston Symphony Open Reheasal.

Saturday, July 30, 8:30 p.m., Music Shed, Boston Symphony, Munch conducting:
Berlioz Symphonie Fantastque
Piston: Symphony No. 6
Ravel: Daphnis and Chloe, Suite No. 2 (Festival Chorus).

Sunday, July 31, 2:30, Music Shed: Boston Symphony, Monteaux conducting:
Mozart: "Haffner" Smyphony
Beethoven: Symphony No. 9, in D minor, Op. 125 (Steber, Gray-Masse, McCollum, Laurent, Festival Chorus).

Wednesday, August 3, 8:30, Theatre: Leon Fleisher, Pianist, Sonata Recital.

Thursday, August 4, A Gala Evening to benefit Berkshire Music Center, 3:30 Grounds open; First Event 4:30.

Whitestone

FIVE CONTEMPORARY COMPOSERS who gathered at Tanglewood this weekend are, left to right, Henri Dutilleux, who came from France for the Tanglewood debut of his Symphony No. 2 to be performed in the Music Shed tonight by the Boston Symphony; Luciano Berio and Leon Kirchner, members of the Berkshire Music Center faculty; Karl-Birger Blomdahl, who lectured at a seminar, and Aaron Copland, head of the composition department at the Berkshire Music Center.

Eagle 8/6/60

Bee
NEWTOWN, Conn.
Weekly Independent
Circ. 5,920

AUG 5 1960

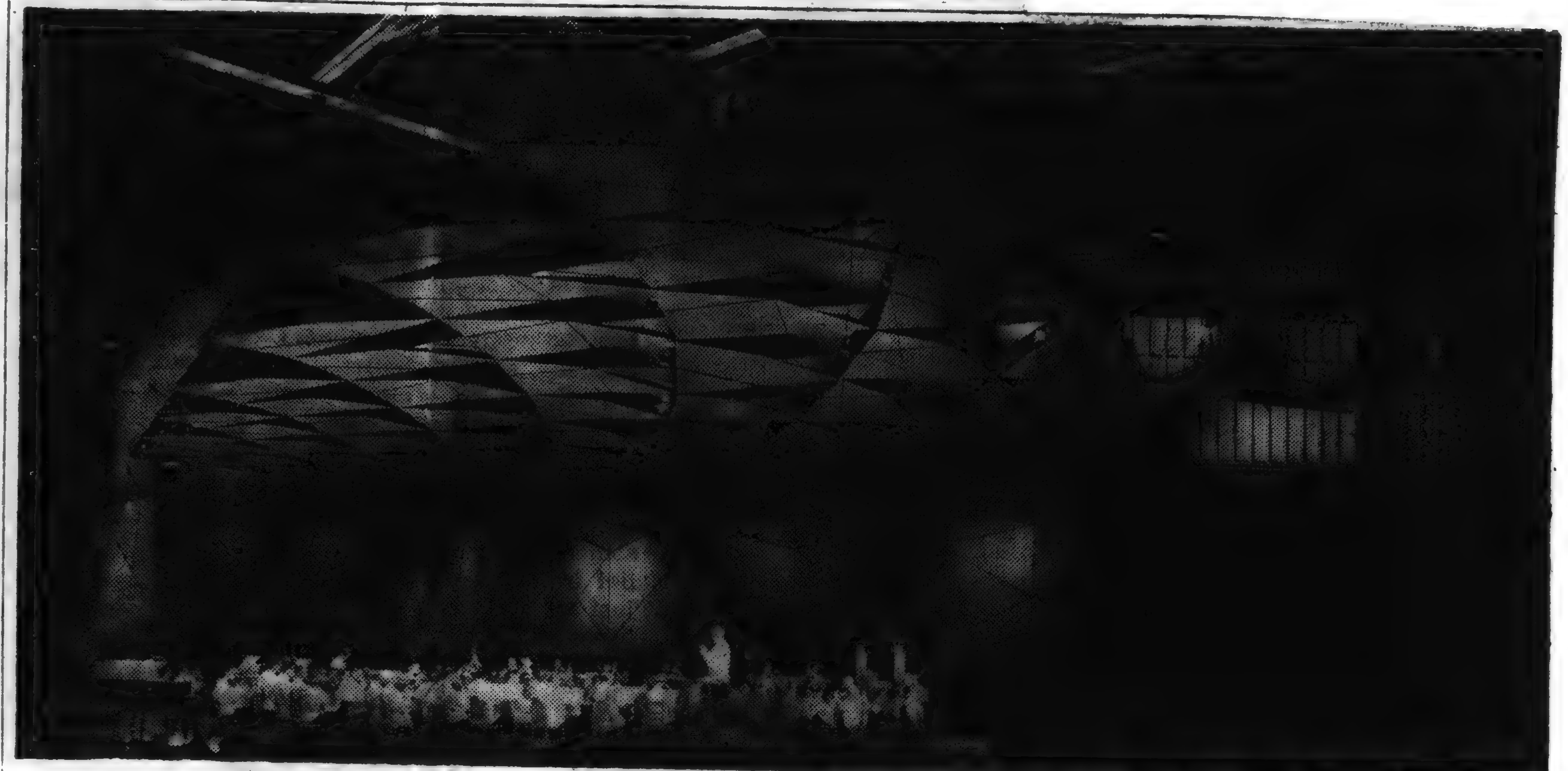
Musical Events

Berkshire Festival of the Boston Symphony, Tanglewood, Lenox, Mass.; August 5, Wagner's Die Meistersinger; Mendelssohn's Scotch Symphony, August 6, Beethoven's Prometheus Overture; Brahms' Piano Concerto No. 2; August 7, Beethoven's Piano Concerto No. 3; Brahms' Symphony No. 4; August 11, Boston Pops Orchestra with Arthur Fiedler conducting.

Christian Science
Monitor (e)
BOSTON, Mass.
Circ. 156,267

JUL 30 1960

Events on Tanglewood Horizon



Charles Munch and the Boston Symphony at Tanglewood during the Berkshire Music Festival, continuing to mid-August

Kirchner To Conduct His Toccata

Charles Munch has invited Leon Kirchner to conduct the Boston Symphony Orchestra in the first Tanglewood performance of this composer's Toccata for Strings, Solo Winds, and Percussion on Friday evening, Aug. 6. Dr. Munch will conduct the balance of the concert, which will be held in the Music Shed at 8:30. At this concert Ruggiero Ricci, violinist, will make his first Berkshire Festival appearance in a performance of the Violin Concerto by Sibelius. The program will open with excerpts from Wagner's "Die Meistersinger" and conclude with the "Scotch" Symphony by Felix Mendelssohn.

On Saturday morning, Aug. 6, at 10 o'clock, the orchestra's rehearsal will be opened to the public.

Henri Dutilleux's Symphony No. 2 will receive its first Tanglewood performance at the orchestra's Saturday evening concert, Aug. 6. To complement the contemporary symphony, Charles Munch also has scheduled Beethoven's Overture to "Prometheus" and the Piano Concerto No. 2 by Brahms, in which Eugene Istomin will solo.

Pierre Monteux's guest at the orchestra's concert on Sunday afternoon, Aug. 7, at 2:30, will be Leon Fleisher in a performance of Beethoven's Piano Concerto No. 3. Mr. Monteux will open the program with "Fantasia on a Theme by Thomas Tallis" by Vaughan Williams and the concert will conclude with Brahms' Fourth Symphony.

Mr. Fleisher will give a piano recital at Tanglewood in addition to his orchestral appearance on Wednesday evening, Aug. 3, at 8:30 in the Theater. The recital, for which he has contributed his services to benefit the Berkshire Music Center, will include the Sonata in B minor by Franz Liszt, Leon Kirchner's Sonata (1948), and the posthumous Sonata in B-flat by Schubert.

Christian Science
Monitor (e)
BOSTON, Mass.
Circ. 156,267
AUG 3 1960

Ruggiero Ricci will make his Tanglewood debut with Charles Munch and the Boston Symphony Orchestra at the Berkshire Music Festival concert on Friday evening. Mr. Ricci will play the first Tanglewood performance of the Sibelius Violin Concerto.

News-Times (e)
DANBURY, Conn.
Circ. 18,203

AUG 5 1960

Weekend at Tanglewood

Charles Munch will conduct the Boston Symphony Orchestra in a program of music by Wagner, Sibelius and Mendelssohn, to inaugurate the next to the last weekend of the Berkshire Festival in the Music Shed at Tanglewood in Lenox, Mass., tonight at 8:30 o'clock.

Ruggiero Ricci will be soloist in the Sibelius Violin concerto, and the orchestra will perform excerpts from Wagner's "Die Meistersinger" and the "Scotch" Symphony of Mendelssohn.

Tomorrow night at 8:30, the program will consist of the Beethoven "Prometheus" Overture, the Dutilleux Symphony No. 2 and the Brahms piano Concerto No. 2, to be performed by Eugene Istomin as soloist. Dr. Munch will conduct.

The Sunday afternoon concert at 2:30 o'clock, will present Leon Fleischer, in Beethoven's Piano Concerto No. 3. Pierre Monteux will conduct the Boston Symphony Orchestra in Williams' Fantasia on a Theme by Tallis, and the Brahms Symphony No. 4.

Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,026

AUG 4 1960

Third Tanglewood Series; Fleisher to Play Sunday

The third series of major Berkshire Festival Concerts by the Boston Symphony Orchestra will open tomorrow evening at Tanglewood, Lenox.

Munch and Monteux

Charles Munch, music director of the orchestra, will conduct the concerts tomorrow and Saturday evenings in this weekend's series. Pierre Monteux will conduct the Sunday afternoon concert.

This is the next-to-last series of this year's festival. It will be concluded with the programs of the following weekend.

Tomorrow evening Ruggiero Ricci will be soloist with the orchestra in a performance of the Sibelius Violin Concerto. The orchestra will play excerpts from Wagner's "Die Meistersinger" and Mendelssohn's "Scotch" Symphony.

On Saturday evening the soloist will be Eugene Istomin who will perform Brahms' Piano Concerto No. 2 with the orchestra under Dr. Munch's direction. The orchestra will play Henri Dutilleux' Symphony No. 2 and the "Prometheus" Overture by Beethoven.

Sunday Soloist

On Sunday, pianist Leon Fleisher will be the guest soloist. He and the orchestra under Mr. Monteux' baton will perform Beethoven's Piano Concerto No. 3, while Mr. Monteux will lead the orchestra in performance of Vaughan Williams' Fantasia on a Theme by Thomas Tallis and the 4th Symphony of Brahms.

Times (e)
HARTFORD, Conn.
Circ. 121,657

AUG 6 1960

MUSIC CALENDAR

SUNDAY

2:30 — Boston Symphony Orchestra, Berkshire Festival, Pierre Monteux, conducting Williams Fantasia on a Theme by Tallis; Beethoven Piano Concerto No. 3 (Fleisher); Brahms Symphony No. 4, Tanglewood, Lenox, Mass.

8:30 — Chamber Music Hall, composer's forum.

Times (e)
HARTFORD, Conn.
Circ. 121,657
AUG 3 1960

Meyerowitz Opera Set at Tanglewood

Jan Meyerowitz's opera Port Town" will have its orld-premiere at Tanglewood hursday at 8:15 p. m.

The one-act opera, the third eyerowitz opera to have its rst performance at Tanglepod, will be given by students the Berkshire Music Center r benefit of the center's holarship funds.

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IN ADDITION to this special vent, the regular Boston Symphony Orchestra Tanglewood eries will begin its next to st week of activity with a conert Friday night.

Charles Munch will conduct Vagner's "Die Meistersinger" xcerpts, Sibelius, Violin Conerto with Ruggiaro Ricci, iolin soloist, and Mendelsshon's "Scotch" Symphony.

On Saturday night, Dr. Munch will conduct the Beethoven's "Prometheus" Overture, the Dutilleux Second Symphony, and the Brahms, Second Piano Concerto with Eugene Istomin, piano soloist. Both night concerts start at 8:30.

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PIERRE MONTEUX will conduct at 2:30 p. m. Sunday in the following program: Williams, Fantasia on a Theme by Tallis; Beethoven, Third Piano Concerto with Leon Fleisher, soloist and Brahms, Fourth Symphony.

7
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2

Sunday Register
NEW HAVEN, Conn.
Circ. 106,090

JUL 31 1960

GALA EVENING AT BERKSHIRE FESTIVAL

The Berkshire Music Festival has a special "Galà Evening" scheduled for Thursday in addition to the three regular orchestral programs next weekend. Thursday's program and a Pop concert on August 11 are replacing this season the annual "Tanglewood on Parade" formerly given for the benefit of the festival's school, the Berkshire Music Center.

EUGENE ISTOMIN

Thursday's events will commence at 4:30 p.m., with the performance of opera scenes in the Formal Gardens. At 6, the Fromm Fellowship Players will give a concert in the Theater and at 7 the Tanglewood Choir will be heard in a Supper Concert on the porch of the Main House. The highlight of the day's events will come in the concert at 8:15 when the Opera Department presents the world premiere of the Langston Hughes-Jan Meyerowitz opera, "Port Town." Selections by the Center's student orchestra will be heard both before and after the opera performance.

Dr. Munch and Pierre Monteux are to share the podium in the weekend concerts. The regular conductor will conduct the Friday and Saturday evening concerts while Monteux will conduct next Sunday afternoon's program.

Friday's program highlight is to be the Sibelius Violin Concerto with Ruggiero Ricci as soloist. Also listed are "Die Meistersinger" (excerpts from Act III), Mendelssohn's "Scottish" Symphony, and Leon Kirchner's Toccata with the composer himself conducting.

The soloist in Saturday evening's concert is to be Eugene Istomin who will be heard in the Piano Concerto No. 2, by Brahms. The "Prometheus" Overture, by Beethoven, and the Symphony No. 2, by Henri Dutilleux are the other program listings. The latter work received its world-premiere by Dr. Munch and the Boston Symphony last December.

For next Sunday afternoon's program, the venerable French conductor has chosen the following works: Fantasia on a Theme by Thomas Tallis, by Vaughan Williams; Piano Concerto No. 3 by Beethoven; Symphony No. 4 by Brahms. Leon Fleisher is to be the soloist in the Beethoven performance.

Fleisher will also be heard in a sonata recital on Wednesday evening, this week's event in the regular chamber music series.

Sunday Republican
SPRINGFIELD, Mass.
Circ. 112,664

JUL 31 1960

Soloists at Tanglewood for Friday and Saturday

RUGGIERO RICCI

EUGENE ISTOMIN

Violinist Ruggiero Ricci makes his Tanglewood debut with Charles Munch and the Boston Symphony Orchestra in the Music Shed Friday night. Mr. Ricci will play the first Tanglewood performance of the Sibelius Violin Concerto. On Saturday night, piano virtuoso Eugene Istomin will appear with the orchestra in a performance of the Brahms Piano Concerto No. 2.

Tanglewood Events

Today, July 31, 2.30, Music Shed: Boston Symphony, Monteux conducting.

Mozart: "Haffner" Symphony.

Beethoven: Symphony No. 9, in D minor, Op. 125; (Steber Gray-Masse, McCollum, Laurent, Festival Chorus).

Wednesday, August 3, 8.30, Theatre: Leon Fleisher, Pianist, Sonata Recital.

Thursday, August 4, a gala evening to benefit Berkshire Music Center, 3.30 grounds open; First Event 4.30.

Friday, August 5, 8.30, Music Shed: Boston Symphony, Munch conducting.

Wagner: "Die Meistersinger," exerpts from Act III.

Sibelius: Violin Concerto (Ruggiero Ricci).

Kirchner: Toccata (composer conducting).

Mendelssohn: Symphony No. 3, in A minor, "Scottish," Op. 56.

Saturday, August 6, 8.30, Music Shed: Boston Symphony, Munch conducting.

Beethoven: "Prometheus" Overture.

Dutilleux: Symphony No. 2, for large orchestra and chamber orchestra.

Brahms: Piano Concerto No. 2, in B-flat major, Op. 83 (Eugene Istomi).

Sunday, August 7, 2.30, Music Shed: Boston Symphony, Monteux conducting; Vaughan Williams: Fantasia on a theme by Thomas Tallis; Beethoven Piano Concerto No. 3, in C minor, Op. 37 Leon Fleisher) Brahms: Symphony No. 4, in E minor, Op. 98.

The activites at Tanglewood to which members of the Friends of the Berkshire Music Center are invited this week are as follows:

Monday, August 1, 8.30 Theater: Fromm Foundation Concert, Contemporary; Chamber music, Boston Symphony Orchestra members.

Tuesday, August 2, 8.30 Chamber Music Hall: Listeners Forum, The Critic as listener.

Wednesday, August 3, 3.30 Chamber Music Hall: Lecture aspects of music.

Friday, August 5, [illegible], Chamber Music Hall: Seminar in contemporary music.

Sunday, August 7, 10 a. m., chamber music.

Sunday, August 7, 8.30, Cham-
Forum. ce facCuHaoq
ber Music Hall: Composer's forum.

Traveler (e)
BOSTON, Mass.
Circ. 178,037

AUG 5 1960

Where To Go—What To Do

Saturday, Aug. 6-Sunday, Aug. 7

If you enjoy the nostalgic tunes of the Gay Ninties, you'll delight in Sunday's "OLD TIMERS' CONCERT" to be sponsored by the Rockefeller Art Association.

Some 25 singers from the Rockport Community Chorus will be directed by Signe A. Burnham. The concert will be presented in the Association's main gallery, 12 Main St., at 8:30 p.m,

Speaking of music, there'll be an open rehearsal of the **BOSTON SYMPHONY ORCHESTRA** at 10 a.m. in the Shed at Tanglewood Saturday. The evening concert will be at 8:30 p.m.. Sunday's concert will be at 2.30 p.m.

In case you can't make the opening concert of the **BEAUX ARTS QUARTET** at Castle Hill, Ipswich, Friday, there'll be a repeat performance Saturday at 8:30 p.m.

Weekend events at the **MUSEUM OF FINE ARTS** include a lecture Saturday at 11 a.m. on "Sculpture of the Middle Ages" and one Sunday at 3 p.m. on "Pageantry in Italian Painting."

Berkshire Courier
GT. BARRINGTON,
Mass.
Weekly Independent
Circ. 2,572

AUG 4 1960

AT TANGLEWOOD

EUGENE ISTOMIN

Mr. Istomin appears at the Berkshire Festival at Tanglewood in Lenox at 8:30 p.m., Saturday with Charles Munch and the Boston Symphony Orchestra for a performance of the Brahms Piano Concerto No. 2.

Herald (m)
BOSTON, Mass.
Circ. 175,076

AUG 1 1960

RUGGIERO RICCI, violinist, who will make his Tanglewood debut Friday when he joins the Boston Symphony in the first Berkshire Festival performance of the Sibelius Violin Concert

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Sunday Republican
SPRINGFIELD, Mass.
Circ. 112,664

AUG 7 1960

Today in the Berkshires

10 a. m., Berkshire Music Center, chamber music at Tanglewood.

2.30, Boston Symphony Orchestra at Tanglewood.

2.00, state finals, American Legion baseball; Pittsfield vs. Brockton at Wahconah Park, Pittsfield.

3.30, music for violin and harpsicord at Cummington School of Arts.

7.00, "Look Homeward Angel" at Malden Bridge (N. Y.) Playhouse.

8.30, "La Ronde," Kate McComb Playhouse, Great Barrington.

8.30, composers forum, Tanglewood.

8.30, Modern Jazz Quartet, Berkshire Music Barn, Lenox.

8.30, dance appreciation course, Jacob's Pillow, Lee.

Union (m)
SPRINGFIELD, Mass.
Circ. 81,815

AUG 5 1960

Entertainment Is Varied Within 50 Miles of Lenox

In Easy Reach Are Facilities for Outings as Well As Music, Art and Drama

As August showers its golden days on pleasure seekers in the Berkshires and surrounding western New England communities, a large measure of the salutary powers of the area is found in the accessibility of some of the finest parks and woodlands to be found anywhere.

If you consider Lenox as a hub, here are some of the natural attractions available within a 50-mile radius:

Mount Everett, Rte. 22 via Copake Falls or Rtes. 23 or 41 via South Egremont. Picnicking, berry picking, hiking, bird watching. Path leads to fire tower at summit with views into New York and Connecticut. Free.

Pittsfield State Forest, west of Pittsfield. Parking, picnicking and swimming fee, 50 cents per car weekdays, $1 on Sundays and holidays.

Benedict Pond, Beartown State Forest, Great Barrington. Rte. 102 from South Lee or follow signs from Rte. 23. Parking, picnicking and beach fee, 50 cents per car, $1 on Sundays and holidays.

Hebert's Beach, Rte. 57, on Lake Buel, Monterey. Admission 20 cents, picnic tables free. Canoes 75 cents an hour, boats $1.25 a day.

Fisherman's Fancy

Whether the fisherman goes alone or whether the family goes fishing, here are some of the places where you may catch a fish if you combine good management with luck:

Trout—Goose Pond, Lee and Tyringham; Lake Buel, Monterey; York Lake, New Marlboro; Stockbridge Bowl, Stockbridge; Pontoosuc Lake, Pittsfield.

Smallmouth bass — Lake Garfield, Monterey; Lower Spectacle Pond, Sandisfield; Yokum Pond, Becket; Richmond Pond, Richmond; Otis Reservoir, Otis.

Bullhead, pickerel and yellow perch can be taken in any of these places, but check fishing regulations locally.

Where to Eat

For those who prefer to have others catch, cook and serve their protein here are a few top-rated eating places:

Wiggins Old Tavern, King St., Northampton. Open daily 7 a. m.-11 p. m. Reservations requested.

Four Chimneys, Old Bennington, Vt., weekdays 12-3.30, 5-10. Sunday and holidays, noon-9.

Ida and John's, Rte. 20, west of Pittsfield. Weekdays ex. Thursday, 5 p. m.-1 a. m. Saturday, 5-midnight. Sunday, noon-1 a. m. Reservations suggested.

Mill on the Floss, Rte. 7, New Ashford. Weekdays, 5-10.30. Saturday, noon-10.30. Sunday, noon-8.30.

Stay a While

For a comfortable extended stay, fine accommodations are offered by:

Heaton Hall, Prospect Hill, just north of junction of Rtes. 7 and 102 at Stockbridge. Features games and bridge parties.

Wendell-Sherwood Hotel, Park Sq., Pittsfield. Cocktail lounge, dining room and coffee shop.

Curtis Hotel, Lenox. Dining room, bar, heated pool.

Williams Inn, Rte. 2, Williamstown. Cocktail lounge, dining room.

For the admirer of beauty close at hand, or for those who enjoy their art when the weather is bad, these are worth visiting:

Art Exhibits

Clark Art Institute, South St. Williamstown. Paintings from six centuries include 33 Renoirs, 12 Sargents, 11 Corots, 7 Winslow Homers, as well as works by Remington, Rubens, Rembrandt, Hals, VanDyck, Millet, Manet, Monet, Goya, Gainsborough and Gericault. There are also on exhibit prints and drawings from the 15th to the 20th centuries, sculpture, ceramics and early American, English and French silver. Open Tuesday through Sunday, 10 a. m. to 5 p. m.

Berkshire Museum, South St., Pittsfield, Spalding Chinese collection and a number of old masters, rooms on biology, birds and minerals, The Original One Horse Shay of Oliver Wendell Holmes' famous poem, and the sledge which took Admiral Robert E. Pearl to the North Pole are among other exhibits. Open Tuesday through Saturday, 10 a. m. to 5 p. m., Sunday from 2 to 5 p. m.

Chesterwood Studio, off Rte. 183 at Glendale in Stockbridge. Casts and bronzes by Daniel Chester French shown here include his Concord Minuteman and the seated Lincoln of the Lincoln Memorial. Open daily from 10 a. m. to 6 p. m.

Music, Dance, Drama

Possibly the most active and exciting summer theater fare in the country, certainly of tremendous popularity wit hnatives and visitors alike, the arts as presented here draw their followers from the dinner jacket set to the come-as-you-are advocates. For the next week, here are the offerings:

Tanglewood, Lenox. Today, 3:15, Chamber Music Hall, Seminar in Contemporary Music (Friends); 8:30, Shed, Boston Symphony Orchestra, Charles Munch conductor, Ruggiero Ricci soloist, Wagner, Sibelius, Kirchner, Mendelssohn. Saturday, 10 a. m., Shed, Boston Symphony open rehearsal, and 8:30, Boston Symphony, Charles Munch conductor, Eugene Istomin, soloist, Beethoven, Dutilleux, Brahms. Sunday, 10 a. m., Chamber Music Hall, Berkshire Music Center Chamber Music (Friends); 2:30, Shed, Boston Symphony, Pierre Monteux conductor, Leon Fleischer soloist, Williams, Beethoven, Brahms, and 8:30, Chamber Music Hall, Composer's Forum (Friends). Tuesday, 8:30, Theater, Tanglewood Choir (Friends). Wednesday, 8:30, Theater, Chamber Music Concert, Kroll Quartet, Piston, Haydn, Beethoven. Thursday, Tanglewood on Parade, Grounds open at 5:45. At 8:30 in the Shed, Boston Pops Orchestra, Arthur Fiedler conductor, Earl Wild, pianist.

Herald (m)
BOSTON, Mass.
Circ. 175,076

AUG 5 1960

Berkshire Festival Week End Concerts

The Boston ~~Symphony Orchestra's Berkshire~~ Festival at Tanglewood, Lenox, will present its fifth week-end of concerts in the Shed tonight, tomorrow and Sunday, August 7.

Charles Munch conducts this evening with Ruggiero Ricci the soloist in the Sibelius Violin Concerto. Dr. Munch will also conduct tomorrow night with Eugene Istomin the soloist in the Brahms Piano Concerto No. 2. The week-end closes the following afternoon with Pierre Monteux conducting and with Leon Fleisher performing in the Beethoven Third Piano Concerto.

CAIRO HERALD
Thursday, August 4, 1960

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,071

AUG 5 1960

ATHENS HERALD
Thursday, August 4, 1960

Sunday Herald
BOSTON, Mass.
Circ. 289,111

JUL 31 1960

GREENVILLE LOCAL
Wednesday, August 3, 1960

News
WILLIAMSTOWN, Mass.
Weekly Circ. 1,700

AUG 4 1960

Jewish Advocate
BOSTON, Mass.
Weekly Circ. 27,809

JUL 28 1960

Leon Kirchner Will Conduct His Own Work

LENOX — Charles Munch has revised the Berkshire Festival's 8:30 Friday program to invite the contemporary American composer, Leon Kirchner, to conduct the Boston Symphony Orchestra in the first Tanglewood performance of his "Toccata for Strings, Solo Winds and Percussion."

A member of the Berkshire Music Center's composition faculty, 41-year-old Leon Kirchner has previously conducted the Orchestra in his "Toccata" in Boston, New York and Washington.

Munch will conduct the balance of the Friday concert which will be given in the 6000-seat Music Shed. At this concert violinist Ruggiero Ricci will make his first in a performance of the Violin Concerto [illegible] Sibelius.

The program will open with excerpts from Wagner's "Die Meistesinger" and conclude with the "Scotch" Symphony by Felix Mendelssohn.

On Saturday morning the Orchestra's rehearsal will be opened to the public.

Henri Dutilleux' Symphony No. 2, the world-premiere of which Charles Munch conducted on Dec. 11, 1959, will receive its first Tanglewood performance at the Orchestra's Saturday evening concert at 8:30.

To complement the contemporary symphony, Charles Munch has scheduled Beethoven's Overture to "Prometheus" and the Piano Concerto No. 2 by Brahms, in which Eugene Istomin will participate, for the Saturday concert.

Pierre Monteux' guest at the Orchestra's concert on Sunday afternoon at 2:30 will be pianist Leon Fleisher in a performance of Beethoven's Piano Concerto No. 3.

Monteux will open the program with "Fantasia on a Theme by Thomas Tallis" by Vaughan Williams and the concert will conclude with Brahms' Fourth Symphony.

Traveler (e)
BOSTON, Mass.
Circ. 178,037

AUG 5 1960

LEON FLEISHER will be soloist Sunday afternoon with Pierre Monteux and the Boston Symphony at Tanglewood in the Beethoven Piano Concerto No. 3.

American (e)
WATERBURY, Conn.
Circ. 40,278

AUG 8 1960

Tanglewood Season Is Near Close

(Special to The American)

LENOX, MASS. — Week-end audiences at the Tanglewood concerts, numbering almost 25,000 despite bad weather Friday night, heard three of the [illegible] concerts the Berkshire Symphonic Festival presented this summer. Sunday afternoon's audience of just under 10,000 heard Leon Fleisher perform the Beethoven "Piano Concerto No. 3, in C minor," in one of the finest performances given this season and with competition throughout from a lone bird high in the rafters that could have wrecked the playing of a soloist. Eugene Istomin had given a brilliant performance in Brahms' "Piano Concerto No. 2, in B flat major" Saturday night. Friday night's feature was violinist Ruggiero Ricci in the Sibelius "Concerto for Violin and Orchestra in D minor."

As Pierre Monteux began yesterday afternoon's concert for a beautiful and delicate reading of Vaughan Williams' "Fantasia on a Theme by Thomas Tallis, for double string orchestra," a lone baby bird that would have fitted into the palm of a small child began its unmusical chirping high on one of the rafters in the Music Shed.

Monteux concluded the concert with an excellent reading of Brahms' "Symphony No. 4 in E minor" for an audience which just continued to applaud.

Saturday night's audience of 9,325, which enjoyed the lawns of Tanglewood bathed in the light of a full moon, heard Beethoven's "Overture to Prometheus" conducted by Charles Munch and a colorful piece, "Symphony No. 2, for Large Orchestra and Chamber Orchestra" by Dutilleux with the young composer called to the platform for an ovation. This symphony in three movements gave ample opportunity for the brasses, a field day for the trumpet, and the utmost delicacy for the strings. Istomin, somewhat nervous in the first movement of the Brahm's, in which he seemed to throw his arms about and continued to wipe the keys of the piano, settled down in the remaining three movements to a spirited and masterful performance.

This week will see the end of this year's Berkshire Festival with Jorge Bolet as soloist in Liszt's "Piano Concerto in E flat" under Monteux' conducting Friday night, Gary Graffman as soloist Saturday night in Chopin's "Piano Concerto No. 1" with Munch conducting. An all-Gershwin concert will be given Thursday evening with Arthur Fiedler conducting the Boston Pops to benefit the Berkshire Music Center's scholarship funds. Sunday afternoon's final concert of the season will present Berlioz' "Damnation of Faust" with the Festival Chorus and soloists heard earlier in the season.

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Town Times
OAKVILLE, Conn.
Weekly Independent
Circ. 2,290
AUG 4 1960

Berkshire Courier
GT. BARRINGTON, Mass.
Weekly Independent
Circ. [illegible]
AUG 4 1960

NEW YORK, N.Y.
WORLD-TELEGRAM & SUN
D. 453,331 SAT. 174,917
AUG 3 1960

Journal
LAKEVILLE, Conn.
Weekly Independent
Circ. 2,498
AUG 4 1960

Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 25,958
AUG 1 1960

News (e)
SPRINGFIELD, Mass.
Circ. 99,001
JUL 29 1960

Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,026
JUL 30 1960

Sunday Standard-Times
NEW BEDFORD, Mass.
Circ. 51,447
JUL 31 1960

Sunday Republican
SPRINGFIELD, Mass.
Circ. 112,664
JUL 31 1960

Kirchener Invited To Conduct BSO In 'Toccata on Friday

Charles Munch has revised the Berkshire Festival's next Friday program to invite the contemporary American composer Leon Kirchner, to conduct the Boston Symphony Orchestra in the first Tanglewood performance of his "Toccato for Strings, Solo Winds and Percussion."

A member of the Berkshire Music Center's composition faculty, 41-year-old Leon Kirchner has previously conducted the Orchestra in his "Toccata" in Boston, New York and Washington. Doctor Munch will conduct the balance of the Friday concert which will be given in the 6000-seat Music Shed at 8:30. At this concert violinist Ruggiero Ricci will make his first Berkshire Festival appearance in a performance of the Violin Concerto by Sibelius. The program will open with excerpts from Wagner's "Die Meistesinger' and conclude with the "Scotch" Symphony by Felix Mendelssohn.

Saturday Morning

Saturday morning, Aug. 6, at 10, the orchestra's rehearsal will be opened to the public.

Henri Dutilleux' Symphony No. 2, the world-premiere of which Charles Munch conducted on December 11, 1959, will receive its first Tanglewood performance at the Orchestra's Saturday evening concert (August 6, 8:30). To complement the contemporary symphony, Charles Munch has scheduled Beethoven's Overture to "Prometheus" and the Piano Concerto No. 2 by Brahms, in which Eugene Istomin will participate, for the Saturday concert.

Pierre Monteux' guest at the Orchestra's concert on Sunday afternoon, Aug. 7, at 2:30, will be pianist Leon Fleisher in a performance of Beethoven's Piano Concerto No. 3. Mr. Monteux will open the program with "Fantasia on a Theme by Thomas Tallis" by Vaughan Williams and the concert will conclude with Brahms' Fourth Symphony.

Piano Recital

Mr. Fleisher will give a piano recital at Tanglewood in addition to his orchestral appearance with Mr. Monteux. Wednesday evening at 8:30 in the Theater, he will be heard in a program of sonatas.

The recital, for which Mr. Fleisher has contributed his services to benefit the Berkshire Music Center, will include the Sonata in B Minor by Franz Liszt, Leon Kichner's Sonata (1948), and the posthumous Sonata in B-flat by Schubert.

The first of two special events to benefit the scholarship funds of the Berkshire Music Center, the Boston Symphony Orchestra's summer school of music, will be held at Tanglewood Thursday.

The world-premiere of the Langston Hughes-Jan Meyerowitz opera, "Port Town," is included in the Aug. 4 Gala Evening. To be presented in the Music Shed, the opera has been prepared by the Opera Department students at Tanglewood under the direction of Boris Goldovsky. In the Music Shed at 8:15, preceding the one-act opera, Charles Munch and Eleazar de Carvalho will conduct the Center's student orchestra. The student orchestra will also participate in the post-intermission opera performance.

Aug. 4 Special Events

The Aug. 4 special events begin at 4:30, grounds open at 3:30, with the performance of opera scenes in the Formal Gardens. The Fromm Fellowship Players will be heard in a concert of music by the Tanglewood composition students in the Theater at 6:00 p. m. and there will be a supper concert by the Tanglewood Choir on the porch of the Main House at 7:00 p. m.

The Boston Pops conducted by Arthur Fiedler will present an all-Gershwin program at Tanglewood on Thursday, Aug. 11 as the second Berkshire Music Center benefit. Mr. Fiedler's guest will be pianist Earl Wild. The program includes Gershwin's "An American in Paris," Mr. Wild as soloist in Concerto in F and in the "Rhapsody in Blue," "Strike Up the Band," and "Porgy and Bess" — the Robert Russell Bennett Symphonic Picture for Orchestra.

The activities at Tanglewood to which members of the Friends of the Berkshire Music Center are invited this week are as follows: Monday, Aug. 1, 8:30, Theater: Fromm Foundation Concert, Contemporary Chamber Music, Boston Symphony Orchestra members; Tuesday, 8:30, Chamber Music Hall: Listeners Forum, The Critic as Listener; Wednesday, 3:30, Chamber Music Hall: Lecture, Aspects of Music; Friday, 3:15, Chamber Music Hall: Seminar in Contemporary Music; Sunday, 10 a. m., Chamber Music Hall: BMC Chamber Music; Sunday, 8:30, Chamber Music Hall: Composer's Forum.

Tonight's Program

Tonight at Tanglewood Charles Munch conducts the Boston Symphony Orchestra in Berlioz' Symphonie Fantastique, the Sixth Symphony by Walter Piston and the Festival Chorus will participate in a performance of Ravel's "Daphnis and Chloe."

Beethoven's Ninth Symphony will be conducted by Pierre Monteux tomorrow afternoon at 2:30 at Tanglewood. Eleanor Steber heads the quartet of vocalists for the work.

Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 25,958
AUG 8 1960

Tanglewood Attracted 24,481 Over Weekend

The Boston Symphony Orchestra won especially warm applause for its week-end concerts at the Berkshire Festival in Tanglewood from audiences somewhat restricted by the weather. Total attendance figures of 24,481 for the three concerts are relatively low by Tanglewood standards.

Charles Munch, Boston Symphony director, conducted the Friday evening concert with a program including excerpts from "Die Meistersinger," Violin Concert by Sibelius, and Mendelssohn's "Scotch" Symphony.

On Saturday evening Dr. Munch led the orchestra in the overture to Beethoven's "Prometheus," as an opener, followed by a welcome new composition, Symphony No. 2, by Henri Dutilleu. This work was commissioned for the 75th anniversary of this orchestra and was first played in Boston last year. Eugene Istomin concluded the program with the Brahms Piano Concerto No. 2, and was, as usual, received with acclaim.

Pierre Monteux was guest conductor for the Sunday afternoon concert, at which another soloist, pianist, Leon Fleisher, won great applause in Beethoven's third Piano Concerto. A Vaughan Williams work, "Fantasia on a Theme," by Tallis, opened the program and a brilliant performance of the Fourth Symphony of Brahms closed it.

The Festival will last one more week, with several notable programs scheduled. The Kroll Quartet will give a chamber music concert in the theatre on Wednesday evening. Thursday evening the Boston Pops Orchestra, led by Arthur Fiedler, will give a Gershwin concert with Earl Wild as pianist. On Friday evening Mr. Monteux will lead the Boston Symphony, while Dr. Munch will conduct on Saturday night. The Festival closes Sunday afternoon with a performance of Berlioz Damnation of Faust, with the Festival chorus and soloists, Dr. Munch conducting.

Times (e)
HARTFORD, Conn.
Circ. 121,657
AUG 6 1960

Works of Wagner, Sibelius, Mendelssohn at Tanglewood

By GEORGE STOWE

Lenox, Mass.—Charles Munch this year is making a determined effort to rescue Tanglewood from its programatic doldrums. Last night's musical fare was a shining example, a heartening sign.

While Mendelssohn's "Scotch" Symphony is hardly to be considered a dusty museum piece, it get little workout during the symphony season. Yet it has a perfection of form and joyous lyricism to charm the most obtuse listener.

And the Boston orchestra gave it a graceful symmetry and a golden patina of sound-hallmarks of this great ensemble at its best. Munch refuses to equate Mendelssohn with Beethoven or even Brahms—with the result that its gentle romanticism had an individual voice, a unique quality.

* * *

EVEN THE MODERNIST was served last night. How many there are in an average Tanglewood audience, of course, is problematical. Yet they were exposed to the astringent and propulsive music of Leon Kirchner, one of the more important young composers this country has produced.

I have a feeling that Mr. Kirchner's Toccata for Strings, Solo Winds, and Percussion is not one of his significant works. It is interesting experiment in the use of changing rhythms, dynamic contrasts, and percussive effects, but for me, at least, it did not have cumulative excitement. The composer acted as conductor for this work.

For many, the piece de resistance was the Sibelius Violin Concerto with the one-time boy prodigy, Ruggiero Ricci, as soloist. Although the work dates back to 1903, it has never become a part of the repertory because of the fiendish technical demands it makes upon the performer. Actually, only about three or four violinists—the pick of the virtuosi—can do full justice to it.

* * *

IT WAS NOT surprising, therefore, that Mr. Ricci had a few uneasy moments in the first movement. His tone throughout was inclined to be coarse-grained. However, he earned an ovation for his dynamic projection of the pyrotechnical finale.

Mr. Munch concluded one of the season's most satisfying concerts with the refulgent music from Wagner's "Die Meistersinger." The excerpts from Act Three included the Introduction, Dance of the Apprentices, and Procession of the Master-singers.

Times (e)
HARTFORD, Conn.
Circ. 121,657
AUG 8 1960

Works of Three Heard at Tanglewood

By GEORGE STOWE
Special to the Hartford Times

Lenox, Mass.—The classical solidity of Beethoven and Brahms was effectively juxtaposed against the trenchant modernism of Henri Dutilleux Saturday night at Tanglewood.

Beethoven's "Prometheus" Overture is probably the least performed of his popular works in this form but it is the only surviving remnant of the ballet score heard in the concert hall today. Out of context it has all the familiar lineaments of the composer's style—which Charles Munch and the Boston Symphony set forth with incisive vigor and tonal warmth.

* * *

DUTILLEUX'S Second Symphony, to my mind, is the most interesting modern work encountered in several years of concertgoing in the Berkshires. Commissioned by the Boston Symphony and the Koussevitsky Music Foundation for the orchestra's 75th anniversary, it is dedicated to the memory of Serge and Natalie Koussevitsky.

In point of form it sets a chamber orchestra against a large orchestra. Sometimes the smaller group is performing in opposition, sometimes in unanimity with the large orchestra. Often the smaller group is superimposed on the larger to produce polyrhythms and polytonality with striking effect.

There is no doubt that this young French composer is a master orchestrator. This is particularly evident in the haunting second movement and the finale with its provocative rhythmic scheme. It deserves a repetition at Tanglewood.

Eugene Istomin, who is more familiar as a recording artist than as a concert performer, was the soloist for Brahms' challenging Second Piano Concerto Saturday night.

Despite his patent nervousness, Mr. Istomin proved himself a dynamic and musicianly interpreter of this taxing score. Its four long movements are a tremendous hurdle, even for an experienced veteran of the concert hall.

* * *

THERE WERE times when the orchestra, particularly the brass choir, was a little overpowering for Istomin's piano tone, which is not notably large. The inequalities of playing in the semi-out-of-doors must also be taken into account.

However, all things considered, this young pianist acquitted himself with honor and we can confidently expect that he will develop into one of the important instrumentalists of his day. He has the equipment for the role.

* * *

CLOSE TO 10,000 attended this Saturday night concert for which the weather conditions were ideal. Cool but not chilling temperatures and a full moon provided just the right atmosphere for the large crowd on the lawn.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,071

AUG 4 1960

Music Review

Pianist Leon Fleisher

Leon Fleisher

By JAY C. ROSENFELD

A RECITAL last night by Leon Fleisher, one of the select young generation of American pianists, was the fifth event in the Wednesday series in the Theater-Concert Hall at Tanglewood, which drew an audience of 1,192.

We have rarely heard a program that was inherently so interesting in its exposition and contrasts, starting with the Liszt sonata proceeding to a 1948 sonata of Leon Kirchner, on the Berkshire Music Center faculty again this year, and ending with the B flat (posthumous) Schubert. There were three major channels of musical thinking—the romantic Liszt, bombastically soaring to heroic splendor and subsiding to commonplace fustian, the poetic Kirchner, searching deepest in his soul, and the tender to naive Schubert, appealing with elegiac intimacy to our heartstrings.

* * *

IT THUS becomes obvious how successfully and faithfully Fleisher achieved the spirit and the mood of the three composers. Liszt carried the production of pianistic effects to extreme limits of physical possibility, but at the same time demanded a dextral control and discipline quite beyond mere dazzling display. The Kirchner sonata seemed to demand this same kind of command of the instrument's resources. Pedaling played an important part in the effect desired at the outset of both sonatas.

The Kirchner sonata consists of three movements played without pause in a most unusual sequence. There are first two slow movements, a lento and an adagio, each with departures within the movement from the prevailing color, and also each with its individuality. There is a descending scale at the introduction which is used to mark the movement's end, and which matches strangely the direction of the opening phrase of the Liszt sonata.

* * *

THERE IS warmth rising to heat in the Kirchner, and it is not apparent that he has subscribed to any special style or school in its expression. It seems to come naturally. The second movement is an even deeper plea for compassion. The third has a syncopated rhythm of decisive clarity which encloses short references to the preceding movements. The composer was in the audience and had good reason to be gratified with the audience's reaction and with the performance and revealing exposition Fleisher gave his work.

* * *

THE SCHUBERT, one of his last three and published long after his death, was touching in its simplicity and affectionate sympathy. Its elusive and lyric charm was an exquisite miniature against the more intense inspiration of the Kirchner which had preceded it and of the broadly conceived and boldly dashing mural on which Liszt drew his lively display. The wealth of melodic invention sustained the ties of compassionate fellow-feeling although the preponderance of a minor role to the left hand is a restricting influence in Schubert's piano.

That we were continually aware of the colors and contrasts, of the spirit and character of the music of the three composers is the measure of the performer, and Fleisher, from his immersion as the servant of the music, emerged as a true artist.

Morning Globe
BOSTON, Mass.
Circ. 190,246

AUG 8 1960

Beethoven in the Berkshires, Or Here's a Bird for the Birds

By CYRUS DURGIN

LENOX, Aug. 7—A memorable week-end of music in the Berkshires came to an end this afternoon, in the music shed at Tanglewood, as Pierre Monteux conducted the Boston Symphony Orchestra in Vaughan Williams' Fantasia on a Theme by Thomas Tallis; the C Minor Piano Concerto of Beethoven and the Brahms E Minor Symphony.

Soloist for Beethoven was Monteux's discovery of his days in San Francisco, Leon Fleisher. Now a mature young man of 32, Fleisher is among the foremost American musicians of the keyboard, as his playing this afternoon substantiated.

The C Minor Concerto, standing between Beethoven's unique lyrical masterpiece, the Fourth, and the majestic plangencies of the "Emperor," is a work of lighter texture and fleet rhythms, with one of those long-drawn Beethoven cantabiles for slow movement.

He who would play it well must judge carefully when to be slightly percussive and when not, to sustain the long rhythmic episodes, and remember not to stretch out the slow movement with rubato.

Mr. Fleisher judged and remembered extraordinarily well, and if, when the going was fast, he would scamp the end of a passage and anticipate conductor Monteux's downbeat by a fraction of a second—well, that is easily forgiven. His performance was much delight, and so was that of the Orchestra. The strings had sounded with a fine and delicate and noble tone in the Tallis Fantasia.

Yet there was an obbligato that the 9820 persons at Tanglewood could have done without; the chirping of sparrows high on the steel beams of the music shed. The resonance of the sparrows was nothing special to start with, but their sense of time and phrase was shockingly inadequate, and as for rhythm, they had none. That is indeed surprising in a place where, if they would, they could learn to be musical. All you can say is, a bird to the birds.

Saturday night had seen a real event, one of those performances which come but occasionally, when conductor, soloist, orchestra, players and music seem to blend into fabulous glory and beauty. Outstanding work was that monumental Piano Concerto, the Second, in B-Flat Major, of Brahms. The soloist was Eugene Istomin, who on this occasion outdid his extraordinary talents.

With no intent of condescension, one may point out that this great score is full of pitfalls for the young artist at the keyboard.

The first movement demands uncommon strength and power, the second a dionysiac vitality, the third a sustained lyrical rapture enough to tes the powers of any pianist, an the third must be a long, connected and outgiving song.

That Istomin met all thes requirements was trium enough. That his playin soared upon a stratospheri level throughout was caus first for wonder and then general rejoicing. Charles Munc and the Orchestra likewis soared and sang, with Samue Mayes phrasing and bowin the cello solo of the slov movement with a lovelines that I have seldom heard i quite a few years of concert going. Little wonder, then that an ovation of major proportions ensued.

The evening had been idea for music-making, cool anc crisp, with a full moon silvering the sky above the music shed. The audience was large, if not exceptional, the count reaching 9325 persons.

Henri Dutilleux was present to hear the first performance at Tanglewood of his large and long and extremely well-organized Second Symphony.

This unusual work, designed for a small orchestra within the bosom of the larger symphonic group, is not easy to grasp in a few hearings, and quite impossible at first acquaintance. There were those in the music shed who sadly confessed to bafflement. To this the answer must be, "Listen again and again whenever you have the opportunity to hear the piece."

(OTHER THEATER NEWS ON PAGE 17)

Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,026

AUG 6 1960

Audience of 5,336 At Tanglewood As Third Series Opens

An audience of 5,336 persons, nearly filling the huge Music Shed and overflowing onto the adjacent lawns despite unfavorable weather, last evening heard the first concert in the third major series of the 1960 Berkshire Music Festival at Tanglewood, Lenox.

Munch, Kirchner

Charles Munch, music director of the Boston Symphony Orchestra, led its members in a performance of Mendelssohn's Third ("Scotch") Symphony which critics called brilliant, vital and tonally resplendant. Leon Kirchner conducted the orchestra in his own Toccata for Strings, Solo Winds and Percussion. Ruggiero Ricci appeared as soloist in a performance with the orchestra under Mr. Munch's direction of Sibelius' Violin Concerto in D Minor, and the orchestra concluded the evening wtih a rendition of excerpts from the third act of Wagner's "Die Meistersinger von Nurnberg."

Tonight, Eugene Istomin will be soloist in the second piano concerto of Johannes Brahms. The concert will open with the overture to "Prometheus" and will include Symphony No. 2 for large orchestra and chamber orchestra by Henry Dutilleux.

Monteux Tomorrow

Tomorrow afternoon Pierre Monteux will conduct the orchestra in performances of Williams' Fantasia on a Theme by Tallis, Brahm's Fourth Symphony and Beethoven's Piano Concerto No. 3 with Leon Fleisher as soloist.

Morning Globe
BOSTON, Mass.
Circ. 190,246

AUG 6 1960

Sibelius Concerto, Kirchner Toccata Heard at Tanglewood

By CYRUS DURGIN

LENOX, Aug. 5—The Violin Concerto of Sibelius, with Ruggiero Ricci as soloist, and Leon Kirchner's Toccata, conducted by the composer, were featured by the Boston Symphony Orchestra's concert at Tanglewood, tonight.

The program, otherwise conducted by Charles Munch, was the first in the third week-end of the main part of the Berkshire Festival. Mendelssohn's Scottish Symphony began the evening, and excerpts from Wagner's "Die Meistersinger" brought the conclusion.

Attendance was down from the usual Friday night figure, due to intermittent rain during the day and a shroud of fog which settled down shortly before dusk.

Nonetheless, the audience count was 5336. Those within the Music Shed were perfectly comfortable, but it was not a night to spread a blanket on the lawn and listen from there.

The atmosphere could not have been beneficial to strings, but it did not prevent a rich and lustrous resonance from the orchestra's massed string section, or a big round tone from Mr. Ricci.

Keeping strictly on pitch was another matter, however, and there were a few times when the edge of Ricci's tone was a trifle depressed. Nonetheless, he accomplished a performance to be remembered for its technical prowess, its finely sustained rhythm and, above all, for its uninhibited romantic warmth.

This is a work which demands not only conviction but strong emotional ardor. That was evident every moment of Ricci's performance, for which he was both applauded and cheered.

Kirchner's Toccata, as we Bostonians learned last Winter, is a remarkably fine modern work. It is beautifully and solidly organized, with a logic of structure and of harmonic idiom, though there are those who will hear it only as far as its harmony and at that point sadly give up.

The fact is, nonetheless, each successive hearing brings it up. But the piece must be very tricky to play, for the currents of rhythmic flow are involved. Kirchner conducted it ably.

The Boston Symphony was in fine form. Mendelssohn's Scottish Symphony, under Munch came to and to his liking had a rousing conclusion which drew cheers. So, too, were the orchestral portions of the Violin Concerto which Much came to find to his liking, and which he managed extremely well.

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Telegram (m)
WORCESTER, Mass.
Circ. 57,341

AUG 6 1960

Music: Berkshire Fete at Tanglewood

By RAYMOND MORIN
Telegram Music Critic

LENOX — The third big weekend of the Berkshire Music Festival got under way last night at Tanglewood before an audience of 5,336. Charles Munch conducted the Boston Symphony Orchestra in a prudent program, seasoned with a brief contemporary work.

Ruggiero Ricci was soloist in the Sibelius Violin Concerto. Leon Kirchner conducted the orchestra in his "Toccata."

The Friday night programs are being promoted to attract a larger local audience. It is felt that the Saturday night and Sunday afernoon concerts will take care of themselves, weather permitting.

For visitors to attend the three weekend concerts means two nights' lodging, and expenses can run high. For example, one local motel is said to charge up to $28 a day for a double room.

To supplement this, patrons are offered four Friday night concerts for the price of three. It is interesting to note that reasonably "safe" programs are added to the inducements.

In addition to Sibelius and Kirchner, last night's program also included excerpts from Wagner's "Die Meistersinger" and Mendelssohn's Symphony No. 3, "Scotch."

Audience Reaction

While it's not possible to determine the percentage, probably the smaller number attend concerts at Tanglewood merely for the sake of doing so. Most people select their programs, and deliberately stay away from some.

The paradox is that one can't always determine audience reaction by applause. Genuine enthusiasm is always unmistakable, but everything performed at Tanglewood seems to receive some semblance of hearty applause — even the noisy but defective opera, "Port Town" by Jan Meyerowitz, that received its world premiere here on Thursday night.

Excepting the Kirchner "Toccata," last night's program was pretty "old hat."

Sibelius Concerto

Compared with Tanglewood's violin fodder of recent years, the Sibelius concerto was an oasis of delight. In a sense, it is a paradise of fireworks and sentiment, but of a more complex nature than the Tchaikovsky and Mendelssohn concertos that have been heard here so many times.

The Sibelius offers the soloist an opportunity to exercise maximum intellect along with the ingredients for emotionally stirring an audience.

In the main, Ricci gave the Sibelius a technically adroit performance which Munch and the orchestra sustained admirably.

It opened with a rather passive effect, methodically played and not spotless in intonation. Once the hazardous cadenza near the beginning of the movement was disposed of, the sparkle of tonal and technical brilliance set in.

The extremely difficult solo passages were a trifle unstable here and there, but the total effect was one of virtuosity, with admirable companionship between solo instrument and orchestra.

It was a waste of time and an imposition on audience tolerance to include the Kirchner Toccata, which was added to the program about two weeks ago.

After a plaintive opening in the reeds, strings add some warmth. But this idyllic condition is short-lived. Thereafter are tonal protestations and murky remarks in which percussion intrudes frequently with rude effect.

Moods pursue a regulated course of confusion, alleviated with interludes of comparative quietude. But when the work reaches its merciful conclusion, it is far from clear what has been said concretely or plausibly.

Mendelssohn's "Scotch" symphony received a dazzling performance. The finely polished chords of the introduction were filled with resonance and richness. First violins carried the melody with absolutely uniform phrasing and brasses projected a big sound without sharpness.

Climax was aroused minus storm or stress, and some of the most significant passages were magnificently initiated in cellos. In all four movements, exactnes of speed was used by Munch in differentiating moods.

The second movement was taken at an unusually rapid tempo guaranteeing its folksy ebullience. In spots it tugged at the baton to maintain momentum. The "Adagio" could hardly be divorced from its basic sentimentality, but tonal warmth and unfailing continuity were underlying stabilizers. Only here did the trumpets exceed balanced volume.

The sinister, frantic finale not only illustrated brilliant technical performance but carried fine dramatic power, with a quality of exaltation at the end.

Exacting Material

Munch and the orchestra lifted the "Meistersinger" excerpts out of their subservient operatic status, and turned them into exciting concert material. Because of their very familiarity, a new level of purpose was reached with the orchestra's marvelous resources.

Tonight's program by the Boston Symphony and Munch will include Beethoven's "Prometheus" overture, Symphony No. 2 by Dutilleux and Brahm's Second Piano Concerto with Eugene Istomin as so

TOM CONROY'S

Union (m)
SPRINGFIELD, Mass.
Circ. 81,815

AUG 6 1960

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TANGLEWOOD PERFORMANCE IS BRILLIANT

Munch Gives Audience Of 5336 Rewarding Evening

By WILLARD M. CLARK

LENOX — Charles Munch and the Boston Symphony Orchestra provided an audience of 5336 with as brilliant, vital and tonally resplendant performance as has been heard this season, Mendelssohn's (Scotch) Symphony No. 3 in A minor" was played with magnificent elan. The lavish, broad melodies fell over each other in a profusion of beautiful sound. Brasses and percussion were Wagnerian in their splendor and the audience loved it. Mr. Munch seemed very tired when it was over, but had to acknowledge the tremendous applause.

Kirchner Conducts

Mr. Munch is always kind in allowing the younger composers to both hear and conduct their works. Tonight Leon Kirchner conducted his "Toccata for Strings, Solo Winds and Percussion." Last week his piano sonata was played by Leon Fleisher. The toccata is in one movement of four parts. It seems probable that given the opportunity to hear it two or three times, this listener would enjoy it for it is a vital creation, melodious and rhythmically intriguing. Its harmonies are well blended. The orchestra gave it an excellent performance.

Tremendous Evening

This has been an evening of tremendous performances. Violinist Ruggiero Ricci, Charles Munch and the orchestra turned in a handsome performance of the Sibelius "Violin Concerto in D Minor." Sibelius had a feeling for mood and for sensuous, atmospheric color, as well as a gift for sustained lyricism. In this concerto written in 1903 and revised in 1905, he explores all the facets of the old fashioned, sure fire romantic violin technique such as dramatic double stoppings, high register trills, bravura runs and the sustained vocal line. His soloists can both sing and storm to their hearts' content. Ricci, unassuming and vastly gifted, had all the requirements to make a vital and exciting experience of the concerto. He received tumultuous applause, justly deserved.

Wagner Performed

Excerpts from the third act of "Die Meistersinger von Nurnberg" by Wagner was the concluding work on the program. The introduction and final scene provide some of the greatest music Wagner wrote, and it is music for which Charles Munch seems to have a genuine affection. The performance was broad and spacious and pleasantly gay in the final scene which closed with the majestic entrance of the mastersingers.

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Journal
LAKEVILLE, Conn.
Weekly Independent
Circ. 2,498

AUG 11 1960

Weekend At Tanglewood

August 5 — By A. C. S.

Charles Munch opened the third weekend with the full orchestra with Mendelssohn's *Symphony No. 3* and closed with excerpts from Act III of *Die Meistersinger* by Wagner. The program noted that the "Scottish" Symphony would be played without pause and it was. How nice not to have a work sabotaged by late arrivers! With the exception of the second movement it was a delightful reading. The *scherzo* was unfortunately deprived of its inherent grace by too rapid a tempo.

Leon Kirchner took the podium to conduct his own *Toccata for Strings, Solo Winds and Percussion.* While not a very meaty piece, it has its complement of interesting rhythms and migrant excursions into the land of dissonance.

The highlight of the evening was the appearance of Ruggiero Ricci as soloist in the Sibelius *Violin Concerto.* It affords ample opportunity to display technical facility and musicianship which were fully demonstrated by Mr. Ricci. His tone in the low register is not always smooth, but his obvious grasp of the concerto in all its dimensions overshadowed any slight deficiency. He was most deserving of the enthusiastic applause from both audience and orchestra.

August 6 — By J. G. B.

Dr. Munch opened the concert with a brisk performance of the Beethoven *"Prometheus" Overture.* This is definitely minor-league Beethoven and should have remained on the shelf. The second work, however, the *Symphony No. 2, for Large Orchestra and Chamber Orchestra,* is something else again. Uncompromising in its demands on the listener's attention—it is complex, often exciting, occasionally moving, as in the elegiac theme for strings that opens and closes the slow central movement. There are all sorts of interesting effects of timbre and syncopation in the dialogue between chamber and large orchestra. The orchestra played fervently, and at the end the composer appeared to share in the considerable applause.

Eugene Istomin was soloist in an impressively muscular rendition of the Brahms *Second Concerto.* There was perhaps too much of nervous energy in his playing; the work somehow never seemed to expand and play itself.

August 7 — By A. C. S.

"May the good Lord give him many more years" was the thought that ran through my mind as Pierre Monteux left the podium at the close of this concert. What a privilege to hear him conduct the Brahms *Fourth Symphony!* The tempi seemed so right; each motif and rhythm given the perfect dimension. The typical Brahmsian trait of pitting two against three was given its due; the marvelous triplet rhythm of the third movement was not nullified by excessive speed; and the finale was both "energetic and passionate" without losing sight of details. It was truly a joy to hear.

M. Monteux began with a sympathetic reading of Ralph Vaughan Williams' *Fantasia on a theme by Thomas Tallis,* a pleasant piece which evokes memories of the antiphonal choral works of the 16th century. This was followed by a fine performance of Beethoven's *Piano Concerto No. 3, in C minor,* with Leon Fleisher as soloist. He played well despite violent competition from a raucous bird, but with an overdose of histrionics for one listener's taste.

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[illegible]
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August 7 — By A. C. S.

"May the good Lord give him many more years" was the thought that ran through my mind as Pierre Monteux left the podium at the close of this concert. What a privilege to hear him conduct the Brahms *Fourth Symphony!* The tempi seemed so right; each motif and rhythm given the perfect dimension. The typical Brahmsian trait of pitting two against three was given its due; the marvelous triplet rhythm of the third movement was not nullified by excessive speed; and the finale was both "energetic and passionate" without losing sight of details. It was truly a joy to hear.

M. Monteux began with a sympathetic reading of Ralph Vaughan Williams' *Fantasia on a theme by Thomas Tallis,* a pleasant piece which evokes memories of the antiphonal choral works of the 16th century. This was followed by a fine performance of Beethoven's *Piano Concerto No. 3, in C minor,* with Leon Fleisher as soloist. He played well despite violent competition from a raucous bird, but with an overdose of histrionics for one listener's taste.

Gazette (e)
WORCESTER, Mass.
Circ. 92,367

AUG 8 1960

New Symphony Is Cheered At Tanglewood

By JOHN F. KYES

LENOX — After bad weather Friday, the concerts at Tanglewood rallied to draw normal audiences Saturday and Sunday. The total for the season still is running ahead of any previous year.

Twentieth century works programmed originally for each of these concerts were well received. An added "Toccata for Strings, Solo Winds and Percussion," conducted by its composer, Leon Kirchner, failed to arouse much enthusiasm on Friday, whereas a piano work by the same composer was hailed Wednesday in Leon Fleisher's recital for the benefit of Berkshire Music Center.

Ruggiero Cicci, violinist, playing the Sibelius Concerto in D minor on Friday, shared the applause with Charles Munch and the orchestra, the latter offering as well-liked fare some excerpts from "Die Meistersinger" and Mendelssohn's "Scottish" Symphony.

Sunday's concert brought forward Fleisher in the Beethoven Piano Concerto No.3 in C minor, for renewed Berkshire recognition of his artistry. The orchestra under Pierre Monteux contributed a Fantasia on a Theme by Thomas Tallis, composed by Ralph Vaughan Williams for double string orchestra, also the Brahms Symphony No. 4 in E minor.

Series of Triumphs

The Saturday night concert conducted by Munch, with Eugene Istomin as pianist, was a series of triumphs. The cleancut and highly polished rendition of Beethoven's "Prometheus" Overture was a brief appetizer for interesting things to follow.

Henri Dutilleux, 44-year-old French composer, was called forward to receive enthusiastic applause after the first Tanglewood performance of his Symphony No. 2, commissioned several years ago by the Symphony in conjunction with the Koussevitzky Music Foundation, and heard in Boston previously.

This novel work uses a chamber orchestra of 12 players in addition to the large orchestra. Tremendously attractive aspects of this symphony include its ability to promote a central idea, and its use of unusual and brilliant tonal textures.

Many modern writers dart restlessly from one idea to another. Dutilleux names the theme of this work as that of questioning, and expresses this at times by the use of a focal tone, around which developments move.

Throws Dissonance

Throwing dissonance at you, he knows how to make you feel it is part of an overall consonance. His loud effects are terrific, but attractive. In softer moments, he projects pure beauty, as in the harplike sounds of the full orchestra in the first movement, when the harp is not even playing, the pure and sustained tone at the end of the "Andante sostenuto," and the harmonics for concerted violins in the final movement.

Istomin and Munch wrought a palatable version of the Brahms Concerto No. 2 in B flat. It had poetry, but tended to be alert and brisk. The authoritative playing of Istomin made itself felt a onc, Isomin made itself felt at once, and rose to heights of expressiveness without bombast in the "Allegro appassionato." The "Andante" was truly lovely, with superb work by the orchestra, fine cello solos by Samuel Mayes, and continually close cooperation between the artist and conductor.

Tremendous Ovations

The final "Allegretto grazioso" was spirited and often fiery. The concerto drew tremendous ovations from the audience of 9,820.

Thursday will offer a full evening of Gershwin by the Boston "Pops" under Arthur Fiedler with Earl Wild as soloist. The final Tanglewood weekend has Jorge Bolet and Gary Graffma an piano soloists on Friday and Saturday, and Eleanor Steber, John McCollum and Martial Singher as vocalists with the chorus and orchestra in Berlioz's "The Damnation of Faust" on the final Sunday afternoon.

Sunday Telegram
WORCESTER, Mass.
Circ. 101,427

AUG 7 1960

Music: Boston Symphony At Tanglewood

By RAYMOND MORIN
Telegram Music Critic

LENOX — The public Saturday morning rehearsals by the Boston Symphony Orchestra at Tanglewood are getting to be pretty hectic affairs.

A week ago, soprano soloist Eleanor Steber came on stage some time after the rehearsal for the finale from Beethoven's Ninth Symphony had started.

It was later explained that she and her car had been detained at the main gate. Very few vehicles are allowed on the Tanglewood grounds.

More Complications

Yesterday there was more complication. Piano soloist Eugene Istomin didn't appear until hopelessly behind schedule.

He gave a performance last night of Brahms' Piano Concerto No. 2 in B Flat Major, Opus 83. Balance of the program played by the Boston Symphony, Charles Munch conducting, was Beethoven's "Prometheus" overture, and Symphony No. 2 for Large Orchestra and Chamber Orchestra by the young French contemporary composer, Henri Dutilleux.

Had Promise

The rehearsal yesterday, attended by 3,793, had great promise. Istomin was to be heard in the Brahms concerto with Munch, and pianist Leon Fleisher in Beethoven's Third Piano Concerto, with the orchestra conducted by Pierre Monteux.

Two conductors, two pianists in two highly - contrasted works.

The piano was set up for the Brahms concerto and Istomin, but at 10:05 a.m. (five minutes late) Munch came out and launched into Handel's "Water Music Suite, which is scheduled for next weekend.

Never Again

We probably will never again see a conductor lead an orchestra while periodically watching entrances to the Tanglewood music shed for a missing soloist.

Next Saturday night will be time enough to report on Handel's "Water Music." Suffice to say that it received a casual going over yesterday.

The Handel was finished and still no Istomin. Saturday morning is a paying audience (the orchestra's pension fund) so music must be played. Munch continued with Beethoven's "Prometheus."

Rumors Plenty

Backstage rumors were plentiful and most of them inaccurate. Istomni was "indisposed" — he "thought the rehearsal was to begin at noon."

The fact is that he was delayed in travel from the Midwest and reached the music shed about the time that Fleisher was scheduled to rehearse the Beethoven concerto with Monteux. Munch departed, but returned later and the orchestra got overtime.

Monteux, the venerable octogenarian, had his piano soloist and a tremendous audience of ecstatic birds that chirped their admiration.

Judging by Monteux' facial expressions, he was delighted.

Last night's perfect weather and an inviting program attracted an audience of 9,325.

The orchestra gave a resounding performance of Beethoven's "Prometheus." In the introduction was tone of the utmost refinement from all quarters.

Unusual Vitality

Munch injected unusual vitality into the main body of the overture, giving the feeling that it was purposefully headed toward a clearly - marked climax.

Accents that enliven the rhythm were soundly applied changes of volume were instantaneous and perfectly pronounced. In fact, the overture's "Bon Vivant" character was the supermost impression, leaving traces of Mozart craftsmanship coupled with Rossini elan.

Dedicated to the memory of Natalie and Serge Koussevitzky, Dutilleux' second symphony was world-premiered last year by the Boston Symphony and Munch.

Work for Two

This is a work for two orchestras. The large one is in the background, and the chamber group of twelve players placed in a semicircle between the conductor and the main orchestra.

The Dutilleux is a gorgeous tapestry in glaring but extreme tonal colors.

It's initiated with a figure in percussion to which strings add eerie sounds. Soon the brasses contribute their pomposity, concert master Richard Burgin had something interesting to say, and a state of general chaos was launched ameliorated by the same strange tonal mixtures as at the beginning.

Rapid Progress

In last night's performance, progress was rapid into raucous, wailing motives harsh dissonances abetted by timpani, tinkling passages in celesta and harpsichord, and other incidents that touched the borderline of violence.

Some of the harmonies were so close as to reassemble tone clusters yet none of it was repellent, mainly because of magical instrumental shadings that Dutilleux concocted from the modern French school.

There was great beauty in the slow movement, supplied with unique combinations such as solo in one viola (played by Joseph De Pasquale), thick chordal background in reeds, and light explosions in the brasses.

The finale spurted out with brutality in crashing percussion and brasses played to the bursting point. Rhythms were out in the open so that one's feet were kept busy while ears were receiving what we suspect some of the audience considered to be injuries.

To summarize it, the entire work might be catalogued as essentially original—with insinuations of Ravel-style sophistication, Stravinsky idioms and Latin-American rhythms prodding away in the background.

Pierre Monteux will conduct the Boston Symphony in this afternoon's concert. In addition to the Beethoven concerto with Leon Fleisher as soloist will be Ralph Vaughan Williams' Fantasia on a theme by Thomas Tallis, and Brahms' Fourth Symphony.

Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,026

AUG 8 1960

Tanglewood Draws 24,481; Istomin and Fleicher Play

The Tanglewood Music Shed in Lenox counted a total attendance of 24,481 this weekend, a crowd only slightly reduced by ominous weather warnings, as Charles Munch and Pierre Monteux, alternately conducting the Boston Symphony Orchestra, gave interpretations of works of Beethoven, Brahms, Ralph Vaughn Williams and Henri Dutilleux.

Saturday Concert

Saturday evening's concert, opening with the overture to Beethoven's "The Creatures of Prometheus," played to an audience of 9,325. Symphony No. 2 for Large Orchestra and Chamber Orchestra by Henry Dutilleux, followed the Beethoven performance, also under the baton of Charles Munch. The evening's soloist, pianist Eugene Istomin, completed the concert with Brahm's Concerto No. 2 in B-flat Major.

An audience of 9,820 was on hand yesterday afternoon to greet Pierre Monteux, who directed the Boston Symphony Orchestra in an interpretation of "Fantasia on a theme by William Tallis," by Ralph Vaughn Williams.

Leon Fleicher

Completing yesterday's performance — and the weekend's three-concert schedule — was pianist Leon Fleicher, who offered Beethoven's Third Piano Concerto.

On Friday evening, the third series of major festival performances opened with a concert attended by 5,336.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,071

AUG 8 1960

Music Review

Tanglewood Concerts

By JAY C. ROSENFELD

THE LAST concerts of the weekend at Tanglewood offered two programs that conformed remarkably to a single formula and with many other factors of similarity. Charles Munch, the musical director of the Boston Symphony Orchestra, conducted the Saturday night concert. He yielded the baton yesterday afternoon to guest conductor Pierre Monteux.

Each program included a concerto in which the soloist was one of the outstanding members of the elite new clique of young American pianists who have established a new standard of artistry in contemporary American music. Saturday night Eugene Istomin played the second Brahms concerto and yetserday Leon Fleisher the Beethoven third.

* * *

THERE WAS another striking feature of the programs. Composers always are seeking means and methods of extending the vocabulary of music and of exploring potentialities of the instruments with which they work. Saturday night Munch played the second symphony of Henri Dutilleux, written on commission of the Boston Orchestra in celebration of their 75th anniversary, and also with the assistance of the Koussevitzky Music Foundation. Dutilleux dedicated it to the memory of Serge and Natalie Koussevitzky.

Dutilleux places a semi-circle of 12 soloists from the ranks of the orchestra before the conductor, and the main orchestra is disposed in a wider arc beyond them. There is occasion for each group — the chamber ensemble and the larger orchestra —to be heard alone and together, and the resultant sonorities produce effects which, while not exactly novel, are provocative. Dutilleux's harmonies, however, are not pioneering, but his use of the instruments involves weird, aeolian flights rather than strictly conventional lines.

The 44-year-old composer flew from France to be present at the performance, and Munch called him to the stage to share the demonstration the audience seemed eager to accord him.

* * *

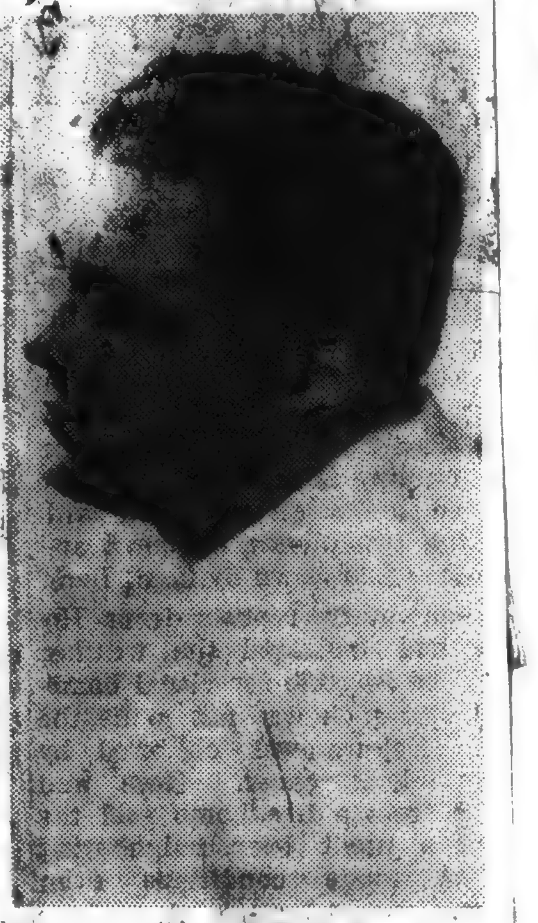
YESTERDAY afternoon Monteux played a shorter number, but one which also ventured in the same previously little-tred path. Vaughan-Williams 50 years ago attempted a Fantasia on a Theme by Thomas Tallis for a double string orchestra. It is scored for an orchestra divided into three sections—the full body of strings, a small orchestra of nine players and a solo quartet. These three bodies are used in various ways, sometimes playing as one body, sometimes antiphonally and sometimes accompanying each other.

This is now an accepted part of the orchestral literature, and, we must say, is a lusciously gratifying piece when played by the rich strings of the Bostonians.

* * *

EACH CONDUCTOR had a Brahms work on his program: Monteux the fourth symphony and Munch the piano concerto which is really also a symphony. Monteux played his Brahms spaciously and unhurried. It was distinguished by tonal grandeur. Even at this contemplative pace, however, he anticipated some of the ritards; but as a rule kept faithfully to the score's indications.

Both conductors are past masters of the art of accompanying a soloist, and thus both artists benefitted by the unusual support each leader was able to supply. The Beethoven of yesterday afternoon is in a much more classical manner than the profusely bountiful Brahms. The slow movement of the Beethoven is a deeply reverent avowal. Its counterpart in the Brahms has the heavenly cello solo which Samuel Mayes, principal cellist of the orchestra, played with exquisite sensitivity.



Eugene Istomin

* * *

NO PIANIST'S strength is in excess of what is demanded in the Brahms first movement. Some sections actually require or benefit from a ruthless barbarity, others burgeon under hands of tender grace. Each artist generated terrific excitement, and it pleased the audience to release an expression of their delight in the uninhibited manner which is one of the pleasures of Tanglewood.

Munch opened his Saturday program with the Beethoven overture to his ballet music "Die Geschopfe des Prometheus." This coming weekend will be the final set of concerts of this season. Attendance figures have been high up to now, although this factor varies much as stock market quotations. The character of the programs has been stimulating, and the performances in most cases brilliant. The only part of the Festival enterprise on which the management seems to need prodding is the Berkshire Music Center, the school which was envisioned as a complement to the concerts by the Boston Orchestra. There is evidence of malnutrition in this section of Tanglewood activities. It is too important to be neglected, and it is earnestly hoped that a thorough analysis with a view of reinvigorating this project will be undertaken and its findings activated before another season rolls around.

Eagle 8/2/60

Music Review

Wild Night at Tanglewood

By JAY C. ROSENFELD

THE SECOND of the two concerts of contemporary music presented at Tanglewood under the auspices of the Fromm Music Foundation proved to be one of the most exciting events of the Berkshire Festival season.

The work which evoked the greatest curiosity was a "Ricercare and Doubles" written last year by Peter Maxwell Davies, a 25-year-old Englishman. This is for reed quartet, French horn, viola, cello and harpsichord, and has been performed only once before in this country. It is a jerky, fragmentary composition in serial technic after Webern. We cannot claim to have discerned its direction, let alone its purpose, and from the manner of the performance it was not apparent that the musicians penetrated it any deeper than this listener.

We must have faith and give it credence for its serious goal, but it will never "soothe the savage breast."

* * *

BUT THE WORK which was the peak of the evening was the "Circles" of Luciano Berio, for voice, harp and percussion. This was a first performance and was a commission by the Fromm Music Foundation. The vocalist was Cathy Berberian, the composer's wife, and no limit should be imposed on the credit due her for the deep impression the performance made.

Berio is a pioneer in sound, and when the artists were distributed amid the musical impedimenta which filled the stage of the Theater-Concert Hall, it was evident that we were in for a new experience. The vocalist took her place at the front center of the stage with her music, printed, or drawn, on large cardboards placed on two adjacent music stands. To the rear of the stage were two percussionists with 27 various instruments and a harp placed between them.

* * *

BERIO'S MUSIC is based on three poems of e.e. cummings. The vocalist sings, speaks and whispers. Miss Berberian is a master of graphically conveyed expressiveness. Her initial "sting" was stabbed so that the "ing" hummed with the mouth closed. The harp echos the sound with pedal sustained, and then follows the delineation of the poems in which the meaning is depicted with means hitherto, so far as we can remember, never before utilized nor thought to be capable for such dramatic stimulation.

Berio, brought to Tanglewood in 1952 on a Koussevitzky scholarship, is back this year on the composition faculty of the Berkshire Music Center. His imaginative music is fascinating, although we are sure that the vocalist compounded the interest the score contains. There is a degree of improvisation allowed, and there is no assurance that a second performance would be a duplication, even within fallible human capacities. Miss Berberian dominated the performance by her personal magnetism.

* * *

THE PERCUSSION players stood in a sea of instruments, but it would be an error to think of the sounds they produced as merely rhythmic. There was far more substance and color to them than that. Miss Berberian moved on occasion to two other braces of stands, also with the same huge cardboards. She gestured at times to intensify the meaning of the words and music, and at other times to replace a conductor. Among the instruments which the percussionists used were bundles of fasces hung from parrot perches within a circle. These they squeezed and swung. Mobiles of glass were gently put into motion by the vocalist.

Berio has been a Joyce champion and his involvement with cummings, spelled without ease, is a natural step. How he portrays a word like

"THuNdeRB
loSSo!M"

and how Miss Berberian vocalizes it is incredible. The audience gave the artist and the composer spontaneously enthusiastic acclaim.

* * *

NOT TO BE overlooked was the masterly and forceful piano playing of Paul Jacobs in the Roger Sessions second sonata, and the performance of the Stravinsky septet and the Martimu sextet (this 1932 commission of Elizabeth Sprague Coolidge) by musicians of the Boston Symphony conducted by Richard Burgin.

The influence the Fromm Foundation exercises at Tanglewood is one of the greatest forces for musical exploration in effect at the famous institution. Now in its fifth year at the Berkshire Festival it comes nearest to bringing to fruition the ideals for which the Center was intended.

Sunday Republican
SPRINGFIELD, Mass.
Circ. 112,664

AUG 7 1960

PIANIST PLEASES AUDIENCE OF 9325 AT TANGLEWOOD

Koussevitzky Memorial Work Also Performed At Festival

By WILLARD M. CLARK

LENOX—Clear skies, a full moon, pianist Eugene Istomin and the Boston Symphony Orchestra conducted by Charles Munch drew an audience of 9325 to Tanglewood Saturday night. This was no record audience but it was an enthusiastic one, and rightly so, for there was some mighty fine music making.

Beethoven Opening

The concert opened with a big, spacious, full-toned performance of the overture to Beethoven's "The Creatures of Prometheus." This is good theater music and the ballet was generally a success. Beethoven works his magic in every phrase, from the heroic moments of brasses and percussion, to the lyrical moments when only the murmur of strings is audible.

New to Tanglewood audiences was the "Symphony No. 2 for large orchestra and chamber orchestra" by Henri Dutilleux. Written on commission for the 75th anniversary of the Boston orchestra and for the Koussevitzky Music Foundation, the work was dedicated to the memory of Serge and Natalie Koussevitzky. It received its world premiere last year in Boston. Henri Dutilleux's music was first heard in the United States when his first symphony was introduced by Mr. Munch and the Boston orchestra in 1954.

More of Craftsmanship

As is the case with many commissioned works, this symphony reveals more craftsmanship than inspiration, but there is in it clever devices and what is characteristic of its three movements is that the discourse is constantly elaborated from a cellule, usually short, which constantly exercises its attraction. There is some charming thematic material in the quieter moments and lengthy passages which offer extreme contrast. This all makes for good listening. The performance was arresting and powerful and it ended with one glorious chord.

Eugene Istomin has been a favorite pianist with Tanglewood audiences for several seasons. Saturday night, playing Brahms "Concerto No. 2 in B-flat major" for piano and orchestra, Mr. Istomin again revealed what a fine and sensitive pianist he is. Brahms demands much of the pianist and Istomin has the necessary resources to meet the demands. He played the work in the grand manner, powerful, yet restrained and studded with sentiment which never became cloying. The orchestra collaboration was excellent and the performance will go down as one of the high lights of the Berkshire Festival season.

Union (m)
SPRINGFIELD, Mass.
Circ. 81,815

AUG 8 1960

TANGLEWOOD PERFORMANCE IS MEMORABLE

9820 at Afternoon Concert; Week-End Attendance 24,481

By WILLARD M. CLARK

LENOX — Let us begin with a few statistics about the three week-end concerts just completed. Weather conditions somewhat reduced the crowds, but the week-end total was 24,481 as against the 1959 same week-end total of 29,341. An audience of 9820 was on hand this afternoon to greet Pierre Monteux, the orchestra, and pianist Leon Fleisher.

Williams Work Beautiful

If one remembers only the glow and utter beauty of the Boston Symphony Orchestra's performance of the "Fantasia on a theme by Thomas Tallis" by Ralph Vaughan Williams this Sunday afternoon, the concert would still be a wondrous memory. Under the baton of Pierre Monteux, the Boston players were in top form and the double string orchestra which is employed for the Vaughan Williams work could hardly be duplicated anywhere for sheer beauty of sound.

That admirable pianist Leon Fleisher was the soloist in Beethoven's third piano concerto. Fleisher is a pianist of poise, sensitivity and technical assurance. There are those who feel that pianists have failed to generate much excitement this season but it should be remembered that the music shed holds 6000 persons, is open on three sides and that tones have a tendency to spread thus causing a certain lack of impact. Fleisher is not a pianist with a grand style, a style which is rapidly disappearing. He is a pianist of the sort who search for the inner meanings of a work, who pays meticulous attention to detail and who has all the technical equipment necessary to meet the demands of the composer.

In Complete Rapport

Mr. Monteux and Mr. Fleisher seemed in complete rapport during the performance. There was lucidity in the lengthy orchestral opening and a fine blend of tone as the pianist entered with the three strong C major scales. Immediately one realizes that one is meeting the expanding Beethoven who has brushed aside much of the conventional and is embarking on new experiences. The final rondo is a brilliant piece of writing, gay and exhuberant in the piano with the orchestra matching it in its voice. Fleischer provided [illegible] fine pianism, with notable collaboration from the orchestra.

As I write, Pierre Monteux and the Boston players are receiving a magnificent ovation for a tremendous performance of Brahms Fourth Symphony. It was a performance of heroic stature, superbly proportioned and sung from the first note to the last. Too often, conductors are prone to bang out this work but Monteux kept everything in line. I have seldom heard the Boston Symphony play with greater brilliance, tonal opulence and in so complete rapport with a conductor. Surely, thus far, the Berksire Music Festival has had no finer orchestral performance and it is doubtful if it

Sunday Republican
SPRINGFIELD, Mass.
Circ. 112,664

AUG 14 1960

Second Thoughts On Music

Tanglewood Performances Continue to Be Outstanding

Munch, Monteux and Kirchner Conduct Fine Concerts; Electronic Music Unenlightening

By WILLARD M. CLARK

LENOX — Several performances stand out as one remembers the three week-end concerts of Aug. 5-7. Charles Munch provided a bravura performance of the Mendelssohn "Scotch" symphony on Friday night and Monteux provided a relaxed, singing performance of Brahms' fourth symphony Sunday afternoon. Leon Kirchner conducted his own "Toccata for Strings, Solo Winds and Percussion."

Details Were Clear

The acoustics of the Music Shed are so fine that every detail of the Mendelssohn symphony was clear. The Boston symphony players responded ~~nobly to this~~ music and everything was handsomely displayed. Brass and percussion blared forth with Wagnerian brilliance, while the incomparable strings and woodwinds sang beautifully. Mr. Munch sensed the drama in this symphony and communicated it to the listeners.

Pierre Monteux brought his years of experience and his great musicianship to Brahms' fourth symphony. There is always a temptation to play this work in bombastic manner from beginning to end. Not so, with Monteux. He provided a splendid vitality throughout, but the music always sang. It was a relaxed reading, while lacking nothing in depth of feeling.

Leon Kirchner has had his piano sonata played here by Leon Fleisher during the pianist's sonata recital last week. Charles Munch invited the 41-year-old composer to conduct his own "Toccata for Strings, Solo Winds and Percussion." This is one of the more grateful contemporary works we have heard here. Mr. Kirchner is also an able conductor. The work has all the brio that the word "Toccata" indicates, while the orchestra medium offers ample opportunity for the presentation of these characteristics.

The soloists during the week end were violinist Ruggiero Ricci and pianists Eugene Istomin and Leon Fleisher. Mr. Munch and Mr. Ricci combined to offer a superb performance of the Sibelius violin concerto. Mr. Munch and Mr. Istomin provided a performance of Brahms' "Piano Concerto No. 2 in B flat major," which many listeners felt did not quite come off. They complained of a lack of excitement in the reading.

We do not think that Brahms' second piano concerto is a vehicle of every pianist. It requires tremendous reserve power and a searching imagination. On the other hand, it must be remembered that the Music Shed is huge and open on three sides. Tones tend to spread and the full impact is often lost. We feel that within such limitations, the performance was an excellent one, but that playing some other work, Istomin might have been more effective.

Leon Fleisher is having a fine season here. He is an able pianist and sensitive and imaginative as an interpreter. The Beethoven "Piano Concerto No. 3 in C minor was an ideal vehicle for him and with the admirable collaboration of Pierre Monteux and the Boston players a fine performance resulted. Fleisher is not a pianist in the great tradition (the group is fast disappearing) but he is a pianist of great technical skill and intelligence. His readings penetrate the score and the message comes through cleanly.

Incomparable Reading

While on the subject of orchestral music, let us not forget the incomparable beauty of Monteux's reading of the Vaughan-Williams "Fantasie on a Theme" by Thomas Tallis, for Double String Orchestra. One heard the Boston players at their best. Surely such strings are not equalled in any other orchestra, or was it the Monteux magic that made them sound the way they did?

Charles Munch offered a first Tanglewood hearing of the "Symphony No. 2, for Large Orchestra and Chamber Orchestra" by Henri Dutilleux. The composer flew in from Paris to hear the performance. Introduced to the audience, the applause was long and enthusiastic. Was it for the music or the composer?

The writing is ingenious and often effective. To the large orchestra which is normally constituted, there is a real chamber orchestra of 12 musicians who are placed in a semicircle between the conductor and the main orchestra. Very often the two instrumental forms are fused or superimposed and elsewhere problems of timbre as well as form have determined the choice.

Wagner was represented Friday night when Mr. Munch presented excerpts from Act II of "Die Meistersinger von Nurnberg"; a performance which was tonally opulent and tremendously effective. The same miight also be written of his reading of Beethoven's Overture to "The Creatures of Prometheus."

Special Concert

Monday night, I attended a special concert of electronic music presented by Lusicano Berio, composer in residence at Tanglewood. It was billed as the first electronic concert in the open air. Due to technical difficulties, we believe, the concert was held in the theater where a small audience gathered to be surrounded by speakers and to be thoroughly enveloped in music, if that is what the wierd, fantastic noises which emanted from the speakers can be called.

Electronics can certainly produce strange sounds. The tapes used were by such composers as Mr. Berio, Andre Boucouretchliev, Edgard Varese, Bruna Maderna, Vladimir Ussachevsky and Karlheinz Stockhausen. They were taped in various European studios. In spite of titles, all sounded pretty much alike, as single tones only appeared to be used, ranging from tiny tinkles to the agonies of the damned. It was all very confusing and, to this listener, unenlightening.

There is a segment of Tanglewood audiences which deserves special mention and commendation. These are the number of handicapped who come to every concert. Some come in wheel chairs, others, with braced legs, move so slowly to their seats, while still others are led by those who see better.

Thus they come and, for a while, forget their handicaps in the joy of listening to music. There are true music lovers. No effort is too great, if music is at the other end.

Sometimes when performances are particularly eloquent, we like to think that Dr. Munch and the Boston players are playing just for them. Perhaps they are.

Air View of Tanglewood Where Festival Ends Today

Another Berkshire Music Festival comes to a close at Tanglewood in Lenox this afternoon when Dr. Charles Munch conducts the Boston Symphony Orchestra in a performance of Hector Berlioz "Damnation of Faust." Singers Eleanor Steber, John McCollum, Martial Singher and the Festival Chorus will participate. The program begins at 2.30 and will conclude the Festival's 20th year. An aerial view of the Berkshire Festival grounds at Tanglewood is shown here.

Eagle 8/6/60

Music Review

Ruggiero Ricci Returns to the Berkshires

By JAY C. ROSENFELD

THE FIFTH weekend, and last but one, of the Berkshire Festival got off to a start with unfavorable weather last night yet it attracted an audience of 5,336. Between the Mendelssohn third symphony in A minor, and excerpts from the third act of Wagner's "Die Meistersinger von Nurnberg," were two novelties for the Berkshire Festival although one was far from a late composition.

When Sibelius came touring through the Berkshires in 1914, his violin concerto was already some 11 years old. Last night Ruggiero Ricci gave it an astounding performance. It was Ricci's second appearance in the county—he was brought to Pittsfield in recital some 26 years ago as a boy of 14. He had been one of a brace of prodigies, (the other was Yehudi Menuhin) whom Louis Persinger, the famous teacher in San Francisco, launched shortly before he, himself, came to this county as first violinist of the South Mountain string quartet sponsored by Mrs. Elizabeth Sprague Coolidge.

Ruggiero Ricci: "an astounding performance"

* * *

RICCI PLAYS with disarming ease and nonchalance and it takes an instant to appreciate the passionate fervor with which he endows every note he touches. His beautifully tempered intonation and the big tone he produces allows him to play with an abandon seldom equalled in fiddledom.

Sibelius wrote music of symphonic proportions for the orchestra and Munch propelled his musicians with driving insistence, but relinquished the floor when the soloist's opportunities were uppermost. Ricci's command of the fingerboard and the grasp and warmth of his double stops were uncanny. He throws caution away in the use of his marvelous bow and allows an occasional roughness, but that is a small price to pay for the elan and forward thrust of his playing. Still, in the adagio central movement he played with heartbreaking appeal.

* * *

THE CONTEMPORARY novelty on the program was the toccata for strings, solo winds and percussion of Leon Kirchner. Munch gave the baton to the composer for this single work, which takes about 14 minutes. Smaller works of Kirchner have been played on Tanglewood programs this year and last, but this was the first opportunity to hear his orchestral writing.

This one was played on the orchestra's recent tour to Japan and conducted then by the orchestra's assistant conductor and concertmaster, Richard Burgin. On those occasions the assistant concertmaster moved to the first chair and played the solos Kirchner allots him. Last night in a chivalrous gesture, Burgin withdrew in favor of his assistant, Alfred Krips, who acquitted himself with distinction as did the half-dozen wind instrument players for whom Kirchner wrote solo parts.

* * *

KIRCHNER always has something to say, but here he seemed at times to gush with overabundance. He writes well for the instruments and gives them long undulant lines which more often get very involved than remain transparently perceptible. The balance between the strings and the diminished wind forces was a happy choice and the composer was equally felicitous between giving the performers ample liberty and retaining confident control.

Public Events

MILLERTON NEWS REPUBLICAN
Thursday, August 4, 1960

Ruggiero Ricci, violinist, will make his Tanglewood debut with Charles Munch and the Boston Symphony Orchestra at the Berkshire Festival concert on Friday evening (August 5, 8:30). Mr. Ricci will play the first Tanglewood performance of the Sibelius Violin Concerto.

Telegram (m)
WORCESTER, Mass.
Circ. 57,341

AUG 8 1960

By RAYMOND MORIN
Telegram Music Critic

LENOX — Yesterday's audience of 9,820 at Tanglewood confirmed that the biggest ovations at the Berkshire Music Festival are given to Pierre Monteux as guest conductor of the Boston Symphony.

The weekend's total attendance was 24,481, as compared to 29,541 last year.

Charles Munch has been conducting two concerts each weekend to Monteux' one.

Yesterday's program: Vaughan Williams' "Fantasia on a Theme by Thomas Tallis," Beethoven's Piano Concerto No. 3 in C minor, Opus 37, with Leon Fleisher as Soloist, and Brahms' Symphony No.4 in E minor, Opus 98.

Unwanted Soloist

There was also an unwanted soloist right up to intermission yesterday.

Not since Ottorino Respighi included a nightingale's song (Recorded) in his "Pines of Rome" has a bird played a more prominent role in a symphony concert. Yesterday it was an English sparrow that lustily shrieked from beam to beam in the music shed. Without the slightest concern for Monteux' beat or musical dynamics.

It must have been a real tribulation for Pianist Fleisher, particularly during the slow, gentle movement of the Beethoven Concerto — and it certainly was a nuisance to the audience.

Great Warmth

Sounds of great warmth and expressiveness were produced by the strings in Williams' "Fantasia". Vibrating chords were perfectly formed. Within short phrases and some sinble beats, variances, nuances, and shadings were galore.

Solo viola was glowing employed by Joseph De Pasquale — also Richard Burgin's violin and Samuel Mayes' cello. The work reached moments of sound affluence without heavy bowing.

Over it all soared the modal, religious thought-provoking melodies, and it ended with a phrase that evaporated into stillness.

Piano Concerto

Monteux and the orchestra set the stage for a studious and objective reading of Beethoven's third piano concerto. There were finely polished phrases and meticulous treatment of details.

Fleisher accepted this. The only instances of instability appeared at the offset of the first movement and during passages of the third.

He's a highly individual pianist. Quite devoid of mannerisms except that he balances his left foot in midair during vigorous passages. His tone was lightly liquid in rippling passages, trills were mathematically accurate in alternations, and not mere flutterings between two tones. In the first and third movement cadenzas, there was some tugging at the bit to inflate their potentials with a somewhat hammering result.

The slow movement tended to be sentimental. Almost in the sugary style of a John Field nocturne. Monteux restored order in this tender chapter, not the least contribution being James Papousakis' flute solo.

In the finale, Fleisher was emphatic in his accents and fairly reserved in tempo. He played the notes accurately and with elan. But it didn't get far beyond the province of skilled mechanics.

Monteux led the orchestra in a "grand manner" performance of the Brahms Fourth. His speed for the first movement might have been thought sluggish. But as it progressed, the clarity with which materials were brought out into the light justified his method.

Unique Feature

A unique feature was Monteux' order for suppressed brasses in favor of melody-carrying strings-also fine exposition of woodwind solos. In so doing, he laid stress on its three prevailing qualities-Majesty, soaring melody and meditation.

The theme of the second movement was expressively addressed by horns and woodwinds in the style of a slow, serious waltz. In the third movement, Monteux permitted maximum penetration from the brasses, vigorously bowed strings and heavy support from timpani. The quiet chorale portion was brought out as a polished, poised wind ensemble.

The finale received, in every sense, a heroic performance.

Thursday night is "Tanglewood on Parade," with Arthur Fiedler conducting and Earl Wild, piano soloist. It will be an all Gershwin program.

The festival begins its final week Friday night. Monteux will conduct the Boston Symphony in Beethoven's Second Symphony, and Stravinsky's "Firebird" suite. Jorge Bolet will be soloist in Liszt's Piano Concerto in E flat.

Herald Tribune (m)
NEW YORK, N. Y.
Circ. 325,065

'AUG 3 1960

Luciano Berio's 'Circles' Presented at Tanglewood

Fromm Foundation Concert

Tanglewood, Lenox, Mass.
Boston Symphony Orchestra and Guest Artists.
The program:
Second Sonata for Piano....Roger Sessions
(Piano: Paul Jacobs)
Ricercare and Doubles on "To Many a Well"................Peter Maxwell Davies
Circles for Voice, Harp and Percussion (first performance)..........Luciano Berio
(Voice: Cathy Berberian)
Septet ....Stravinsky
Sextet ....Martinu

By Jay S. Harrison

LENOX, Mass., Aug. 2.—I believe I have started a new trend. It came to light at a special concert of contemporary chamber works presented last night at anglewood under the auspices of the From Music Foundation and it is, to put it succinctly, a lulu. Also it is as interesting as it is disquieting, the roots of that disquiet stemming directly from the nature of a single piece, Luciano Berio's "Circles for Voice, Harp and Percussion," which had its world premiere.

Now "Circles," if I read its intentions correctly (and I am by no means certain that I do), is a kind of "Musique Concrete" in reverse. "Musique Concrete," you may remember, utilized as its prime operative tool a tape recorder, which was made to capture all sorts of natural, physical sound such as train whistles, the shattering of a glass, shrieks of ecstasy, and the like. These, then, were sifted and sorted in an electronic lab, with the ultimate intention of making them emerge like recognizable music — however odd.

Berio Does Opposite

But in "Circles" Mr. Berio has done quite the opposite. He has taken all manner of true musical instruments and made them play so that they seem to be imitating natural, physical sounds. At any event, with music, as the term is commonly understood, his work has absolutely nothing to do. Perhaps if I describe it the picture will come into focus.

The voice part, which concerns itself with three poems o e. e cummings, is not designe for singing. Instead, the pe former—in this case Cathy Be berian, who was just plain won derful — grunts, groans, hum moans, barks, hoots, make portamenti from register to reg ister. Mind you, all of this i done to specified pitches, bu the the character of the voca offering is anti-song in the com mon sense.

Well-Outfitted Percussionists

Further, there are on stag two percussionists who, in addi tion to presiding over the run-of-the-mill type battery, also have at their disposal bongos, marimbas, gourds, hunks of wood hung on a string, bits of glass similarly outfitted, and a huge variety of other bizarre noisemakers. And at times the two percussionists seemed called upon to whack as many as five of these within the second, thereby causing them to outdo in sheer industry the proverbial one-armed paperhanger with the hives.

The harpist, too, was kept mighty busy, what with the edgy and nervous atonal complex she was made to pluck. At any event, the sight of the whole business had audience risibilities rising all over the hall.

But the sound of it did not, for Mr. Berio, thirty-five year-old Italian now resident at Tanglewood, has a remarkable ear for effective sonority. Music, after all, is no more than organized tone; if it happens that the tone involved resembles the demise of a piece of crockery and the composer can still fit it into an artistic context, then I am all for him.

Edifice of Exotic Sound

Mr. Berio, for his part, has with great care constructed an edifice of exotic sound—not all of it musical, to be sure, but all of it vigorous and fresh and alive. Even the words of Mr. Cummings are twisted into so many patches of color. Their literal meaning is to Mr. Berio of no importance; their sonority weight is his prime concern. At all costs, in the final analysis, "Circles" comes out as a piece that can be listened to and liked. Strange it may be and certainly is, but that is no reason to tick it off as a wild-eyed experiment.

The other unfamiliar work of the night was Peter Maxwell Davies' Ricercare and Doubles on "To many a well." Mr. Davies, at twenty-five, is said to be one of England's fairest fair-haired boys, which, I am afraid, speaks frightfully for the current state of English musical health. His piece, for eight instruments, is a post-Webern exploration of the twelve-tone methodology, even to the point where no more than a handful of notes are ever played consecutively by any soloist; and, naturally, the extreme ranges of each instrument Mr. Davies finds more congenial than their more acceptable and comfortable registers.

Fuque and Variations

The title, incidentally, Ricercare and Doubles, can be roughly translated as Fuque and Variations, though without score in hand none of it can be followed with any ease. Not that I, for one, really care to follow it, since it seems to me fidgety, cerebral, aurally bothersome and expressively awkward. It is, moreover, the kind of music that can be made with out the composer having heard a note of it in his ear. It is paper-music, slide-rule-music. No one, so far as I am aware, has ever accused a slide-rule of having much of a heart.

The remainder of the program, all of it superbly played by members of the Boston Symphony, consisted of rather familiar works by established masters in their field. The numbers were, at the date of their composition, considered somewhat advanced, though today they present no more listening problems than "Comin' Thru The Rye." Whether, in future, the same will be said of Messrs. Berio and Davies is anybody's guess. Anybody's. Not mine.

Times (m)
NEW YORK, N. Y.
Circ. 614,169

AUG 8 1960

Music: 2 U. S. Pianists at Tanglewood

Fleisher and Istomin Heard on Week-End

Monteux and Munch Conduct Programs

By ROSS PARMENTER
Special to The New York Times.

LENOX, Mass., Aug. 7—The Berkshire Music Festival ended its fifth week with two orchestral concerts that drew a combined audience of 9,145. Charles Munch led one and Pierre Monteux the other, and both featured a young American pianist.

Mr. Munch's concert was last night and his pianist was Eugene Istomin, who had made four previous appearances here with the Boston Symphony. He played the Brahms Second Concerto. Mr. Monteux's pianist this afternoon was Leon Fleisher, whose only previous orchestral appearance in Tanglewood was in 1958. Mr. Fleisher played Beethoven's Third Concerto.

Leon Fleisher

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Mr. Monteux's concert also had an unwanted soloist—a bird with a single note in its song, and that note like the creaking of a rusty hinge. Insistently the bird cheeped in the rafters, ninety-nine cheeps a minute, and it was always in a different key from the music. Once or twice at the beginning it was a cheerful rustic note, but as it persisted it became maddening.

Mr. Fleisner's performance was all the more remarkable because of that overhead competition. The pianist retained his composure, and, what was even more remarkable, his inwardness. He seemed totally immersed in the music. His subtle and poetic playing in the largo was especially lovely. He matched the poetry of this movement with the spirit and temperament and sometimes delicious lightness of the others.

The applause was prolonged and one sensed in it enthusiasm for the pianist's gallantry as well as appreciation for his musicianship.

Mr. Istomin's performance in the Brahms was far more objective and external. He had the strength for it and the big line, but there was little color in his tone and not very much temperament in his playing. But he, too, got a big hand from the audience.

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The contemporary work of the two concerts was Henri Dutilleux's Symphony No. 2 for Large Orchestra and Chamber Orchestra. It was led by Mr. Munch, who introduced it to Boston and New York audiences last season. This was its Tanglewood première and the 44-year-old French composer was present to acknowledge the substantial applause.

The symphony itself is a substantial one—that is, in its dimensions. It runs to thirty-one minutes. It uses a twelve-member chamber orchestra. It calls on the combined forces for some massive climaxes and it is obviously ambitious in its emotional scope.

Whether it was always successful in filling out its big form with adequate substance is an open question. This listener felt that it was not in either the first movement, which was greatly influenced by Ravel and Debussy, or in the last one, which showed suggestions of American jazz. But the long middle movement, the andantino sostenuto, was impressive. It had the seriousness of thought and feeling to justify its scope and, as it died away in the final strings, one had the experience of having been taken on a journey of some importance.

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Mr. Munch's other selection from the standard repertory was Beethoven's Overture to "Die Geschoepfe des Prometheus." Mr. Monteux's were Vaughan Williams' "Fantasia on a Theme by Thomas Tallis" and Brahms' Symphony No. 4.

The weather was beautiful for both concerts, with the moon being full last night. The festival will be fortunate if such weather continues for its final week.

Sunday Times
NEW YORK, N. Y.
Circ. 1,221,337

AUG 7 1960

Music: Modern Program

Karl-Birger Blomdahl of Sweden Is the Master of Ceremonies at Tanglewood

By ROSS PARMENTER
Special to The New York Times.

LENOX, Mass., Aug. 5—Every Friday at the Berkshire Music Festival there is a program of contemporary music, with a composer serving as master of ceremonies. This week the speaker was Karl-Birger Blomdahl, whom Aaron Copland introduced as "the outstanding composer of Sweden."

Tieless, with his shirt open at the collar, the stocky Swedish composer paced the stage of the Chamber Music Hall as he talked informally. In his hand he held the stump of a cigar; the regulations would not let him smoke. A chipmunk came in to see what was going on. The attentive audience enjoyed the view of trees and hedges that could be seen because a big sliding panel of the west wall was rolled back.

Sweden, Mr. Blomdahl said, encouraged its composers to work in their own country. He indicated that, thanks largely to the state radio, it was not so difficult for young composers there to get performances. Hilding Rosenberg, he said, was "the grand old man of Swedish music." And the younger generation was sharply divided into the very advanced and those opposed to nearly all the new developments.

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This year the composer in residence at Tanglewood is Luciano Berio, an Italian who writes a good deal of electronic music and who has composed a whole program of it to be given on Monday.

One therefore expected a few fireworks when Mr. Blomdahl said he thought electronic music was now "in a very primitive stage of development" and that he would not dream of having the electronic music he composed for his opera "Aniara" performed outside of its operatic context.

But, in the question-and-answer period that followed the performance of three of Mr. Blomdahl's works, no one was in an argumentative mood. The matter was not brought up again.

Mr. Blomdahl's works were not of the sort to stir controversy in an audience so musically sophisticated, but each was impressive in its delicate sonorities, its personal expressiveness, its often dark-hued melancholy and its individuality. The Dance Suite, which made a percussionist the third member of a trio with a clarinetist and a 'cellist, was the one that explored differing timbres most fully.

Allen Hovey was the student percussionist who sat in with Jerome Rosen and Donald McCall of the Fromm Fellowship Players to perform the suite. Paul Jacobs, pianist, joined Mr. Rosen and Mr. McCall for the Trio for Piano, Clarinet and 'Cello. And Mr. Jacobs accompanied Marguerite Willauer in the Five Songs.

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Miss Willauer, an able soprano, is one of the "players" provided by the Fromm Music Foundation. It was the entry of this foundation into the Tanglewood picture in 1956 that made these contemporary programs possible. Mr. Copland, Mr. Berio, Leon Kirchner and Elliott Carter were the composers of previous Fridays. Next week it will be John Cage.

Mr. Kirchner is an associate in the composition department of the Berkshire Music Center. He was represented both as a composer and conductor in the big evening concert by the Boston Symphony Orchestra in the Shed. He led his Toccata for Strings, Solo Winds and Percussion. Charles Munch conducted the rest of the program. It consisted of the Sibelius Violin Concerto, with Ruggiero Ricci as the soloist; excerpts from "Die Meistersinger" and Mendelssohn's "Scottish" Symphony.

Mr. Kirchner led his toccata with plenty of bounce and vitality, but it was Mr. Ricci who took the highest honors of the evening. This was his first appearance at Tanglewood and he made the most of it. From the start, his performance of the Sibelius concerto was a commanding one.

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When the music was songful Mr. Ricci's lyricism was intense, but this was not solely a melodious reading, for the dramatic aspects of the concerto were also strikingly realized.

In fact, the violinist was the master of all the concerto's moods and always had the technical resources and the richness of tone—including a good deal of somberness—to meet the work on its own level.

Mr. Munch's accompaniment was on a high level, too, and conductor and violinist received an ovation.

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NEW YORK, N.Y.
JOURNAL-AMERICAN
D. 571,705 S. 778,562
AUG 8 1960

BERKSHIRE FESTIVAL

Big Tribute to Pierre Monteux

By MILES KASTENDIECK

TANGLEWOOD, LENOX, MASS., Aug. 8.—Pierre Monteux was lionized at yesterday's Berkshire Festival concert by a crowd of 9,820 persons. As he walked on stage, he received a tremendous ovation.

At the end of the concert another surged forth indicating full appreciation of what he represents and how much he gives them musically.

At 85 Mr. Monteux can bask in the warm reception he received especially here at Tanglewood. What other living conductor has inspired more general love among his listeners and his muscians? Both are assured that the essential nature of the music rather than the nature of the performance will claim his full attention.

That he gave to Vaughan Williams' Fantasia on a Theme by Thomas Tallis, Beethoven's Third Piano Concerto, and Brahms' Fourth Symphony. This was a concert where the listener could luxuriate in the florious sound of the Boston Symphony Orchestra, enhanced by the Talbot Memorial Canopy and in solid interpretations of this music. Everything fell into its proper proportion so readily that only the beauty of the moment mattered.

Fleisher Pleases

Leon Fleisher gave a very fine account of the concerto. His ability to color a phrase imparted much to the articulate aspect of his interpretation. He can communicate both virility and lyricism through a technical equipment admirably controlled. He has yet to express the true grandeur of the work even though he is obviously emotionally involved in it. Some of that involvement, incidentally, is too visually portrayed.

He was one of the three performers who made this a young-soloists' weekend. Ruggiero Ricci had played the Sibelius Violin Concerto on Friday night and Eugene Istomin the Brahms Second Piano Concerto on Saturday. Charles Munch conducted both evenings except for the few moments when Leon Kirchner led the orchestra in his "Toccata for Strings, Solo Winds, and Percussion" as he had done with the Bostonians in New York last season.

A weekend attendance of 24,481 may have run 5,000 short of a year ago, but the weather on Friday was bad. Only one series remains. This will terminate the festival's 23d season next Sunday with a performance of Berlioz's "Damnation of Faust" under Mr. Munch's direction. Mr. Monteux will conduct the Friday concert.

BROOKLYN, N.Y.
BAY NEWS
W. 11,909
AUG 6 1960

Monteux, Fiedler Ba[illegible] To Wave at Tangle[illegible]

American composer Leon Kirchner [illegible] cond[illegible] the Boston Symphony Orchestra in a performance of his "Toccata for Strings, Solo Winds and Percussion" Friday, August 5, at the Berkshire Festival in Tanglewood, Lenox, Mass.

A teacher of musical composition at the Berkshire Music Center, 41-year-old Kirchner has previously conducted the orchestra in his "Toccata" in Boston, New York and Washington.

Charles Munch will conduct the balance of the Friday concert which will be given in the 6000-seat Music Shed at 8:30. At this concert violinist Ruggiero Ricci will make his first Berkshire Festival appearance in a performance of the Violin Concerto by Sibelius. The program will open with excerpts from Wagner's "Die Meister-singer" and conclude with the "Scotoh" Symphony by Felix Mendelsohn.

An all-Gershwin program conducted by ARTHUR FIEDLER with the Boston Pops will be performed at Tanglewood August 11.

On Saturday morning (August 6, 10:00) the orchestra's rehearsal will be opened to the public.

Henri Dutilleux's Symphony No. 2, will receive its first Tanglewood performance at the Saturday evening concert (August 6) 8:30). To complement the contemporary symphony, Charles Munch has scheduled Beethoven's Overture to "Prometheus" and the Piano Concerto No. 2 by Brahms, with Eugene Istomin, pianist.

CHARLES MUNCH

Pierre Monteux's guest at the orchestra's concert on Sunday afternoon (August 7, 2:30) will be pianist Leon Fleisher in a performance of Beethoven's Piano Concerto No. 3. Monteux will open the program with "Fantasia on a Theme by Thomas Tallis" by Vaughan Williams and to his orchestral appearance with the concert will conclude with Brahms' Fourth Symphony.

Fleisher will give a piano recital at Tanglewood in addition Monteux Wednesday evening (August 3) at 8:30 in the Theatre. The recital, for which Fleisher has donated his services, will benefit the Berkshire Music Center. Works to be performed in- [illegible] the Sonata in B Minor by Franz Liszt, Leon Kirchner's Sonata (1948), and the posthumous Sonata in B-flat by Schubert.

Pianist EUGENE ISTOMIN who will be heard in Brhams second Piano Concerto.

The Berkshire Music Center is the Boston Symphony Orchestra's summer school of music.

The world-premiere of the Langston Hughes-Jan Meyerowitz opera, "Port Town," will be performed Thursday, August 4, in the Music Shed. It was written by the Tanglewood opera department students under the direction of Boris Goldovsky.

Special events on Thursday, August 4, begin at 4:30 P.M. with a performance of opera scenes in the Formal Gardens. Music by Tanglewood composition students will be performed by the Fromm Fellowship Players in the Theatre at 6 P.M. On the porch of the Main House, the Tanglewood Choir will be heard in a supper concert at 7 P.M.

LEON FLEISHER'S piano recital at Tanglewood will be devoted to sonatas.

Arthur Fiedler will conduct the Boston Pops Orchestra in an all-Gershwin program on Thursday, August 11. The concert will be the second Berkshire Music Center benefit.

Earl Wild will be piano soloist. Featured on the program will be Gershwin's "An American in Paris," Concerto in F, "Rhapsody in Blue," "Strike Up the Band" and "Porgy and Bess."

Musical programs will be held daily for members of the Friends of the [illegible]

BROOKLYN, N.Y.
KINGS COURIER
W. 15,718
AUG 6 1960

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Times 8/7/60

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Whitestone

SEASON'S WIND-UP—Charles Munch, at right, rehearses Berlioz' "Damnation of Faust" with the Berkshire Festival Chorus. The work, which will be given next Sunday afternoon with Mr. Munch conducting, will bring to a close the current series of concerts at Tanglewood.

NEW YORK, N.Y.
HERALD TRIBUNE
D. 325,065 S. 505,121
AUG 14 1960

Sunday Globe
BOSTON, Mass.
Circ. 416,486

AUG 7 1960

Soloists at Tanglewood

Pianists Jorge Bolet and Gary Graffman will be soloists next week-end at the Boston Symphony Orchestra's Berkshire Festival at Tanglewood. Graffman then will make his Tanglewood debut.

GRAFFMAN

The Boston Pops Orchestra, Arthur Fiedler conducting and with Earl Wild as piano soloist, will present a Gershwin program Thursday evening to benefit the Berkshire Music Center's Scholarship Funds. The Festival will be concluded Sunday, Aug. 14, with Berlioz' "The Damnation of Faust."

Programs of the week:

Wed. eve. at 8:30, Chamber Musi Hall. The Kroll Quartet. Haydn Quartet in C major, Op. 54, No. 2 Piston: Quartet No. 1; Beethoven Quartet in F major, "Rasoumovsky" No. 1.

Thurs. eve. at 8:30, Music Shed Boston Pops Orchestra, conducte by Arthur Fiedler; Earl Wild, pian soloist. Gershwin: "An American in Paris", Concerto in F, "Porgy and Bess", Symphonic Picture by Robert Russell Bennett; "Rhapsody in Blue", "Strike Up the Band".

Fri. eve., at 8:30, Music Shed, Boston Symphony Orchestra, Pierre Monteux conducting. Beethoven: Symphony in D major, No. 2; Liszt: Piano Concerto in E-flat, Jorge Bolet soloist; Stravinsky: "Firebird" Suite.

Sat. morning at 10, Music Shed. Boston Symphony Orchestra, open rehearsal.

Sat. eve. at 8:30, Music Shed. Boston Symphony Orchestra, Charles Munch conducting. Handel: Suite from the "Water Music"; Chopin: Piano Concerto in E minor, Gary Graffman soloist; Copland: First Symphony (the composer conducting).

Sunday, Aug. 14, at 2:30 p.m. Music Shed. Final concert. Boston Symphony Orchestra, Charles Munch conducting. Berlioz: "The Damnation of Faust", Festival Chorus; soloists: Eleanor Steber, soprano; John McCollum, tenor; Martial Singher, bass-baritone.

AUGUST 7, 1960 Tribune Section 4 5

Gary Graffman, pianist, who will be Saturday night's soloist with the Boston Symphony Orchestra in the Berkshire Festival at Tanglewood.

Sun (e)
LOWELL, Mass.
Circ. 42,164

AUG 13 1960

Music

Sunday Concert to End Berkshire Season

by Alfred Burke

LOWELL — Tomorrow afternoon's concert at the Berkshire Festival will bring the brilliant season to a close. Dr. Charles Munch will direct the Boston Symphony orchestra in a program featuring the Berlioz "Damnation of Faust."

Eleanor Steber

The score will be performed by guest soloists Eleanor Steber, John McCollum and Martial Singher. The Festival Chorus will also appear in the program.

Miss Steber who was heard earlier in the season at the Festival and in the Community Series here is enjoying one of her best seasons. Mr. McCollum, a fine artist, has also appeared to advantage during the current season at Lenox. Mr. Singher who is one of the ranking baritones of our time was heard during the past year in opera in Paris and at the Mertopolitan.

Sunday Republican
SPRINGFIELD, Mass.
Circ. 112,664

AUG 7 1960

Tanglewood Events

Today, at 2.30 p. m., Music Shed: Boston Symphony, Monteux conducting; Vaughan Williams: Fantasia on a theme by Thomas Tallis; Beethoven: Piano Concerto No. 3, in C minor, Op. 37 (Leon Fleisher); Brahms: Symphony No. 4 in E minor, Op. 98.

Wednesday, Aug. 10, 8.30 p. m., Chamber Music Hall: The Kroll Quartet. Haydn: Quartet No. 2 in C major, Op. 54; Piston: Quartet No. 1; Beethoven: Quartet No. 1 in F major, Op. 59.

Thursday, Aug. 11, 8.30 p. m., Music Shed: Boston Pops, Arthur Fiedler. All-Gershwin: An American in Paris; Concerto in F, for Piano and Orchestra (Earl Wild); Porgy and Bess; A Symphonic Picture for Orchestra by Robert Russell Bennett; Rhapsody in Blue, for Piano and Orchestra (Earl Wild); Strike Up the Band.

Friday, Aug. 12, 8.30 p. m., Music Shed: Boston Symphony, Monteux conducting. Beethoven: Symphony No. 2 in D major, Op. 36; Liszt: Piano Concerto in E-flat major, No. 1; Stravinsky: "Firebird" Suite.

Saturday, Aug. 13, 10 a. m., Music Shed: Boston Symphony Open Rehearsal.

Saturday, Aug. 13, 8.30 p. m., Music Shed: Boston Symphony, Munch conducting. Handel: "Water Music" Suite; Chopin: Piano Concerto in E minor, Op. 11 (Gary Graffman); Copland: First Symphony (Composer conducting).

Sunday, Aug. 14, 2.30 p. m., Music Shed: Boston Symphony, Munch conducting. Berlioz: "The Damnation of Faust," Dramatic Legent, Op. 24 Chorus).
(Eleanor Steber, John McCollum, Martial Singher, Festival Chorus).

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GREATER ROCHESTER
COMMERCE
ROCHESTER, N.Y.
MONTHLY 7,500
AUG 1960

Artists Series Bringing Royal Ballet to Eastman

The Royal Ballet, on its first American tour since 1957, will begin a four-week engagement at the Metropolitan Opera House on September 11. This summer the troupe from the Royal Opera, Covent Garden, London, is appearing at the Edinburgh Festival.

The Boston Symphony is now in its traditional summer season at Tanglewood in the Berkshires of Massachusetts —where good music lovers combine the enjoyment of one of the nation's top orchestras with the lure of the outdoors.

During the months of May and June the Boston Symphony made an historic Far Eastern tour of Japan, Australia, New Zealand and the Philippines. In Japan alone they presented 22 concerts. The tour was made under the President's Special International Program for Cultural Presentations administered by the American National Theatre and Academy.

Also on the spring tour circuit this year was Artur Rubinstein, who is sought all over the world as the last of the pianists in the grand manner.

Rochester is privileged to have the only New York state performance of the world's greatest ballet company, The Royal (Sadler's Wells) Ballet at the Eastman Theatre, Wednesday night, January 4.

The ballet event highlights a list of six Artists Series events recently released by the Civic Music Association.

The 1960-61 Artists Series, which CMA officials consider a "once-in-a-lifetime" list of attractions, includes two of the country's greatest orchestras, the world's master pianist, a unique four piano group, and an outstanding representative from the exclusive group of world-renowned violinists.

The complete schedule is:

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Thursday, March 9—ZINO FRANCESCATTI.

Thursday, April 27—THE PHILADELPHIA ORCHESTRA.

Sunday Herald
BOSTON, Mass.
Circ. 289,111

AUG 7 1960

TANGLEWOOD

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Union (m)
SPRINGFIELD, Mass.
Circ. 81,815

AUG 13

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Philadelphia Sunday Bulletin

Music

8/7/60

Tanglewood Draws Philadelphians

By CAROL GABLER

Lenox, Mass., Aug. 6

NOW THAT the Robin Hood Dell has ended its 1960 season, music-hungry Philadelphians are flocking to the Berkshire Music Festival in its idyllic setting.

In perfect harmony with nature, Robin-Hood-Dell familiars are gathering outdoors here to hear the Boston Symphony Orchestra, conducted by Charles Munch, in a summer-long program featuring outstanding guest artists.

The Tanglewood grounds, in which the festival takes place, are breathtaking in their beauty. There are acres and acres of well-cared for grass surrounding the large Music Shed, which accommodates 6,000 lucky reserved seat ticket holders.

Thousands more sit on carpet-soft green grass — the Great Lawn — and listen to the music beside tall, straight pine trees, with the great, awesome beauty of the ridges of the Berkshires stretching off in the distance.

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IT IS only a six hour drive at the most from Philadelphia to this lovely center of culture. Each year, more and more Philadelphians plan for the trip, make themselves at home in the comfortable atmosphere that abounds here —and plan to come back again the next year.

In addition to the pleasures of outdoor-music, other aspects of it make Robin Hood Dell goers feel right at home: the lineup of cars is endless, parking is time-consuming. Moreover, during a performance of Beethoven's Ninth, the other day, conducted by Pierre Monteux, a screaming jet tore through the sky—but Monteux, unlike Stokowski, remained on stage throughout.

Last week's program included Mozart's "Haffner" Symphony as well as Beethoven's ninth, featuring Eleanor Steber; works by Liszt, Kirchner, Schubert, Wagner, Sibelius, Mendelssohn, Dutilleux and Brahms, were presented. Chamber music is played each evening and an original opera, "Port-Town" by Jan Meyerwitz was given.

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Continued on Page 9, Col. 2

BIRD'S-EYE VIEW: Audience attending Berkshire Festival overflows triangular music shed onto green lawn.

Tanglewood Draws City's MusicLovers

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Heading the Tanglewood publicity and press office is Sanford Sistare, a seventh grade teacher at Episcopal Academy.

GREATER ROCHESTER
COMMERCE
ROCHESTER, N.Y.
MONTHLY 7,500
AUG 1960

Artists Series Bringing Royal Ballet to Eastman

The Royal Ballet, on its first American tour since 1957, will begin a four-week engagement at the Metropolitan Opera House on September 11. This summer the troupe from the Royal Opera, Covent Garden, London, is appearing at the Edinburgh Festival.

The Boston Symphony is now in its traditional summer season at Tanglewood in the Berkshires of Massachusetts—where good music lovers combine the enjoyment of one of the nation's top orchestras with the lure of the outdoors.

During the months of May and June the Boston Symphony made an historic Far Eastern tour of Japan, Australia, New Zealand and the Philippines. In Japan alone they presented 22 concerts. The tour was made under the President's Special International Program for Cultural Presentations administered by the American National Theatre and Academy.

Also on the spring tour circuit this year was Artur Rubinstein, who is sought all over the world as the last of the pianists in the grand manner.

Rochester is privileged to have the only New York state performance of the world's greatest ballet company, The Royal (Sadler's Wells) Ballet at the Eastman Theatre, Wednesday night, January 4.

The ballet event highlights a list of six Artists Series events recently released by the Civic Music Association.

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Union (m)
SPRINGFIELD, Mass.
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FADED TEXT

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Christian Science Monitor (e)
BOSTON, Mass.
Circ. 156,267

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Sunday Globe
BOSTON, Mass.
Circ. 416,486

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Berkshire Courier
GT. BARRINGTON, Mass.
Weekly Independent
Circ. 2,5[illegible]

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Union (m)
SPRINGFIELD, Mass.
Circ. 81,815

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Piston: .... Quartet No. 1
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Thursday, Aug. 11, 8.30, Music Shed: Boston Pops, Arthur Fiedler

All-Gershwin:
.... An American in Paris
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Stravinsky: .... "Firebird" Suite

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Handel: .... "Water Music" Suite
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Copland:
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Berlioz:
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The opera department at Tanglewood under the direction of Boris Goldovsky will present a recital of opera scenes Tuesday afternoon at 2 in the Theater Concert Hall. Included in the program will be two scenes from Mozart's "Cosi Fan Tutte" and two from "Carmen." Other operas portrayed in part will be "Don Giovanni," "The Marriage of Figaro," "La Traviata" and "Madame Butterfly."

In the preparation of this series of performances, Goldovsky has been assisted by Robert Evans, Thomas Philips, Frederic Popper, Arthur Schoep and Felix Wolfes.

The opera scenes Tuesday will mark the completion of the opera department's season. This performance is open to members of Friends of the Berkshire Music Center.

* * *

Times (e)
HARTFORD, Conn.
Circ. 121,657

047

MUSIC CALENDAR

SUNDAY

2:30—Boston Symphony Orchestra, Berkshire Festival chorus and soloists, Charles Munch conducting Berlioz, Damnation of Faust, Tanglewood, Lenox, Mass

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World-Telegram & Sun (e)
NEW YORK, N. Y.
Circ. 454,224

AUG 9 - 1960

Berkshire Festival Nears End

Special to World-Telegram and Sun.

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Friday, the Boston Symphony will be conducted by Pierre Monteaux in favored works of Beethoven, Liszt and Stravinsky.

The feature night of the weekend, Saturday, will present the internationally famous pianist, Gary Graffman, in Chopin's "Piano Concerto No. One." The Boston Symphony Orchestra closes its 1960 Tanglewood season with Charles Munch conducting Berlioz "Damnation of Faust."

NEW YORK POST, WEDNESDAY, JULY 27, 1960

Copland to Compose Music for 'Misfits'

American composer Aaron Copland has signed with producer Frank E. Taylor of "The Misfits" to write the musical score for the Clark Gable-Marilyn Monroe movie, which also top-casts Eli Wallach and Thelma Ritter, and is currently before the cameras in and around Reno. Copland has written music for "Of Mice and Men," "North ~~Star," "The Red Pony," "The~~ Heiress" and other films. He won an Academy Award for his "Heiress" score in 1950.

Soon to start on the "Misfits" music, the composer will be conducting his First Symphony at thet Berkshire Music Festival, Aug. 13 at Tanglewood, Lenox (Mass.).

FADED TEXT

Christian Science
Monitor (e)
BOSTON, Mass.
Circ. 156,267

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Berkshire Courier
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Recital of Opera Scenes Set Tuesday Afternoon

The opera department at Tanglewood under the direction of Boris Goldovsky will present a recital of opera scenes Tuesday afternoon at 2 in the Theater Concert Hall. Included in the program will be two scenes from Mozart's "Cosi Fan Tutte" and two from "Carmen." Other operas portrayed in part will be "Don Giovanni," "The Marriage of Figaro," "La Traviata" and "Madame Butterfly."

In the preparation of this series of performances, Goldovsky has been assisted by Robert Evans, Thomas Philips, Frederic Popper, Arthur Schoep and Felix Wolfes.

The opera scenes Tuesday will mark the completion of the opera department's season. This performance is open to members of Friends of the Berkshire Music Center.

HARTFORD, Conn.
[illegible] 121,637

MUSIC CALENDAR

SUNDAY

2:30—Boston Symphony Orchestra, Berkshire Festival chorus and soloists, Charles Munch conducting Berlioz, Damnation of Faust; Tanglewood, Lenox, Mass.

World-Telegram &
Sun (e)
NEW YORK, N. Y.
Circ. 454,224

AUG 9 - 1960

Berkshire Festival Nears End

Special to World-Telegram and Sun.

LENOX, Mass., Aug. 9.—The 1960 Berkshire Music Festival closes its season this weekend with a group of varied musical specialties. On Thursday evening, the Boston Pops Orchestra conducted by Arthur Fiedler will present an all-Gershwin program. Earl Wild, pianist, will play the "Concerto in F" and the "Rhapsody in Blue."

Friday, the Boston Symphony will be conducted by Pierre Monteaux in favored works of Beethoven, Liszt and Stravinsky.

The feature night of the weekend, Saturday, will present the internationally famous pianist, Gary Graffman, in Chopin's "Piano Concerto No. One." The Boston Symphony Orchestra closes its 1960 Tanglewood season with Charles Munch conducting Berlioz "Damnation of Faust."

NEW YORK POST, WEDNESDAY, JULY 27, 1960

Copland to Compose Music for 'Misfits'

American composer Aaron Copland has signed with producer Frank E. Taylor of "The Misfits" to write the musical score for the Clark Gable-Marilyn Monroe movie, which also topcasts Eli Wallach and Thelma Ritter, and is currently before the cameras in and around Reno. Copland has written music for "Of Mice and Men," "North Star," "The Red Pony," "The Heiress" and other films. He won an Academy Award for his "Heiress" score in 1950.

Soon to start on the "Misfits" music, the composer will be conducting his First Symphony at the Berkshire Music Festival, Aug. 13 at Tanglewood, Lenox (Mass.).

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SCHENECTADY GAZETTE, SATURDAY, AUGUST 6, 1960

First Open-Air Electronic Concert Set at Tanglewood

Luciano Berio, the Berkshire Music Center's 1960 composer in residence, will give the first open-air electronic concert in the United States Monday at 8:30 p.m. at Tanglewood, near Lenox, Mass. Berio is on the Tanglewood faculty under a grant from the Ford Foundation.

* * *

THE OPEN-AIR electronic concert will consist of works especially composed for the occasion by Berio and will employ electronic equipment supplied by the East Coast Electronic Co. of Boston and the Concert Network, Boston.

The equipment will consist of an Ampex 300 series stereo tape recorder and four groups of speakers (Altec-Lansing Hi Fidelity 50-watt outdoor horns) placed in trees on the Tanglewood lawns adjoining the main house along with necessary transformers and amplifiers. In each group of speakers, two speakers will broadcast channel A and two will broadcast channel B from the stereo tape recorder. The volume controls will be mounted on a master control console and Berio will manipulate the console from within the Tanglewood main house. The audience—on the lawns — will be encouraged to move about in order to hear the 360 degree perimeter of sound.

* * *

LUCIANO BERIO was born in Imperin Oneglia in 1925 and began his music studies with his father, who is an organist and composer. A graduate of the Milan Conservatory of Music with highest honors, he has been active as a conductor both on the radio and in concerts throughout Europe.

In 1952 he was granted a Kousevitsky Foundation scholarship to attend the Berkshire Festival at Tanglewood where he studied with Luigi Dallapiocola. On his return to Italy he began working at the Italian radio where he founded the Studio de Fonologia Musicale for electronic music.

His compositions have been performed on the radio and in concerts throughout Europe as well as at all the major international contemporary music festivals — Donaueschingen, Darmsada, Venice, Warsaw, Cologne, etc.

Gazette
EAST HARTFORD
Conn.
Weekly Non-Partisan
Circ. 3,951

AUG 11 1960

News
WEST HARTFORD,
Conn.
Weekly Circ. 7,059

AUG 11 1960

Goings On

FRIDAY, AUGUST 12

Oval In The Grove — "The Rose Tattoo" through August 13. Beginning August 16, "Once More, With Feeling." Every evening except Sunday.

UConn Summer Theatre — "My Three Angels," also August 13. This is UConn's final play of the season.

Yale Music — In the Norfolk Music Shedf, the Festival of the Yale Summer School of Music and Art presents a chamber opera, "Sarah," a Biblical music drama. At 8 p.m. Also August 13 at 2:30 p.m., chamber concert.

Shakespeare Festival — In Stratford. "Twelfth Night" evenings of August 16, 17, 26. Matinee August 14. "The Tempest" evenings August 13, 20, 24, and afternoon August 17. "Antony and Cleopatra" evenings August 12, 18, 19, and afternoons of August 13, 21.

Ivoryton Playhouse — "Goodbye Charlie" runs the week of August 15.

Oakdale Musical Theater — In Wallingford presents "Redhead" through August 13, and "Carousel" August 15-20.

Jacob's Pillow — Through August 13, Ballet Russe de Monte Carlo stars, plus Myra Kinch troupe, and Carola Goya and Matteo.

Somers Stock Theater — Through August 13, "Hellzapoppin 1960."

Southbury Playhouse — "Blue Denim" through August 13, and "Bus Stop" beginning August 15.

Westport Playhouse — "The Late Christopher Bean" through August 13, and 'Burnt Flower Bed" beginning August 15.

Tanglewood Berkshire Festival — Boston Pops Concert with Monteux conducting August 13 at 8:30 p.m. and August 14 at 2:30 p.m. is the final concert of the season. Much conducts Berlioz' "The Damnation of Faust."

Herald (m)
BOSTON, Mass.
Circ. 175,076

AUG 13 1960

Boston Symphony Closes Festival

With the concerts tonight and tomorrow afternoon, Charles Munch brings to a close the six-week Berkshire Music Festival at Tanglewood in Lenox.

A large section of the orchestra returns to Boston immediately to begin the final week of Esplanade concerts on Monday, Aug. 15 under the direction of Arthur Fiedler.

News
WILLIAMSTOWN, Mass.
Weekly Circ. 1,700

AUG 4 1960

Week Ahead Has Variety

By THE BERKSHIRE HILLS CONFERENCE

PITTSFIELD, Mass. — Arthur Fiedler and his Boston Pops Orchestra will share the Berkshire Hills spotlight with Charles Munch and the Boston Symphony Orchestra next weekend in the final sessions of the 1960 Berkshire Music Festival at Tanglewood.

Mr. Fiedler will conduct the Boston Pops at Tanglewood Thursday evening at 8:30 in the huge Shed as the feature of annual Tangle-

The Pops concert will climax a program which will open at 5:45 with a tour of the spacious and lush Tanglewood grounds and performances by various groups of students from the Berkshire Music Center. Pianist Earl Wild will be soloist with the Boston Pops.

Next Friday evening Pierre Monteux will conduct the BSO in the program that will include Stravinsky's Firebird suite and Beethoven's Symphony No. 2. Dr. Munch will be at the podium Saturday evening at 8:30 for Chopin's Piano Concerto No. 1 with Graffman as soloist and Handel's Water Music Suite.

Composer Aaron Copland will conduct his own Symphony No. 1 and the Festival Chorus will join Dr. Munch and the BSO in Berlioz's Damnation of Faust next Sunday Afternoon at 2:30 in the final performance of the season.

Sunday Republican
WATERBURY, Conn.
Circ. 46,674

AUG 7 1960

News-Times (e)
DANBURY, Conn.
Circ. 18,203

AUG 8 1960

Jewish Advocate
BOSTON, Mass.
Weekly Circ. 27,809

AUG 4 1960

POUGHKEEPSIE NEW YORKER
Sunday, August 7, 1960

Hampshire Gazette (e)
NORTHAMPTON,
Mass.
Circ. 12,847

AUG 6 1960

Sunday Herald
BOSTON, Mass.
Circ. 289,111

AUG 7 1960

Sunday Standard-Times
NEW BEDFORD, Mass.
Circ. 51,447

AUG 7 1960

Sunday Post
BRIDGEPORT, Conn.
Circ. 67,391

AUG 7 1960

Waterbury
American
aug. 8, 1960

erkshire Festival n Final Concerts

Charles Munch and the Boston ymphony Orchestra will close the 960 Berkshire Festival at Tangle- ood, Lenox, on Sunday, August , with the Berlioz "Damnation Faust" in which Eleanor Steber hn McCollum, Martial Singher d the Festival Chorus will articipate.

Pierre Monteux will be guest nductor at Tanglewood Friday hen the soloist will be pianist rge Bolet in Liszt's Piano Conrto in E-flat. The program also cludes Beethoven's Symphony o. 2 and the "Firebird" Suite Stravinsky.

Aaron Copland, chairman of the aculty at the Orchestra's Berkire Music Center and guest conuctor on the Orchestra's recent ar-Eastern tour, will conduct his ymphony No. 1 at the Saturday vening concert. On the same proram, which will open with the Water Music" Suite by Handel, ianist Gary Graffman will make is first Tanglewood appearance Chopin's Piano Concerto No. 1. The Kroll Quartet will present the final concert of the Festival's Chamber Music Series in the Tanglewood Theater on Wednesday. The program includes the Haydn Quartet No. 2 in C major, Beethoven's Quartet No. 1 in F major and the Quartet No. 1 by Walter Piston.

A special concert of electronic music will be presented by Luciano Berio at Tanglewood tomorrow evening. Composer in residence at the Berkshire Music Center, Mr. Berio is a leading exponent in the field of electronic music.

Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,026

AUG 11 1960

Cold, Soggy Night Holds Tanglewood Attendance to 993

Cold and soggy weather last night held attendance to 993 at the final chamber music concert of the 1960 Berkshire Music Festival at Tanglewood, Lenox.

The audience was the smallest at any of the six chamber music concerts on Wednesday evenings this season.

The Kroll Quartet gave last evening's concert in the Theater-Concert Hall. It performed Haydn's String Quartet in C Major, Op. 54, No. 2; Walter Piston's First String Quartet, and Beethoven's String Quartet in F Major Op. 59, No. 1.

Tomorrow evening the Boston Symphony Orchestra will give the opening concert of this season's final series. Another will be presented Saturday evening and the last performance of the season will be given Sunday afternoon at 2:30.

Sunday Republican
SPRINGFIELD, Mass.
Circ. 112,664

AUG 7 1960

Sunday Courant
HARTFORD, Conn.
Circ. 148,332

AUG 7 1960

Berkshire Festival Heads For Final Week; Monteux Conducts Today's Concert

Pianist Leon Fleisher Soloist in Beethoven's Concerto No. 3; Berlioz 'Damnation of Faust' Scheduled for Closing Program Next Sunday Afternoon

The next-to-last Sunday afternoon concert by the Boston Symphony Orchestra in the 1960 Berkshire Festival ~~will take place in the Music Shed~~ today beginning at 2.30. The orchestra will be under the baton of Pierre Monteux. Guest soloist will be pianist Leon Fleisher, who will be heard in a performance of Beethoven's Piano Concerto No. 3. Also listed on this afternoon's program are Vaughan Williams' "Fanasia on a Theme by Thomas Tallis," and the Fourth Symphony by Brahms. This excellent program is expected to attract another great assemblage of music lovers to Lenox and the colorful Tanglewood scene.

Final Week Programs

Charles Munch and the orchestra will close the 1960 Berkshire Festival at Tanglewood, next Sunday (Aug. 14) with a performance of Hector Berlioz' "Damnation of Faust" in which Eleanor Steber, John McCollum, Martial Singher and the Festival Chorus will participate.

Pierre Monteux will be guest conducter at Tanglewood Friday (Aug. 12, 8.30) when his guest will be pianist Jorge Bolet in a performance of Liszt's Piano concerto in E-flat. Mr. Monteux' program also includes Beethoven's Symphony No. 2 and the "Firebird" Suite by Stravinsky.

Dr. Munch has invited Aaron Copland, chairman of the faculty at the orchestra's Berkshire Music Center and guest conductor on the orchestra's recent Far-Eastern tour, to conduct his Symphony No. 1 at the Saturday night (Aug. 13, 8.30) concert. On the same program, which will open with the "Water Music" Suite by Handel, pianist Gary Graffman will make his first Tanglewood appearance as guest in Chopin's Piano Concerto No. 1.

The Boston Pops

The Boston Pops with Arthur Fiedler and pianist Earl Wild will give an all-Gershwin program at Tanglewood on Thursday (Aug. 11, 8.30) to benefit the Berkshire Music Center's Scholarship Funds. Mr. Fiedler's program will include "An American in Paris," Mr. Wild as soloist in both the Concerto in F and in the "Rhapsody in Blue," Robert Russell Bennett's symphonic picture for orchestra from "Porgy and Bess", and "Strike Up the Band."

The Kroll Quartet will present the final concert to the Festival's Chamber Music Series in the Tanglewood Theater Wednesday (Aug. 10, 8.30). The program includes the Haydn Quartet No. 2 in C major, Beethoven's Quartet No. 1 in F major and the Quartet No. 1 by Walter Piston.

A special concert of electronic music will be presented by Luciano Berio at Tanglewood Monday (Aug. 8) night. Composer in residence at the Berkshire Music Center, Mr. Berio is a leading exponent in the field of electronic music. In addition to Mr. Berio's concert, Friends of the Berkshire Music Center are also invited to the following events at Tanglewood this week:

Sun., Aug. 7, 10 a. m., Chamber Music Hall: BMC Chamber Music

Sun., Aug. 7, 8.30, Chamber Music Hall: Composer's Forum

Tues., Aug. 9, 8.30, Theater: Tanglewood Choir

Wed., Aug. 10, 3.30, Chamber Music Hall: Lecture, Aspects of Music

Fri., Aug. 12, 3.15, Chamber Music Hall: Seminar in Contemporary Music

Sat., Aug. 13, 3.00, Music Shed: Berkshire Music Center Orchestra

Sun., Aug. 14, 10 a. m., Chamber Music Hall: BMC Chamber Music

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GREENVILLE, N.Y.
LOCAL
W. 550
AUG 1 0 1960

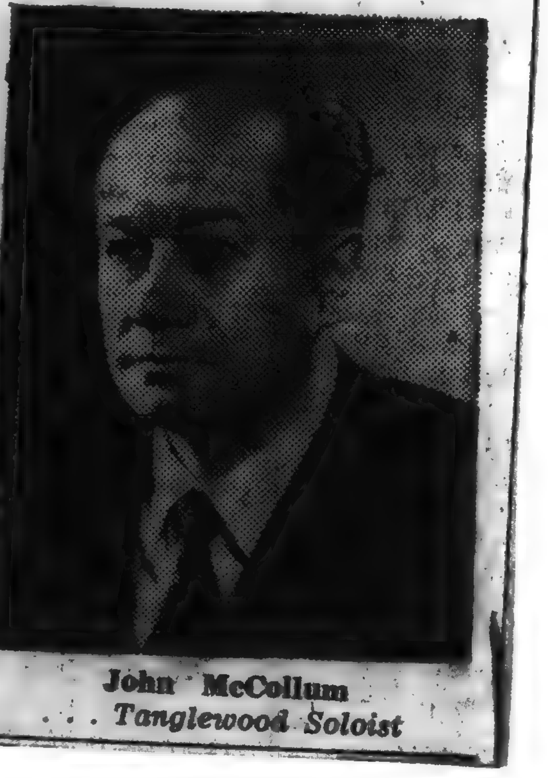
VALATIE, N.Y.
ROUGH NOTES
W. 1,571
AUG 1 2 1960

Ridgefield Press
RIDGEFIELD, Conn.
Weekly Independent
Circ. 2,127

AUG 11 1960

Munch To Conduct Last Of 1960 Tanglewood Programs

Charles Munch and the Boston Symphony Orchestra will close the 1960 Berkshire Festival at ~~Tanglewood, Lenox, Mass.,~~ Sunday, August 14, with a performance of Hector Berlioz' "Damnation of Faust" in which Eleanor Steber, John McCollum, Martial Singher and the Festival Chorus will participate.



John McCollum
. . . *Tanglewood Soloist*

Pierre Monteux will be guest conductor at Tanglewood Friday August 12, 8:30 when his guest will be pianist Jorge Bolet in a performance of Liszt's Piano Concerto in E-flat. Mr. 'Morteux' program also includes Beethoven's Symphony No. 2 and the "Firebird" Suite by Stravinsky.

Doctor Munch has invited Aaron Copeland, Chairman of the Faculty at the Orchestra's Berkshire Music Center and guest conductor on the Orchestra's recent Far-Eastern tour, to conduct his Symphony No. 1 at the Saturday evening, August 13, 8:30 concert. On the same program, which will open with the "Water Music" Suite by Handel, pianist Gary Graffman will make his first Tanglewood appearance as guest in Chopin's Piano Concerto No. 1.

Eagle 8/11/60

Music Review

Kroll String Quartet

By JAY C. ROSENFELD

THE FINAL chamber music of the Tanglewood season was a program in the Theatre-Concert Hall last night by the Kroll string quartet. The violins are William Kroll and Louis Graeler, the viola, David Mankowitz, the cello, Avron Twerdowsky. They played Haydn, Piston and Beethoven for an audience of 1,000.

Kroll is the dean of American chamber musicians. He has participated in chamber music perhaps as long as anyone in the field today, and headed a quartet longer than any other native-born artist. His ability personally as a performer is characterized by a style as distinguished for elegance and taste as for authority and tradition. His colleagues are sterling performers, but in this case the first violinist's magnetic playing holds more eyes than would be the normal percentage in a chamber music recital.

* * *

THE HAYDN C major, Opus 54, No. 2, was commissioned by Kroll, so marvelously is it suited to his fashion of discrimination. After a big symphonic first movement, comes an adagio with a sepulchral melody over and around which the first violin has the most florid decorative ornamentation in all Haydn. Evidently "Papa" decided here to set down what many performers were in the habit of doing as their own prerogative in that day, adding their own flourish and panache to the printed notes.

This Haydn ends with a freak adagio and only inserts a very short swift presto between two versions of a lovely simple song. The cello has the spotlight here for a short instant when in the second sentence he soars to the top of his fingerboard with an obligato ascending arpeggio, which Twerdowsky achieved with conspicuous tone and accuracy.

* * *

PROCEEDING to the Piston and Beethoven the tasks were more evenly shared, as even Beethoven no longer wrote for three players subservient most of the time to the first violin part. Piston, of course, revels in counterpoint, and his voices get involved and intertwined from the very outset. This quartet, his first, dates from as far back as 1934, and its freshness derives from a forward and onward drive rather than from an inspection of details. The middle adagio and final allegro vivace makes a more grateful immediate impact than the first movement. The Krolls gave it excellent cohesion.

* * *

THE FIRST "Rasoumoffsky," opus 59, No. 1, in F major, is one of the greats among all the great Beethoven quartets, great in the sense of perspective. The advance from the preceding quartet was the distance between planets. The Kroll conception represents a lifetime of study and refinement. It was apparent that no phrase, no note, had been played without years-long, thoughtful, fond upbringing. And if the quartet was treated as a beloved offspring, there was also evidence of indulging and "spoiling" the child, for care was expended on some details, which, it might be argued, could have well been allowed to speak for themselves. But these were quibbles.

* * *

THIS WAS virtuoso playing moderated by a discipline of the highest artistic integrity. The quartet takes its identity from the name of the Russian ambassador at Vienna who commissioned Beethoven to write him (he was an amateur violinist) three quartets. Ludwig was not above inserting a little lagniappe to his princely patron, and thus in the final movement there is a pert Russian dance theme that follows the unforgettable adagio which the composer asked to be played "sadly."

The Krolls were compelled to add to their program, and played the final larghetto from the same composer's opus 95.

MILLERTON NEWS REPUBLICAN
Thursday, August 4, 1960

Journal
LAKEVILLE, Conn.
Weekly Independent
Circ. 2,498

AUG 11 1960

Town Times
OAKVILLE, Conn.
Weekly Independent
Circ. 2,290

AUG 11 1960

News
WILLIAMSTOWN, Mass.
Weekly Circ. 1,700

AUG 11 1960

Tanglewood Season End Comes Soon

Charles Munch and the Boston Symphony Orchestra will close the 1960 Berkshire Festival at Tanglewood, Lenox, Sunday with a performance of Hector Berlioz' "Damnation of Faust" in which Eleanor Steber, John McColl u m, Martial Singher and the Festival Chorus will participate.

Pierre Monteux will be guest conductor at Tanglewood Friday at 8:30 when his guest will be pianist Jorge Bolet in a performance of Liszt's Piano Concerto in E-flat.

Monteux' program also includes Beethoven's Symphony No. 2 and the "Firebird" Suite by Stravinsky.

Munch has invited Aaron Copland, Chairman of the Faculty at the Orchestra's Berkshire Music Center and guest conductor on the Orchestra's recent Far - Eastern tour, to conduct his Symphony No 1 at the Saturday evening concert at 8:30.

On the same program, which will open with the "Water Music" Suite by Handel, pianist Gary Graffman will make his first Tanglewood appearance as guest in Chopin's Piano Concerto No. 1.

The Boston Pops with Arthur Fiedler and pianist Earl Wild will give an all - Gerswin program at Tanglewood tonight at 8:30 to benefit the Berkshire Music Center's Scholarship Funds. Fiedler's program will include "An American in Paris," Wild as soloist in both the Concerto in F and in the "Rhapsody in Blue," Robert Russell Bennett's symphonic picture for orchestra from "Porgy and Bess" and "Strike Up the Band."

164

Sunday Telegram
WORCESTER, Mass.
Circ. 101,427

AUG 7 1960

Tanglewood Concerts Close Next Weekend

THOSE WHO PLAN to attend concerts of the Berkshire Festival this summer have only one more weekend in which to make the journey to Tanglewood, summer home in Lenox of the Boston Symphony Orchestra. Six weekend concert series were scheduled this summer, with the fifth now going on and the final group of programs to be given next weekend.

Special programs earlier in the week will be a chamber music concert by the Kroll Quartet on Wednesday evening in the theater, and the annual presentation of the Boston Pops at Tanglewood on Thursday evening in the Music Shed with Arthur Fiedler conducting.

Next weekend's concerts will begin on Friday evening with Pierre Monteux conducting the orchestra in Beethoven's Symphony No. 2 and Stravinsky's "Fire Bird" Suite. Jorge Bolet, familiar to local music-lovers from Worcester appearances, will be soloist in Liszt's Piano Concerto in E flat. At the Saturday evening concert Charles Munch will conduct Handel's "Water Music" Suite and Chopin's Piano Concerto No. 1 with Gary Graffman as soloist. The orchestra will play Aaron Copland's Symphony No. 1 with the composer conducting.

The final program a week from this afternoon will be the Damnation of Faust by Berlioz.

Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,026

AUG 13 1960

Audience of 6,783 At Tanglewood To Open Last Weekend

An audience of 6,783 persons at Tanglewood, Lenox, last evening heard the Boston Symphony Orchestra under the guest leadership of Pierre Monteux, with Jorge Belot as piano soloist, present the first concert in the final weekend series of the 1960 Berkshire Music Festival.

Mr. Monteux, who has conducted one in each of the four series of major concerts this year, led the orchestra through readings of Beethoven's Second Symphony and Stravinsky's "Firebird" Suite. Mr. Belot and the orchestra performed Liszt's Concerto for Piano and Orchestra No. 1 in E-flat Major.

This evening at 8:30 Charles Munch, music director of the Boston Orchestra, will return to the podium to lead the orchestra in Handel's "Water Music" Suite, and Chopin's Piano Concerto No. 1 with Gary Graffman as soloist. Then he will step aside to permit Aaron Copland, head of the faculty of the Berkshire Music Center to conduct a performance by the orchestra of his own Symphony No. 1.

The 1960 festival will close with the concert tomorrow afternoon in which the Boston Symphony the Festival Chorus and three soloists will give Hector Berlioz' "Damnation of Faust," with Mr. Munch conducting.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,071

AUG 13 1960

Music Review

Monteux, Bolet at Festival

By JAY C. ROSENFELD

Jorge Bolet

THIS is the home stretch for the Berkshire Festival this year. Last night Pierre Monteux made his final appearance of the season at Tanglewood. Charles Munch will conduct the final two programs tonight and tomorrow afternoon. The Boston Symphony Orchestra played the Beethoven second symphony, a suite from Stravinsky's ballet "The Firebird," and with Jorge Bolet as soloist, the Liszt piano concerto in E flat major, No. 1

Stravinsky, once l'enfant terrible at the beginning of the century, is no longer even controversial in his "l'Oiseau de Feu." It is all obvious and transparent, at least when played by the sterling musicians of the Boston orchestra under Monteux. The decade preceding World War I was dominated musically by the Russian ballet entrepreneur Diaghilev. He commissioned music right and left, enlisted the assistance of all sorts of painters, designers and workers in the affiliated arts. Women's styles of the day derived from the stage decor and costumes of Leon Bakst. Stravinsky was one of Diaghilev's most dependable sources of music and last night's conductor one of his most reliable directors.

* * *

MONTEUX creates excitement in his performance of Stravinsky but through his insight into the essence of the music, not from any lack of confidence. The seven divisions are played with only an air-space separating them. The colors emerge vividly in the contrasting movements, and everyone familiar with the scenario can practically visualize the action as it ensues.

The Beethoven second has not been played at Tanglewood as much as some of the others. It has no underlying problems nor depressive elements, only melody and strong rhythmic features. The Bostonians play such a piece for Monteux with relaxed conviction.

* * *

PIANIST BOLET is no stranger to the Tanglewood stage but it was a much more mature artist that appeared last night than the one whose artistic acquaintance we made some few years ago. Bolet came as a conqueror, overcoming the huge obstacles of the terrain that Liszt sets up with formidable power and command. The three movements are played without a pause.

There is a tendency in some quarters to scoff a bit at Liszt and to consider him pigeonholed and dated but no one knew where the best parts of the piano were better than he. He was an originator in many ways yet was not free of the reflection of some of the other luminaries of his day. The gracefully turned phrase at the start of the adagio, resting just a half-tone short of its later point of repose would not have surprised anyone on a page of Chopin and the decisive orchestral initial introduction has the gruff salutation of a Beethoven.

Bolet caught every nuance with penetrating comprehension and he invaded the more intricate episodes fearlessly and with astonishing command of the keyboard. Pianist and conductor were recalled time after time.

Sunday Advertiser
BOSTON, Mass.
Circ. 453,664

AUG 14 1960

'Faust' Closes Music Season

A performance of Hector Berlioz' "Damnation of Faust" closes the 1960 Berkshire Festival at Tanglewood, Lenox, this afternoon. Participating in the program, conducted by Charles Munch, will be Eleanor Steber, John McCollum, Martial Singher and the Festival Chorus.

Friday evening Pierre Monteux was guest conductor in performance of Listz's Piano Concerto in E-flat. He had as his solo pianist Jorge Bolet. Also included was Beethoven's Symphony No. 2 and the "Firebird" Suite by Stravinsky.

Times (e)
HARTFORD, Conn.
Circ. 121,657

AUG 15 1960

Handel, Chopin and Copland Works Heard at Tanglewood

By GEORGE W. STOWE
Special to the Hartford Times

Lenox, Mass. — The usual symphonic protocol of concluding with a familiar work was discarded Saturday night at Tanglewood when Aaron Copland's seldom-performed First Symphony was conducted by the composer.

Not to be confused with Copland's more widely acclaimed "Dance Symphony," this work had its genesis in the same year (1925) and was first given with the Boston Symphony under Serge Koussevity, that great protagonist of the contemporary composer.

* * *

THIS WAS the period when the composer was preoccupied with the characteristic jazz idioms, the period that produced his Concerto for Piano which had the most obvious references to those characteristics. The First Symphony includes a saxophone in its instrumentation but otherwise is not notably jazzy.

In its strong lyric vein it is not as dated as the concertgoer might expect, for we seem to have come full cycle again in our musical predilections. No longer is dissonance in itself de rigueur, no longer are the Schoenbergians as firmly in the saddle.

Mr. Copland has built his symphony on a recurrent motto, which is not at all obvious at the beginning, but gradually assumes greater importance. However, I detect a lack of emotional cohesion in the whole thing that may explain its long neglect. Somehow it does not fall together.

Something more palatable to the average Tanglewood visitor was to be found in the first half of the program which included Chopin's Concerto in E minor and Sir Hamilton Harty's popular arrangement of Handel's "Water Music."

* * *

CHARLES MUNCH has not offered a more stylish performance in my hearing this Summer than the Handel Suite Saturday night. The music flowed with an unhurried grace that had an old world charm. The slow movements, particularly the Andante expressivo, had an expansive quality that beguiled the ear and the fast movements were taken at something less than breakneck speed, for which I was deeply grateful.

Gary Graffmann, another young artist better known through recordings than concert performances, was the sure-fingered soloist in the popular Chopin concerto. His straightforward and no-nonsense attitude is, I'm sure, in the best modern tradition of Chopin interpreters. It was an excellent performance.

However, I missed the poetic orientation of an older generation of pianists — Paderewski, dePachmann, Hofmann (Rubinstein is one of the last representatives of this school). A sensitively applied rubato was a prime characteristic of these Chopin that wonderful improvisational quality.

Almost 10,000 turned out for this final Saturday night con-

CHARLESTON, S.C.
NEWS AND COURIER
D. 61,125 S. 71,547

AUG 21 1960

Musical Notes

Summer Festivals Enjoy Real Success

By CLAIRE McPHAIL

The summer music festivals are coming to a close, and it is generally agreed that most of them have enjoyed real success.

The Berkshire Festival at Lenox, Mass. concluded its season Aug. 14 with Pierre Monteux conducting the "Damnation of Faust". The 1960 season marked the 25th year since the Boston Symphony first participated; the 10th season of Charles Munch's Berkshire Festival direction; and the 20th anniversary of the founding of the Berkshire Music Center. Total attendance for the season is listed as 173,570 with ticket sales totaling $385,892.50.

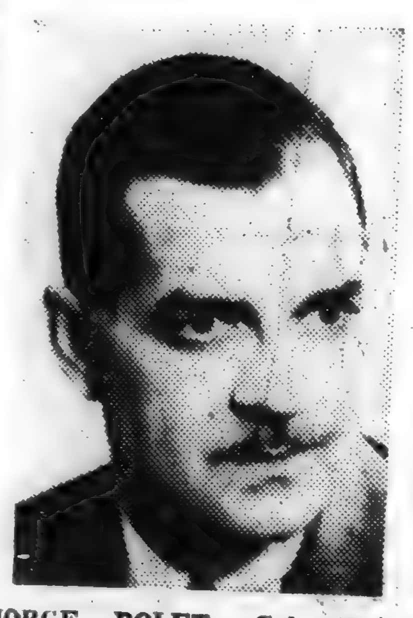
The Brevard Music Center at Brevard, N. C. concludes its 24th season this weekend with a matinee which will feature Leonard Pennario, pianist in an all - Brahms program. (Community Concert members will remember Mr. Pennario's concert here in Oct. 1958.)

The Brevard Music Center is frequently called the "Summer Music Capitol of the South." Officials have proclaimed the 1960 season as highly successful.

Traveler (e)
BOSTON, Mass.
Circ. 178,037

AUG 12 1960

Liszt Player



JORGE BOLET, Cuban-born pianist who did the sound track for a film about Franz Liszt, "Song Without End," appears at Tanglewood, Lenox, tonight and tomorrow.

American (e)
WATERBURY, Conn.
Circ. 40,278

AUG 15 1960

Tanglewood Concludes '60 Season

(Special to The American)

LENOX, MASS. — The 25th year of Boston Symphony Orchestra participation in the Berkshire Symphonic Festival at Tanglewood came to a magnificent end yesterday afternoon with a brilliant performance of Berlioz,s "Damnation of Faust" conducted by Charles Munch before an audience of 8,913 which listened to a memorable performance by orchestra, more than 100 voices of the Festival Chorus, and four soloists. The entire performance was one of the high spots of an excellent season which had turned in a total attendance of 173,579, somewhat less than the 1959 record of 179,651, despite inclement weather at numerous events.

The week-end audiences, totaling 25,429, heard Pierre Monteux conduct music of Beethoven, Liszt, and Stravinsky Friday night with Jorge Bolet giving a beautiful performance of the Liszt "Concerto for Pianoforte in B flat Major, No. 1." Nearly 10,000 on Saturday night heard Handel's "Suite for Orchestra from the Water Music," the delicate and sparkling performance of Gary Graffman in Chopin's "Piano Concerto in E minor, Op. 11," another of the fine pianists heard this season. Aaron Copland, conducting his own "First Symphony" after intermission, gave the audience an exhibition of his own conducting that was an added interest to the music provided by the Boston Symphony Orchestra.

It was yesterday afternoon's concert, however, that sent away the summer audiences of the six weeks at Tanglewood with the awareness that "The Damnation of Faust" was something they would long remember. Martial Singher, singing without a score almost to the end, was such a spirited, theatrical Mephistopheles that his relish in the role was contagious. John McCollum, tenor, sang the difficult role of Faust straight and well though he seemed to add little of inner fire to what he did. Eleanor Steber, soprano, gave a stirring performance as Marguerite and David Laurent, bass, was a fine Brander. The Festival Chorus showed the results of weeks of training and made it a performance one will not forget. Dr. Munch, in one of his best concerts of the summer, was in top form, conducted the orchestra with full color and brilliance and seemed to be enjoying it all.

As the huge Music Shed at Tanglewood becomes silent for another year it is only fitting that one take stock and gather up a few facts and signifcant figures of the season just ended. The grand attendance of 173,579 bought in $385,592 as compared with $338,587 last year. The concerts of the Berkshire Festival season had a total attendance of 138,871 as compared with 148,061 in 1959 when weather was more favorable. The six open rehearsals on Saturday mornings to benefit the orchestra's pension fund drew 19,092 who paid $25,700 into the fund. Last year, 21,797 paid $19,353 to the same fund.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,071

AUG 15 1960

Plouffe

TANGLEWOOD OVATION for Dr. Charles Munch, the Boston Symphony Orchestra, soloists and the Festival chorus lasted for 20 minutes following the last program of 1960 Berkshire Festival season yesterday afternoon, when a performance of Berlioz' "The Damnation of Faust," was given before crowd of 8,913, bringing weekend total to 25,429; season's total to 173,579.

Attendance Down, $$$$ Up As Festival Curtain Drops

By JOHN G. W. MAHANNA

Tanglewood had its ups and downs this season, the 25th year since the Boston Symphony Orchestra first participated in the Berkshire Music Festival. As usual, the weatherman held the wand.

Attendance was down 6,072, but receipts were up $47,005 for the season.

24 Major Concerts

The 24 major Festival concerts drew 9,190 fewer people than last year when an all-time attendance record of 148,061 was set; 2,705 fewer people attended the open rehearsals of the orchestra which realized $6,347 more for the orchestra's pension fund than in 1959. Price of admission to the rehearsals this season jumped from $1 to $1.50.

The Wednesday evening chamber music events, the all-Bach and all-Mozart concerts ran ahead of last year in attendance, but the 12 concerts in the Music Shed by the full Boston Symphony Orchestra dropped off 12,357, due principally to inclement weather.

$39,999 for Music Center

The benefit performances held at Tanglewood for the Berkshire Music Center netted $14,439 more than last year when only one event — Tanglewood on Parade — was scheduled. This season, the Boston Symphony officials decided to divide the "Parade" program. They offered at "A Gala Evening," Music Center demonstrations the first half, when 2,448 turned out and paid $5,974 and for the second half, "The Boston Pops at Tanglewood," when 13,168 showed up and turned over $33,625 to the fund, making a total for the two events of 15,616 and receipts of $39,599, compared to last year's "Parade," when 9,793 attended, leaving $25,160 behind for the Music Center's treasury.

The over-all attendance this season was 173,579 compared to 179,651 in 1959, but the ticket sales this year, because of an increase in some ticket price ranges, amounted to $385,592, compared to $338,587 in 1959.

43 Student Events

The 43 student events attracted 12,569 Friends of the Music Center this season, reflecting the increased interest each year in the Music Center activities. Membership in the Friends this year totaled 4,067, with contributions of $34,195, compared to 2,767 last year and contributions of $28,544. The Fromm Music Foundation of Chicago sponsored eight programs featuring contemporary music, which were attended by 3,113.

Inclement weather prevailed at five of the major 18 BSO concerts, at four of the six chamber music programs and at three of the six open rehearsals.

For the past four years, the Boston Symphony Orchestra has closed its six-week Festival with Beethoven's Ninth Symphony. This year Dr. Charles Munch altered the program, presenting Beethoven's Ninth the last Sunday in July with Pierre Monteux conducting before an audience of about 13,000. Yesterday the season ended with Berlioz' "The Damnation of Faust," before an audience of 8,913.

Weekend Crowd 25,429

Despite reports of occasional rains and thunderstorms over the weekend, the three final Festival concerts attracted 25,429 listeners. The ovation given to the conductor, the orchestra, soloists and Festival chorus yesterday afternoon appeared to be the most thunderous in many years at a closing Festival concert.

Immediately after the afternoon concert, Dr. Munch, who ended his 10th season as musical director of the BSO, left for Albany (N.Y.) Airport, where he boarded a plane for Idlewild Airport and from there left by jet plane for a vacation in Paris, France.

The last of the 286 students in the Berkshire Music Center from 34 states and 13 foreign countries left the Berkshires today for their homes.

Most of the Boston Symphony Orchestra's staff left last night for Boston to prepare for the opening of the Boston Pops concerts at the Esplanade tonight and the opening of the 80th Symphony Hall concerts by the BSO Oct. 7.

The 1961 Berkshire Festival will open Wednesday, July 4 with the first Wednesday night chamber music concert. The opening exercises of the Music Center are scheduled for July 1.

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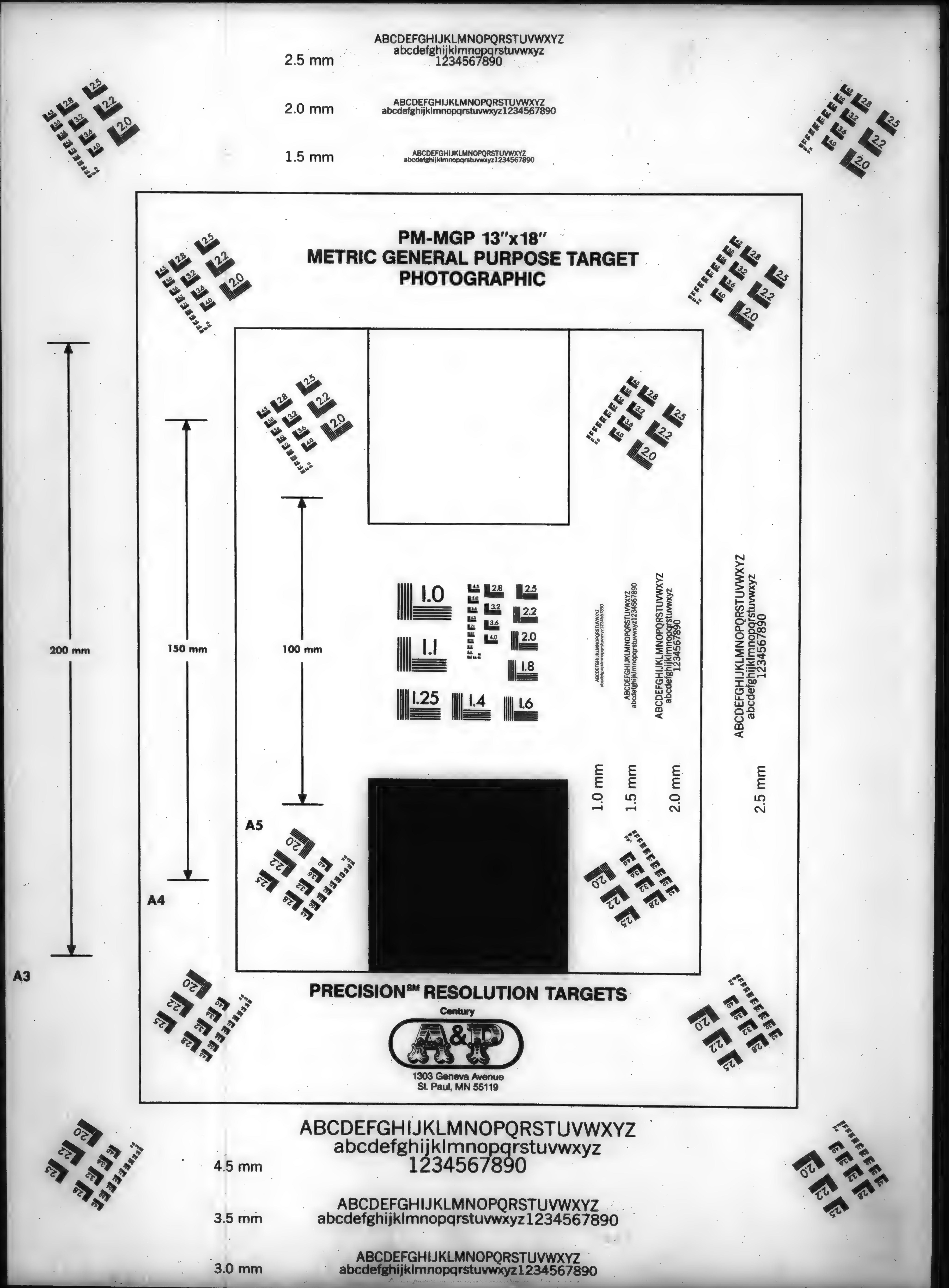

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166

Union (m)
SPRINGFIELD, Mass.
Circ. 81,815

AUG 15 1960

Weather Hurts Attendance

Berkshire Music Festival Ends Season; Seen Success Financially, Artistically

By WILLARD M. CLARK

LENOX—All good things must come to an end, so Sunday afternoon the Berkshire Music Festival of the Boston Symphony Orchestra concluded its six-week visit at Tanglewood with a performance of "The Damnation of Faust" by Berlioz, conducted by Charles Munch.

Chorus On Hand

The fine festival chorus, prepared by Hugh Ross was on hand to provide some excellent singing. Soloists were Eleanor Steber, soprano; John McCollum, tenor; Martial Singher, baritone and David Laurent, bass. An estimated 8913 persons were on hand for this romantic song story.

In its original form, this work is a "romantic legend" for the concert stage; the music by Hector Berlioz, the words, after Gerald De Nerval's version of the Goethe play, by Berlioz, Gerard and Gandonniere. It was performed in New York in this original form by Dr. Leopold Damrosch in 1880.

Berlioz, disregarding Goethe's poem, transferred the action of his "Faust" to Hungary simply to excuse the interpolation of the Rokoczy March. This march and the delicate dance of the sylphs have been orchestral favorites ever since, and in them Berlioz shows his great genius at orchestral writing.

There was some good singing during the performance. As Faust, John McCollum sang eloquently after a brief warm-up period. Martial Singher as Mephistopheles grimaced and worked hard at the portrait, but sang with less virility than some of his colleagues. The voice lacks warmth or much color at best. David Laurent, singing a bass role, was effective particularly in his enunciation of the text, equalling Mr. Singher in this respect.

Miss Steber knows her way around any part she sings and she brought a poignancy and sweetness to the role of Marguerite. The music lay well in the voice, and all was well. There was also some rousing chorus singing, yet the chorus was able to encompass some beautiful lyric passages.

A Sure Hand

Charles Munch directed with sure hand and thorough knowledge of the score. He made much of the Rokoczy, playing it at break-neck speed, and the exquisite dance of the sylphs was an example of the Boston Symphony at its most rewarding. Applause was lavish. So ended a festival where great performances have been the rule.

It appears from the statistical sheet that the festival has been a financial as well as an artistic success. Attendance this season was 173,579, with ticket sales amounting to $385,592.50. Attendance at the 1959 festival was 179,851 with ticket sales amounting to $338,587.75. Increase in some ticket price ranges accounts for the increase in sales, even though the attendance was off slightly from 1959.

This season 4062 friends memberships brought in a total of $34,195. Last season 2767 friends memberships brought in $28,544.

More Bach Listeners

The six Wednesday night chamber music recitals drew 8034 persons, against 7638 last season. A total of 11,949 persons attended the three all-Bach concerts against 11,001 last season. The three all-Mozart concerts drew 16,184 members against 13,747 last season, and the 12 concerts by the full Boston Attendance at the 1959 festival Symphony Orchestra this season attendance for these 24 Berkshire Festival concerts was 138,871 against the 1959 attendance of 148,061.

The six open rehearsals, to benefit the orchestra's pension fund, drew an attendance of 19,797. The 1959 total attendance was 21,797. The pension fund netted $25,700 this season and $19,353 last season.

Two events were given for the benefit of the Berkshire Music Center. There was no Tanglewood On Parade. Instead "A Gala Evening" and "Boston Pops at Tanglewood" drew a total attendance of 15,615, and ticket sales amounted to $39,599.50. The Fromm Music Foundation free concerts attracted 3113 persons.

It is interesting to note that inclement weather prevailed at five of the 18 orchestra concerts; at four of the six chamber music concerts and at three of the six open rehearsals.

Sunday Republican
SPRINGFIELD, Mass.
Circ. 112,664

AUG 14 1960

Boston Symphony Offers 'Summer' Music at Lenox

By WILLARD M. CLARK

LENOX—Music for a summer evening might well be the title of the program Charles Munch and the Boston Symphony Orchestra offered to an audience of 9733 people Saturday night.

One Concert Left

Only one more concert remains in the current Berkshire Music Festival which closes Sunday afternoon following a performance of "The Damnation of Faust" by Berlioz, conducted by Charles Munch.

The program opened with Handel's delightful "Water Music," the suite arrangement by Sir Hamilton Harty. This was followed by the graceful, youthful emotional "Piano Concerto in E [illegible]or" by Chopin. The fine American pianist Gary Graffman was soloist.

The concluding work was Aaron Copland's First Symphony and Mr. Copland, after a tour of the Far East with the Boston Symphony Orchestra, conducted his symphony. The result was much more satisfying than other composers we have watched conduct their works.

Composed for Occasion

Handel could compose music for most any occasion and one of his specialties was the composing of entertaining, light music. The suite from "The Water Music" is a case in point. Its six movements include such charming episodes as a bourree, hornpipe and air, along with a couple of allegro movements and an expressive andante.

Mr. Munch seems to have an affection for this music and he evoked lovely sounds from the orchestra and made each little episode a vital and charming revelation.

Chopin, only 20, was emotionally involved when he wrote his two piano concertos within a year of each other. It is said he wrote them for his own use on tour.

Many pianists treat these concertos as vehicles for virtuoso display. Mr. Graffman played them musically, yet with assured technique which met every demand. He dwelt lovingly on the melodies and spun delicious tonal effects. In the final movement he generated excitement, both through his dashing pianism and through his personality. In a huge place like the Music Shed, personality becomes an important part of the ensemble. Mr. Munch and the Boston players contributed warm and skillful collaboration.

Aaron Copland wrote his first symphony, which he called an organ symphony, in Paris in 1924. The following year it was performed by the Boston Symphony Orchestra. Since then he revised the symphony, omitting the organ.

This symphony is relatively early Copland when he was wisely influenced by Nadia Boulanger. Many a non-American composer has been vastly less successful in writing his first symphony than Mr. Copland has been in his first effort. He is a fine craftsman and imaginative. Some passages fall harshly upon the ear but there is a notable stability and unity in the symphony. Undoubtedly we heard Saturday night a definitive performance, for who should know better than the composer how his music should be performed.

The festival closes this afternoon with a performance of "The Damnation of Faust" by Berlioz. The festival chorus will be on hand as will Eleanor Steber, soprano; John McCollum, tenor; Martial Singher, baritone and David Laurent, bass.

Telegram (m)
WORCESTER, Mass.
Circ. 57,341

AUG 15 1960

Music: Berkshire Music Festival Closes

By RAYMOND MORIN
Telegram Music Critic

LENOX — The 23rd Berkshire Music Festival at Tanglewood ended yesterday afternoon with Charles Munch conducting the Boston Symphony Orchestra, Festival Chorus, and soloists in Berlioz' dramatic legend, Opus 24, "The Damnation of Faust."

Soloists were John McCollum, tenor, Faust; Martial Singer, baritone, Mephistopheles; David Laurent, Bass, Brander, and Eleanor Steber, soprano, Margherite.

In spite of frowning skies, there was an audience of 8,913.

This made a total attendance of 188,871 for the 24 Berkshire Festival concerts this summer. It's 9,190 less than last summer. The six open rehearsals, to benefit the orchestra's pension fund, were attended by 19,092. The fund was thereby augmented by $25,700.

Additional Contributions

The "Gala Evening," and "Tanglewood on parade" attracted 15,[illegible]16 persons, contributing $[illegible] to the Berkshire Music Center. "Friends of the Berkshire Music Center" made additional contributions of $34,195.

There were 12,569 persons at the 43 events of the Be[illegible] Music Center.

Inclement weather prevailed at five of the 18 orchestral concerts, at four of the six chamber music concerts, and three of the six open rehearsals.

Total attendance of all events at Tanglewood this summer was 173,579, with total receipts of $385,592, as against inclusive attendance of 179,651 last summer, and $338,587. Increased cost of tickets brought in this festival's additional $47,005.

Final Concert

A Tanglewood tradition was broken with Berlioz' "Damnation" for the final concert. During the late Serge Koussevitzky's Regime (ending 11 years ago), Sibelius' Second Symphony was the favorite festival wind-up.

Subsequently, with Munch, it became Beethoven's Ninth Symphony which was performed here two teeks ago.

Munch is a staunch disciple of Berlioz' music. There probably isn't a more enlightened Berlioz interpreter. It is to Munch's credit that the "Damnation" proved to be an impressive festival climax.

Yesterday's performance had some superlative merits, and a smattering of liabilities.

Can't Be Ignored

No matter what degree of efficiency in performance, it can't be ignored that Goethe's text was the magnet that set off Berlioz' musical score. Without a clear literary text, there cannot be such compelling opposites as the "Rakoczy" march versus "Dance of the Sylphs" — or such ingenious contrasts as Faust and Mephisto.

Had it not been for a superlative male chorus (supplemented by six seminarians and a priest from nearby Shadowbrook) the choral message would have been partly negated. One difficulty was incoherent pronunciation of the French language — another, a heavy orchestration with brasses as the main offenders.

The entire mixed chorus of 125 voices had obviously been painstakingly prepared by Hugh Ross, Lorna Cooke De Varon, and Alfred Nash Patterson.

Eloquent Contributions

Their most eloquent contributions as a mixed group were the "Easter Hymn" and as "Spirits of the Air." In the former, balances were sensitive, tonal body had largess, and phrase beginnings were punctual. The latter was a finer blend of sounds but just as effective in perspective.

It was the male chorus,however, that gave the entire work its solid foundation and vivacious spirit.

The 50 gentlemen literally emblazoned the scenes in which Faust revels in anticipated delight, Mephisto mocks, and Brander (student ring-leader) dignifies a rat with song.

Male Ensemble

"Drinking Song" by the male ensemble was valiant, but partly suffused in an instrumental sea. The sacrilegious "Rest in Peace" (an elegy to the dead rat) was a superb demonstration of polished and secure part-singing.

Disciplined work by the total chorus was mainstay of the scene in which Faust and Margherite are jeered by the populace — and the angelic welcome of Margherite into their celestial company.

The leading roles in "Damnation" must be personal creations of the soloists. Although it's an oratorio-style presentation, Berlioz clearly had in mind operatic vitality and character portrayal.

Most Compelling

Most compelling of yesterday's characterizations (apart from purely vocal considerations) was McCollum's Faust.

He even prevented Berlioz' Melodramatic wailings, "I suffer"

and calls for Margherite from sounding insipid.

McCollum reached that happy medium between static concert delivery and florid operatic flair. His tenor was rich, expressive, and ample. Also, he placed a wide dramatic terrain between such bucolic arias as that which relects on delights of carefree life and those of tragic consequences.

Subject to Debate

Singher's 'Mephisto' was subject to debate. He overworked at trying to make this the dominant matter of the score and story. Absence of scenery, costumes, and action was no obstacle to Singer's efforts. Furthermore he stood out from the rest of the soloists by singing without holding a score, although his peekaboos at McCollum's music were frequent enough.

The baritone has a voice of moderate proportions, excellent quality (not infallible in pitch) and impeccable pronunciation.

But his Mephisto was a grimacing figure rather than one of sinister or sardonic awe. In his defense, it should be said that the orchestra blasted away at some of his phrase endings. Best of his scenes were the "Soliloquy" in which he entices Faust to the banks of the Elbe, and the oratory that summons the "Will-O'-the-Wisps."

Laurent's "Song of the Rat" did not have the potency of which it is capable, but his quality of voice was attractive and there was crispness of phrase.

Wasn't Far Removed

Miss Steber's Margherite wasn't far removed from a Mimi or a Violetta.

She projected tonal warmth, notably in the opening aria that was glowingly reinforced by Joseph DePasquale's viola solo.

Except for occasionally excessive volume (which was Munch's dictate), the orchestra was magnificent.

The "Rakoczy" march couldn't have exuded more resonance or energy without an enlarged orchestra. And the "Sylph Dance" was a masterpiece of delicacy and tonal beauty.

8/13/60

LD UNION, SPRINGFIE

6783 APPLAUD PIANIST BOLET AND MONTEUX

Stravinsky, Liszt and Beethoven Works Played At Festival

By WILLARD M. CLARK

LENOX — Three splendid exciting works conducted by the old master, Pierre Monteux, introduced the final week end of concerts Friday night at Tanglewood. Perfect weather and a fine program drew 6783 persons to the Music Shed and the lawns.

Concerto Offered

The program opened with Beethoven's "Symphony No. 2" and concluded with Stravinsky's magnificent "Firebird Suite." In between these masterpieces, Jorge Belot was heard in a scintillating performance of the Liszt Concerto for Piano and Orchestra No. 1 in E-Flat Major.

Mr. Bolet is a pianist of unusual attainments. A big man, he plays big and this expansive manner becomes him. Liszt's first concerto can stand a spacious reading and when the soloist has the necessary technical equipment, which Mr. Bolet has in abundance, the work, though dated, can be exciting. Mr. Bolet can make a piano thunder or whisper. His playing of florid passages is neat and his mastery of legato something to wonder at.

Continuous Movement

The concerto is in one continuous movement subdivided into four sections, each corresponding to a short symphonic movement. There is the moderate opening movement; a lyrical adagio; a scherzo, introduced by a triangle solo; and a final martial allegro. The concerto is compact and closely integrated thematically. The use of the triangle was considered very radical when introduced. Indeed it caused a controversy of long standing.

Mr. Bolet and Mr. Monteux saw eye to eye performance-wise and the collaboration of orchestra and soloist was excellent. The audience went somewhat wild with its applause, and conductor and soloist were recalled many times. It is interesting to note that this pianist of unlimited technique and flaming interpretation was chosen to perform for the sound track of "Song Without Words," the motion picture on the life of Franz Liszt.

Pierre Monteux made Stravinsky's "Firebird" known to a Parisian audience in 1910. He has written that the audience remained silent for the first two minutes, then came boos and catcalls from the gallery and soon from the lower floors. There were even personal scuffles, when neighbors berated each other.

Of Early Period

Stravinsky's music is as full of change and revolution as the times through which he has lived. He has written musical history and, as Aaron Copland writes, "has influenced two succeeding generations in ways diametrically opposed."

Yet today the "Firebird" is considered to belong to Stravinsky's Russian, or early primitive period. The story of the "Firebird" is an ancient Russian legend. It was commissioned and composed in 1910 for Serge Diaghivlev's famous Ballets Russes. The work consists of six movements.

The music is the sort that seems tailor-made for the Boston Symphony Orchestra. It is full of color, contrasting rhythms, passages of opulent sound and others of the wry, dissonant sort, that so often is characteristic of Stravinsky. The depth of knowledge of this work which Mr. Monteux possesses was evident in every phrase of his interpretation. There was grandeur when grandeur was indicated, and serenity, as in the exquisite lullaby. We shall cherish the memory of this performance.

Beethoven's second symphony is a happy one. Environment, contentment and music combined to make the summer of 1892 a happy one for Beethoven and this contentment may be noted in every phrase of the music.

Pierre Monteux offered a relaxed, yet vital performance and received warm and sympathetic collaboration from the Boston players.

The opening movement is charged with hearty, earthy good humor. The second movement, one of the most beautiful larghettos ever written, was played with exquisite tonal beauty. The scherzo was brisk, robust and co-ordinated and the final movement was eloquent in its utterance.

There was no rush or bustle in the performance, only a calm and intelligent approach which let the music speak for itself.

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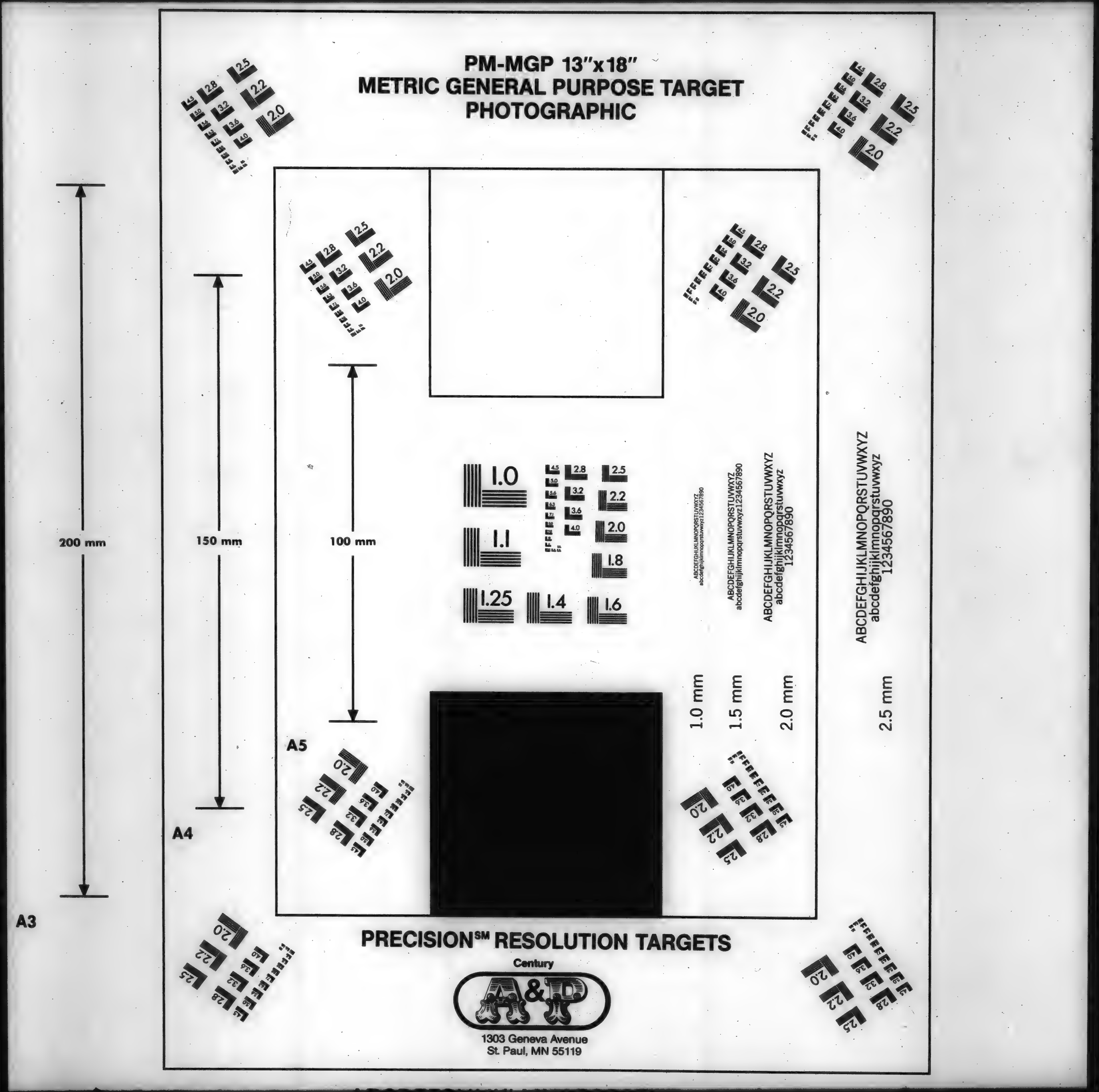
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Union (m)
SPRINGFIELD, Mass.
Circ. 81,815

AUG 15 1960

Weather Hurts Attendance

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Sunday Republican
SPRINGFIELD, Mass.
Circ. 112,664

AUG 14 1960

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By WILLARD M. CLARK

LENOX—Music for a summer evening might well be the title of the program Charles Munch and the Boston Symphony Orchestra offered to an audience of 9733 people Saturday night.

One Concert Left

Only one more concent remains in the current Berkshire Music Festival which closes Sunday afternoon following a performance of "The Damnation of Faust" by Berlioz, conducted by Charles Munch.

The program opened with Handel's delightful "Water Music," the suite arrangement by Sir Hamilton Harty. This was followed by the graceful, youthful emotional "Piano Concerto in E minor" by Chopin. The fine American pianist Gary Graffman was soloist.

The concluding work was Aaron Copland's First Symphony and Mr. Copland, after a tour of the Far East with the Boston Symphony Orchestra, conducted his symphony. The result was much more satisfying than other composers we have watched conduct their works.

Composed for Occasion

Handel could compose music for most any occasion and one of his specialties was the composing of entertaining, light music. The suite from "The Water Music" is a case in point. Its six movements include such charming episodes as a bourree, hornpipe and air, along with a couple of allegro movements and an expressive andante.

Mr. Munch seems to have an affection for this music and he evoked lovely sounds from the orchestra and made each little episode a vital and charming revelation.

Chopin, only 20, was emotionally involved when he wrote his two piano concertos within a year of each other. It is said he wrote them for his own use on tour.

Many pianists treat these concertos as vehicles for virtuoso display. Mr. Graffman played them musically, yet with assured technique which met every demand. He dwelt lovingly on the melodies and spun delicious tonal effects. In the final movement he generated excitement, both through his dashing pianism and through his personality. In a huge place like the Music Shed, personality becomes an important part of the ensemble. Mr. Munch and the Boston players contributed warm and skillful collaboration.

Aaron Copland wrote his first symphony, which he called an organ symphony, in Paris in 1924. The following year it was performed by the Boston Symphony Orchestra. Since then he revised the symphony, omitting the organ.

This symphony is relatively early Copland when he was wisely influenced by Nadia Boulanger. Many a non-American composer has been vastly less successful in writing his first symphony than Mr. Copland has been in his first effort. He is a fine craftsman and imaginative. Some passages fall harshly upon the ear but there is a notable stability and unity in the symphony. Undoubtedly we heard Saturday night a definitive performance, for who should know better than the composer how his music should be performed.

The festival closes this afternoon with a performance of "The Damnation of Faust" by Berlioz. The festival chorus will be on hand as will Eleanor Steber, soprano; John McCollum, tenor; Martial Singher, baritone and David Laurent, bass.

Telegram (m)
WORCESTER, Mass.
Circ. 57,341

AUG 15 1960

Music: Berkshire Music Festival Closes

By RAYMOND MORIN
Telegram Music Critic

LENOX — The 23rd Berkshire Music Festival at Tanglewood ended yesterday afternoon with Charles Munch conducting the Boston Symphony Orchestra, Festival Chorus, and soloists in Berlioz' dramatic legend, Opus 24, "The Damnation of Faust."

Soloists were John McCollum, tenor, Faust; Martial Singer, baritone, Mephistopheles; David Laurent, Bass, Brander, and Eleanor Steber, soprano, Margherite.

In spite of frowning skies, there was an audience of 8,913.

This made a total attendance of 138,871 for the 24 Berkshire Festival concerts this summer. It's 9,190 less than last summer. The six open rehearsals, to benefit the orchestra's pension fund, were attended by 19,092. The fund was thereby augmented by $ 25,700.

Additional Contributions

The "Gala Evening," and "Tanglewood on parade" attracted 15,616 persons, contributing $[illegible] to the Berkshire Music Center. "Friends of the Berkshire Music Center" made additional contributions of $34,195.

There were 12,569 persons at the 43 events of the Berkshire Music Center.

Inclement weather prevailed at five of the 18 orchestral concerts, at four of the six chamber music concerts, and three of the six open rehearsals.

Total attendance of all events at Tanglewood this summer was 173,579, with total receipts of $385,592, as against inclusive attendance of 179,651 last summer, and $338,587. Increased cost of tickets brought in this festival's additional $47,005.

Final Concert

A Tanglewood tradition was broken with Berlioz' "Damnation" for the final concert. During the late Serge Koussevitzky's Regime (ending 11 years ago), Sibelius' Second Symphony was the favorite festival wind-up.

Subsequently, with Munch, it became Beethoven's Ninth Symphony which was performed here two teeks ago.

Munch is a staunch disciple of Berlioz' music. There probably isn't a more enlightened Berlioz interpreter. It is to Munch's credit that the "Damnation" proved to be an impressive festival climax.

Yesterday's performance had some superlative merits, and a smattering of liabilities.

Can't Be Ignored

No matter what degree of efficiency in performance, it can't be ignored that Goethe's text was the magnet that set off Berlioz' musical score. Without a clear literary text, there cannot be such compelling opposites as the "Rakoczy" march versus "Dance of the Sylphs" — or such ingenious contrasts as Faust and Mephisto.

Had it not been for a superlative male chorus (supplemented by six seminarians and a priest from nearby Shadowbrook) the choral message would have been partly negated. One difficulty was incoherent pronunciation of the French language — another, a heavy orchestration with brasses as the main offenders.

The entire mixed chorus of 125 voices had obviously been pain-

and calls for Margherita from sounding insipid.

McCollum reached that happy medium between static concert delivery and florid operatic flair. His tenor was rich, expressive, and ample. Also, he placed a wide dramatic terrain between such bucolic arias as that which relects on delights of carefree life and those of tragic consequences.

Subject to Debate

Singher's 'Mephisto" was subject to debate. He overworked at trying to make this the dominant matter of the score and story. Absence of scenery, costumes, and action was no obstacle to Singer's efforts. Furthermore he stood out from the rest of the soloists by singing without holding a score, although his peekaboos at McCollum's music were frequent enough.

The baritone has a voice of moderate proportions, excellent quality (not infallible in pitch) and impeccable pronunciation.

But his Mephisto was a grimacing figure rather than one of sinister or sardonic awe. In his defense, it should be said that the orchestra blasted away at some of his phrase endings. Best of his scenes were the "Soliloquy" in which he entices Faust to the banks of the Elbe, and the oratory that summons the "Will-O'-the-Wisps."

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Miss Steber's Margherite wasn't far removed from a Mimi or a Violetta.

She projected tonal warmth, notably in the opening aria that was glowingly reinforced by Joseph DiPasquale's viola solo.

Except for occasionally excessive volume (which was Munch's dictate), the orchestra was magnificent.

The "Rakoczy" march couldn't have exuded more resonance or energy without an enlarged orchestra. And the "Sylph Dance" was a masterpiece of delicacy and tonal beauty.

8/13/60

LD UNION, SPRINGFIE

6783 APPLAUD PIANIST BOLET AND MONTEUX

Stravinsky, Liszt and Beethoven Works Played At Festival

By WILLARD M. CLARK

LENOX — Three splendid exciting works conducted by the old master, Pierre Monteux, introduced the final week end of concerts Friday night at Tanglewood. Perfect weather and a fine program drew 6783 persons to the Music Shed and the lawns.

Concerto Offered

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Mr. Bolet is a pianist of unusual attainments. A big man, he plays big and this expansive manner becomes him. Liszt's first concerto can stand a spacious reading and when the soloist has the necessary technical equipment, which Mr. Bolet has in abundance, the work, though dated, can be exciting. Mr. Bolet can make a piano thunder or whisper. His playing of florid passages is neat and his mastery of legato something to wonder at.

Continuous Movement

The concerto is in one continuous movement subdivided into four sections, each corresponding to a short symphonic movement. There is the moderate opening movement; a lyrical adagio; a scherzo, introduced by a triangle solo; and a final martial allegro. The concerto is compact and closely integrated thematically. The use of the triangle was considered very radical when introduced. Indeed it caused a controversy of long standing.

Mr. Bolet and Mr. Monteux saw eye to eye performancewise and the collaboration of orchestra and soloist was excellent. The audience went somewhat wild with its applause, and conductor and soloist were recalled many times. It is interesting to note that this pianist of unlimited technique and flaming interpretation was chosen to perform for the sound track of "Song Without Words," the motion picture on the life of Franz Liszt.

Pierre Monteux made Stravinsky's "Firebird" known to a Parisian audience in 1910. He has written that the audience remained silent for the first two minutes, then came boos and catcalls from the gallery and soon from the lower floors. There were even personal scuffles, when neighbors berated each other.

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Stravinsky's music is as full of change and revolution as the times through which he has lived. He has written musical history and, as Aaron Copland writes, "has influenced two succeeding generations in ways diametrically opposed."

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Had it not been for a superlative male chorus (supplemented by six seminarians and a priest from nearby Shadowbrook) the choral message would have been partly negated. One difficulty was incoherent pronunciation of the French language — another, a heavy orchestration with brasses as the main offenders.

The entire mixed chorus of 125 voices had obviously been painstakingly prepared by Hugh Ross, Lorna Cooke De Varon, and Alfred Nash Patterson.

Eloquent Contributions

Their most eloquent contributions as a mixed group were the "Easter Hymn" and as "Spirits of the Air." In the former, balances were sensitive, tonal body had largess, and phrase beginnings were punctual. The latter was a finer blend of sounds but just as effective in perspective.

It was the male chorus, however, that gave the entire work its solid foundation and vivacious spirit.

The 50 gentlemen literally emblazoned the scenes in which Faust revels in anticipated delight, Mephisto mocks, and Brander (student ring-leader) dignifies a rat with song.

Male Ensemble

"Drinking Song" by the male ensemble was valiant, but partly suffused in an instrumental sea. The sacrilegious "Rest in Peace" (an elegy to the dead rat) was a superb demonstration of polished and secure part-singing.

Disciplined work by the total chorus was mainstay of the scene in which Faust and Margherite are jeered by the populace — and the angelic welcome of Margherite into their celestial company.

The leading roles in "Damnation" must be personal creations of the soloists. Although it's an oratorio-style presentation, Berlioz clearly had in mind operatic vitality and character portrayal.

Most Compelling

Most compelling of yesterday's characterizations (apart from purely vocal considerations) was McCollum's Faust.

He even prevented Berlioz' Melodramatic wailings "I suffer"

and calls for Margherite from sounding insipid.

McCollum reached that happy medium between static concert delivery and florid operatic flair. His tenor was rich, expressive, and ample. Also, he placed a wide dramatic terrain between such bucolic arias as that which relects on delights of carefree life and those of tragic consequences.

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Charles Munch directed with sure hand and thorough knowledge of the score. He made much of the Rokoczy, playing it at break-neck speed, and the exquisite dance of the sylphs was an example of the Boston Symphony at its most rewarding. Applause was lavish. So ended a festival where great performances have been the rule.

It appears from the statistical sheet that the festival has been a financial as well as an artistic success. Attendance this season was 173,579, with ticket sales amounting to $385,592.50. Attendance at the 1959 festival was 179,651 with ticket sales amounting to $338,587.75. Increase in some ticket price ranges accounts for the increase in sales, even though the attendance was off slightly from 1959.

This season 4062 friends memberships brought in a total of $34,195. Last season 2767 friends memberships brought in $28,544.

More Bach Listeners

The six Wednesday night chamber music recitals drew 8034 persons, against 7638 last season. A total of 11,949 persons attended the three all-Bach concerts against 11,001 last season. The three all-Mozart concerts drew 16,184 members against 13,747 last season, and the 12 concerts by the full Boston Attendance at the 1959 festival Symphony Orchestra this season attendance for these 24 Berkshire Festival concerts was 138,871 against the 1959 attendance of 148,061.

The six open rehearsals, to benefit the orchestra's pension fund, drew an attendance of 19,797. The 1959 total attendance was 21,797. The pension fund netted $25,700 this season and $19,353 last season.

Two events were given for the benefit of the Berkshire Music Center. There was no Tanglewood On Parade. Instead "A Gala Evening" and "Boston Pops at Tanglewood" drew a total attendance of 15,615, and ticket sales amounted to $39,599.50. The Fromm Music Foundation free concerts attracted 3113 persons.

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The music is the sort that seems tailor-made for the Boston Symphony Orchestra. It is full of color, contrasting rhythms, passages of opulent sound and others of the wry, dissonant sort, that so often is characteristic of Stravinsky. The depth of knowledge of this work which Mr. Monteux possesses was evident in every phrase of his interpretation. There was grandeur when grandeur was indicated, and serenity, as in the exquisite lullaby. We shall cherish the memory of this performance.

Beethoven's second symphony is a happy one. Environment, contentment and music combined to make the summer of 1892 a happy one for Beethoven and this contentment may be noted in every phrase of the music.

Pierre Monteux offered a relaxed, yet vital performance and received warm and sympathetic collaboration from the Boston players.

The opening movement is charged with hearty, earthy good humor. The second movement, one of the most beautiful larghettos ever written, was played with exquisite tonal beauty. The scherzo was brisk, robust and co-ordinated and the final movement was eloquent in its utterance.

There was no rush or bustle in the performance, only a calm and intelligent approach which let the music speak for itself.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,071

AUG 15 1960

Music Review

Grand Finale at Tanglewood

By JAY C. ROSENFELD

THE 1960 Berkshire Festival came to a glorious close yesterday afternoon with a memorable performance of Berlioz' "The Damnation of Faust."

It was a personal triumph for Charles Munch, director of the Boston Symphony Orchestra, who held the multifarious forces in hand like an experienced commander in chief, and achieved one of the great artistic successes of his career with the Boston Symphony Orchestra.

* * *

MUNCH MADE his Boston debut with Berlioz' "Fantastic" symphony. He has increased his championship of the celebrated but often misunderstood Frenchman over the past decade. Yesterday he marked the completion of 10 years tenure with the Boston Symphony with a majestic performance of a work rarely heard, partially because of the requirements demanded by the composer.

Berlioz based his music on Goethe's "Faust." A performance fills an entire concert and Munch made but few cuts yesterday. There is a question in which category it should be placed. It was early considered a concert opera: then it was suggested as a dramatic symphony. Berlioz finally called it "a dramatic legend."

* * *

YESTERDAY the Boston orchestra was assisted by the Festival chorus prepared by Hugh Ross, head of the choral department of the Berkshire Music Center, and a quartet of soloists of which John McCollum, tenor, was the Faust; Martial Singher, baritone, Mephistopheles; David Laurent, bass, Brander; and Eleanor Steber, soprano, Marguerite.

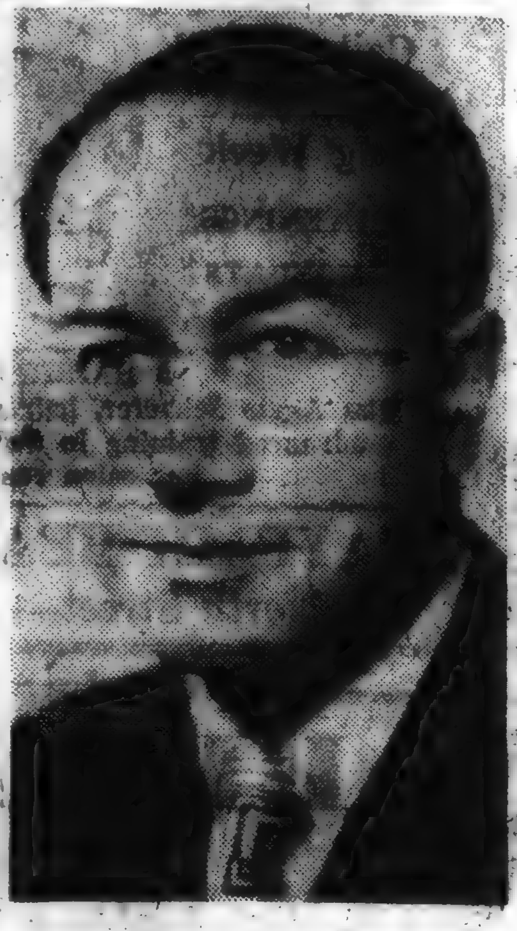
Singher was more than a vocalist. His sardonic smile, his satanic leer at Faust, the demonic bound to his feet, and other trivial but significant histrionic details put real damnation into the afternoon which unceasingly maintained tremendous interest and afforded the highest artistic gratification.

* * *

ORCHESTRAL excerpts from the complete Legend are familiar to concert audiences. The Hungarian March which Berlioz developed from a celebrated Hungarian theme known under the name of Rakoczy, the ballet of the Sylphes, and the Minuet of the will-o'-the-wisps are typical of the composer's orchestral prowess. But the larger and whole dramatic conception is less known to concert audiences.

Berlioz was a sort of musical Mencken of his day, not compromising if his inspiration offended the public, and even delighting in provoking certain elements of the musical world. He inserted a footnote that "the next 10 pages may be skipped if anyone is displeased with a fugue on the words 'Amen'," and he continuously refuted his critics.

Munch dominated the afternoon with cool confidence. He shared the unprecedented ovation with the many principals and the larger ensembles of the afternoon. He singled out Louis Speyer, whose English horn solos were so outstanding in the Romance played as an obbligato to Marguerite, and Joseph de Pasquale for the distinction of his playing in the many opportunities Berlioz allots the viola, particularly the scene in Marguerite's chamber. He invited Hugh Ross, who had trained the excellent chorus, to take bows each time the conductor and the soloists were recalled, and also called to the front of the stage two of the veterans of the orchestra who were retiring, violinists Melvin Bryant and Saverio Messina, who were given a deeply affectionate accolade by their colleagues.



Martial Singher

* * *

SATURDAY EVENING Munch dealt himself a minor half of the program, sharing the polium with Aaron Copland who directed his own first symphony. He resigned himself to the part before the intermission, during which the Hamilton Harty arrangement of the Handel "Water Music" was played, and the accompaniment of the Chopin E minor piano concerto in which Gary Graffman was the solist.

Many factors contributed to make this one of the least interesting programs of the festival. No one disputes the good-natured amiability of this Handel; many would dispute its appropriateness under these circumstances. No one protests Chopin's niche in music, but many, of whom we would be in the forefront, would question whether this concerto is his most representative example. This is certainly not the Chopin of the shorter piano solos.

It was unfortunate that Graffman drew such an unrewarding assignment. He is an outstanding pianist, excelling exactly in the poetic qualifications which this dull concerto demands, and he made no attempt for osentatious reasons to alter its facade or contents. Nor was Munch's collaboration a help. In the lovely larghetto Romanza the conductor flailed his arms in apparent bewilderment while the soloist was spinning some of his most serene, introspective lines, and, in addition, Chopin's 1830 orchestra was a lot smaller than Munch's of 1960. Graffman produced an appealing round tone, and his command of the keyboard was unquestionable.

* * *

COPLAND'S FIRST symphony dates from 1924. It was written originally for orchestra and organ for the New York debut of his teacher, Nadia Boulanger, with the New York Symphony Orchestra. He later revised and omitted the organ, but Walter Damrosch, the conductor on that occasion, is reported to have turned to the audience after playing it and saying, "If a young man of 24 can write such music, in five years he would be capable of murder." But Copland has thrived under and in spite of years-long castigation.

Today he is conceded to be the most important influence in native composers. No barbs have lessened the essential purpose and direction of his writing, and while it may have been amusing to call him, as has been printed, a second-rate Stravinsky or a Prospect Park Schoenberg, the name of Copland stands on its own merits and accomplishments.

* * *

HIS CONDUCTING IS enthusiastic. It is vigorous and dynamic. He has been described in this capacity as "a benevolent and scholastic grasshopper," but there is no doubt of his convictions. He knows the orchestra and he writes with keen appreciation of their specific and proper potentialities, and the Boston orchestra played for him eloquently.

The symphony is not in conventional sequence. There is first a prelude which is sonorous and seriously imaginative. There is never any frivolity in any part of the whole symphony, even in the brisker moments and those in which there is a suggestion of blues. In the second movement there is rhythmic complexity and jarring percussive dissonances and to satisfy his compulsion for the big sound he excited and forced the brasses to extremely vigorous limits. The third and last movement is a tense, slow sonata which builds up in a tough, rhythmic idiom by loud brass to a strident climax.

* * *

ATTENDANCE at both concerts was far beyond the capacity of the Shed, 9,733 Saturday evening and 8,913 yesterday afternoon. The weather for the concerts has been favorable in general, although there were a few inevitable rainstorms and some threatening skies which no doubt influenced many who had planned to use the adjacent lawns to listen. Total attendance compilations are treated sometimes as market quotations. They have little relevance to the artistic achievements. From that viewpoint Tanglewood 1960 was a brilliant credit from Munch down, or up, to the last tympani tap.

Sunday Republican
SPRINGFIELD, Mass.
Circ. 112,664

AUG 21 1960

Second Thoughts On Music

Berkshire Festival Season Artistic, Financial Success

Many Exciting Performances Heard During 25th Anniversary at Tanglewood

By WILLARD M. CLARK

The 1960 Berkshire Festival at Tanglewood is over. It marked the 25th year since the Boston Symphony Orchestra first participated; the 10th season of Charles Munch's festival direction; and the 20th anniversary of the founding of the Berkshire Music Center. It was both an artistic and financial success with 173,579 persons contributing some $385,592.50 to the box office.

Exciting Moments

The 24 Berkshire Festival concerts consisted of six Wednesday evening chamber music concerts attended by a total of 8034 persons; three all-Bach programs by BSO members which drew a total of 11,949 persons; three all-Mozart programs by BSO members which drew 16,184 persons and 12 concerts by the full BSO which drew 102,704 persons to the Music Shed.

Six open rehearsals for the benefit of the Orchestra's Pension Fund netted $25,700 while two events to benefit the Berkshire Music Center, "Gala Evening" and "Boston Pops at Tanglewood," netted the school $39,599.50.

Aside from pecuniary results this 1960 festival resulted in some exciting and musical performances. In the chamber music series, Claudio Arrau contributed a Chopin program and Leon Fleisher played a sonata program featuring Liszt, Kirchner and Schubert sonatas, and Claude Frank was heard for the first time at Tanglewood playing the Beethoven "Piano Sonata in C minor, Op. 32, No. 111" and, with the Bel Arte Trio, Mozart's "Piano Quartet in G minor." The Curtis String Quartet was a brilliant substitute for the Budapest String Quartet and the splendid Beaux Arts Trio of New York and Kroll String Quartet made their always awaited annual appearances. In many ways, this chamber music series is the most significant single cultural aspect of the festival.

The final week-end concerts in the Music Shed provided exciting moments. Pierre Monteux took over the Friday night concert and with the fine collaboration of the orchestra offered a relaxed, finely proportioned performance of Beethoven's second symphony and what must be a difinitive performance of Stravinsky's "Firebird" suite, since it was he who introduced the work to Paris in 1910. Then he collaborated with Cuban pianist Jorge Bolet in a tremendous performance of Liszt's "Concerto for Piano in E Flat major, No. 1." Bolet is one of the finest pianists of this generation. He is a true bravura pianist and Liszt is his ideal medium. It was a flaming performance, yet always within a reasonably sized framework.

Gifted Pianist

Charles Munch took over on Saturday night and he also had a pianist. This time it was the gifted American Gary Graffman making his first appearance at Tanglewood. He played Chopin's "Piano Concerto in E minor." It was one of the finest piano performances of the season. Graffman is sensitive, a true artist and skilled technician. He draws a beautiful tone from the instrument, never forces, and the softest lyric passages could be heard throughout the Music Shed.

Munch also offered a fine performance of Handel's "Water Music" as arranged by Sir Hamilton Harty. Here was ideal music for a summer evening. The music sparkled and crackled and its infinite variety of moods made for good listening. Aaron Copland, dean of the Berkshire Music Center and most respected among American composers, was conductor for his own first symphony. Copland was well represented during the season. His piano sonata, "Theme and Variations" and "Piano Fantasy" were given remarkable performances by pianist William Massolos in a Fromm Foundation sponsored recital. The first symphony is an early work, (1924) and the influence of the eminent Nadia Boulanger is present. There were some dissonant moments, but for the most part the music sang and phrases flowed smoothly.

The closing concert last Sunday afternoon, also directed by Mr. Munch, provided a brilliant performance of "The Damnation of Faust" by Berlioz, a composer whose music is very close to Mr. Munch. The soloists were Eleanor Steber, soprano; John McCollum, tenor; Martial Singher, baritone and David Laurent, bass. Miss Steber was beautiful to see and pleasant to hear. Mr. McCollum was an eloquent "Faust," singing with virility and fine style. Mr. Singher, a veteran Mephistopheles, sang the Berlioz music with distinction. Mr. Laurent, singing the bass role of Brander, sang his one aria well and his French enunciation was equal to that of Mr. Singher, which is saying a lot.

Fine Chorus

The Festival Chorus, one of the best in years, had been prepared by Hugh Ross, head of the choral department. Its singing was magnificent. The true glory of this work is the orchestration and Mr. Munch made the most of every opportunity. The famed "Hungarian" march went at breakneck speed, but there was an ethereal delicacy present in the "Dance of the Sylphs" and wonderful earthiness to the chorus of peasants. The applause was loud and long at the conclusion. We note that in addition to Mr. Ross, the chorus had been prepared by Lorna Cooke de Varon and Alfred Patterson.

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SCHENECTADY, N.Y.
GAZETTE
D. 47,453

AUG 15 1960

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By D. E. RITZ
Gazette Music Editor

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MONTHLY - CIRC. NOT AVAIL.
SEP 1960

New York

N. Y. Editor and Critic: **WALTER F. LOEB, 445 West 23rd Street, New York City 11. Tel: WAtkins 4-5386**
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With The Orchestras

By Shirley Cecille Cash

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NEW YORK, N.Y.
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D. 614,189 S. 1,254,635

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Sunday Telegram
WORCESTER, Mass.
Circ. 101,427

AUG 14 1960

Music: Aaron Copland At Tanglewood

By RAYMOND MORIN
Telegram Music Critic

LENOX—It wouldn't seem normal if the Tanglwood audience wasn't exposed to an Aaron Copland composition in the course of the Berkshire Music Festival.

Last night Copland, who is on the Berkshire Music Center faculty, led the Boston Symphony Orchestra through his "Symphony No. 1."

Significant parts of the program were conducted by Charles Munch: Handel's "Water Music Suite" and Chopin's Piano Concerto in E Minor, Opus 11 with Gary Graffman as soloist. There was an audience of 733.

Public Rehearsal

Anyone who attended yesterday morning's public rehearsal by the orchestra had cause to admire the vitality of Munch's conducting last night.

The rehearsal was of Berlioz' "The Damnation of Faust," for chorus, orchestra, and soloists. The work will be performed at the festival's concluding concert this afternoon.

It was an exhaustive and exhausting rehearsal.

Munch repeatedly stopped orchestra and singers, including soloists. We've rarely seen him get more excited or speak more sharply. The problems, as he saw them, weren't merely tonal. He was just as critical in matters of phrasing, attacks, word-groupings, and even characterization.

Rumors Again

Rumors are again circulating that Munch plans to leave the Boston Symphony at the end of the season.

Thomas D. Perry Jr., manager of the orchestra said to us: "We've been hearing that since Munch first came to the orchestra."

Munch is completing his 11th year with the Boston Symphony and 10th summer at Tanglewood.

A member of the orchestra told us that "They are shopping around" for Munch's successor.

It is generally understood that Munch is a person of considerable means, therefore money is thought to be a minor consideration.

If he retires, it will be for reasons of health, and it's pointed out that on the orchestra's recent tour of the Far East, his conducting schedule was considerably curtailed. But his services yesterday gave no indication of any slackening vitality.

Furthermore, he did a superlative job with Handel's "Water Music," and gave Graffman podium cooperation that is a pianist's dream.

Sir Hamilton Harty's arrangement of the Handel was used.

Without a crafty baton, this music can easily become commonplace. The notes aren't difficult to play, at least for the Boston Symphony.

The work is quite devoid of depth, except for the "air," which is more gem-like for its melodic beauty than emotion.

Charm and Nobility

Qualities of charm and nobility perceated the suite's fast movements. Here, melody was of uppermost importance and spotless in intonation. Munch's accelerated speeds gave impressions of impetuosity, akin to traveling too fast to really see the scenery.

But apparently he sought a vitality with which the music will conform, without sacrificing some of its 18th Century elegance.

Woodwinds and strings came through with spotless tone in the "Air," "Andante," and "Horn pipe."

On Parade

Pianists have been on parade at Tanglewood this summer.

There have been philosophical virtuoso, and poetic pianists.

None have been more successful in assimilating all three qualities than Graffman.

There was a fourth quality—extraordinary sensitivity.

Only a charlatan could make a "Tour de force" of Chopin's E Minor Concerto. It is highly personal music, motivated entirely by inner incentive.

Graffman was quite admirable in tracing the work's flexible rhythms that prevent it from sounding like machine-produced music. In phrases of lustrous melodic contours, he pursued the course of an aristocratic Chopin — not a weak-kneed sentimental gusher.

Entirely Competent

The young pianist's technique was entirely competent, and probably would have been sensational had he chose not to be objective.

Runs were played fluently, cleanly, and articulately. In the slow movement (Romanza), Graffman demonstrated a gift for making the instrument sing. He never pummeled the keyboard, and in the concluding "vivace," the speed was more in favor of Chopin than the soloist's technical potential.

A Revision

Copland's "First Symphony" is another of his bountiful "Revisions." This one was first offered in 1924, as "Organ Symphony."

Six years later, Copland rescored the work, omitting the organ.

The composer has offered as a much needed guide that the three movements are loosely connected by a recurrent motto that "is not easily recognizable as such."

Sufficiently Interested

Anyone in last night's audience who was sufficiently interested (and not distracted by the tonal subject matter) might conceivably have followed Copland's labyrinthian symphonic melange by following his iterary annotations. Most people prefer to enjoy their music without referring constantly to a map of highways and byways.

The festival chorus (Students of the Berkshire Music Center) will appear in Berlioz' "Damnation of Faust" this afternoon. Soloists are John McCollum, tenor; Martial Singher, baritone; David Laurent, bass, and Eleanor Steber, soprano.

Times (m)
NEW YORK, N. Y.
Circ. 614,169

AUG 15 1960

Music: Finale at Lenox

Berlioz' 'Damnation of Faust' Led by Munch

By HAROLD C. SCHONBERG
Special to The New York Times.

LENOX, Mass., Aug. 14—Several milestones were passed as the Berkshires Music Festival came to an end this afternoon. It marked the completion of twenty-five years since the Boston Symphony first participated, the tenth year under the direction of Charles Munch and the twentieth anniversary of the founding of the Berkshire Music Center.

Karsh

Charles Munch

The final concert was something a little special. It was devoted to a substantially complete performance of "The Damnation of Faust" by Berlioz. As this is a large-scale choral work that demands a large orchestra and four vocal soloists, in addition to several choral groups, performances do not turn up with any great frequency. A large audience, 3,913 in number, took advantage of the chance to hear this stupendous score.

How the music must have crashed upon European ears in the Eighteen Forties. The ride to hell in Part IV still can create goose-pimples, and it makes nearly all subsequent essays of its type sound as tame as a nursery tune. But the "Damnation" is not all fire and brimstone. The duet between Faust and Marguerite is surely one of the most tender evocations in the literature and there is some delicate nature painting that none but the mind of a Berlioz could have begun to conceive.

Charles Munch did a little tinkering with the score. He made a few cuts, including Faust's first aria in Part III and a few additional trims here and there. There was no boys' chorus; and instead of Marguerite's voice sounding from the wings, as indicated in the score, Eleanor Steber sang the phrases pianissimo from her seat on the stage.

None of these mattered much. Nor did a few seeming miscalculations of tempo, including the fastest "Rakoczy March" within the memory of man. By and large, the strength and poetry of the score came through. The singers—Martial Singher, John McCollum and David Laurent, in addition to Miss Steber—were experienced, the orchestra sounded superb and the festival chorus was well-trained. Those who made the trip to hear the "Damnation" were well rewarded.

Saturday night's program also had a novelty, when Aaron Copland conducted his First Symphony. This dates 1924, though it was revised in 1930. It cannot be called a and one welcomed the chance to hear this early work by the dean of American composers.

In retrospect, it is easy to read things into the music. But perhaps it is not only retrospect that would lead a listener to decide that it is the work of a young composer. Full of an exultant, even savage, quality, the score is a mixture of styles and ideas—all very well controlled, to be sure—that none but a young composer, out to startle his elders, would have penned.

Most original of the three movements is the seond—a scherzo, full of syncopations and rowdiness, and very American in its lusty brass-band quality. The third presents a pile-up of dissonat sonority; the first is simple, relatively tuneful and not especially dissonant. All three add up to a powerful work, well worth acquaintance.

Mr. Munch conducted the first half of this program. It contained the Handel-Harty "Water Music" and Chopin's E minor Piano Concerto with Gary Graffman as soloist. Mr. Graffman was, as always, the most skillful of executants. His interpretation, unfortunately, failed to project: it was too restrained and too careful for much poetry to come through.

Here is a name to remember: Seiji Ozawa. Mr. Ozawa is Japanese, 23 years old, and he has been studying conducting at the Music Center this summer.

Yesterday afternoon he led the studenet orchestra in the last movement of Tchaikovsky's Fifth, and left no doubt that he is a major talent. He has a good deal of temperament, a propulsive rhythm and thorough command over his forces.

He also has, and this will do him no harm at all, showmanship. His gestures are a la Bernstein, and that includes the most swivel-hipped action since that great man himself. What with his talent, exotic good looks, flair and choregraphic ability, Mr. Ozawa is a young man who will go far.

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MUSICAL AMERICA
NEW YORK, N.Y.
MONTHLY - CIRC. NOT AVAIL.

SEP 1960

Tanglewood

Musical Policy Wanted

With no over-all programmatic idea to give it shape as in recent years, the Berkshire Festival adhered mostly to its standard repertory during the four festival week ends. To be sure the Boston Symphony played splendidly under both Charles Munch and Pierre Monteux. Audience reverence for Mr. Monteux gave his concerts special aura, for undoubtedly many came because at 85 he is a unique figure in the music world.

Seasoned festivalgoers nevertheless wished for more provocative programs. They recalled with Aaron Copland, reminiscing at the 20th anniversary of the opening of the Berkshire Music Center, that Tanglewood had heard the first performance of Britten's "Peter Grimes" under the composer's guidance, the first concert performance of Shostakovich's Seventh Symphony, and other works including Vaughan William's Sixth Symphony. The world premiere of Meyerowitz's one-act opera "Port Town" on Aug. 4 did not compensate.

The two big events of the 23rd season were Beethoven's Ninth Symphony, conducted by Mr. Monteux on July 31, and Berlioz's "Damnation of Faust", conducted by Mr. Munch on Aug. 14. Also of special note was the performance of Fauré's "Requiem", conducted by Mr. Munch on July 22, with Saramae Endich and Donald Gramm as soloists.

Mr. Monteux repeated his 85th-birthday-celebration performance of the Beethoven with singular success. Eleanor Steber, Freda Gray-Masse, John McCollum, and David Laurent made an excellent quartet of soloists, and the Festival Chorus, prepared by Alfred Nash Patterson, proved outstanding. Mozart's "Haffner" Symphony prefaced the Beethoven. The event was memorable.

Still the champion of Berlioz, Mr. Munch again made clear the importance of the "Damnation of Faust". He had opened his six weeks' observation of the 150th anniversary of Berlioz's birth with it six years ago. The graphic account of Goethe's story remains an extraordinary composition, notable for its dramatic quality and descriptive power. Both Eleanor Steber and Martial Singher had sung in the earlier performance; John McCollum was new as Faust. The Festival Chorus made a handsome contribution. Mr. Munch, of course, was in his element.

The contemporary works played this season were Dello Joio's Variations, Chaconne and Finale, Krennikoff's Symphony No. 1, Piston's Symphony No. 6, Kirchner's Toccata for Strings, Solo Winds and Percussion (conducted by him), Dutilleux's Symphony No. 2, and Copland's Symphony No. 1 (conducted by him). Several instrumental soloists came to Tanglewood for the first time: Claude Frank and Gary Graffman, pianists; Joseph Silverstein, Jaime Laredo and Ruggiero Ricci, violinists. The week end of Aug. 5 might have been called Young Soloists' Week End since Mr. Ricci, Eugene Istomin, and Leon Fleisher performed on consecutive days. Claudio Arrau, Byron Janis, and Jorge Bolet were other piano soloists.

A concert of contemporary chamber music sponsored by the Fromm Music Foundation offered works of Sessions, Davies, Berio (first performance of "Circles" for Voice, Harp and Percussion), Stravinsky and Martinu. The Foundation also presented another Seminar in Contemporary Music, with each session prefaced by a composer. Messrs. Copland, Berio and Kirchner, Elliott Carter, Karl-Birger Blomdahl, and John Cage participated.

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The Trimble and Rosen pieces were extremely impressive. "Myn Hertes Queene", conducted by Hugh Ross, was a setting of an excerpt from Chaucer's "Canterbury Tales" for male chorus and chamber accompaniment. It blended a slight flavor of medievalism into a contemporary and highly polished melodic-harmonic language. As a lament for a dying youth, it was somber and very moving. The Rosen Quintet, a serious, four-movement opus, was handsomely economical in its structure and thoroughly convincing. It was occasionally a bit indebted to Bartok, but nevertheless fresh and authoritative.

On the porch of the Main House, at 7 p.m., the Tanglewood Choir presented the "Gala's" third portion, a concert of choral music, pleasing both for its high executant quality and for its delightfully relaxed, casual atmosphere. The audience spread out comfortably in all directions on Tanglewood's immaculate lawns, with the far reach of Stockbridge bowl and the Tanglewood lake as a background.

The Trimble work was conducted by Hugh Ross a second time on this program. Other works, including Hindemith's "Six Chansons", were directed by a series of highly gifted young conductors: Lorna Cooke de Varon, Talmon Herz, Jacquelin Bourillon, David Fox, Bennett Penix, Seymour Schonberg, and Alfred Nash Patterson.

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The slightest of vignettes, "Port Town" concerns a seminary girl who falls in love with a sailor on a chance visit to a seamy waterfront, attempts to throw in her lot with him, but is forcibly restrained by her schoolmistress. Mr. Meyerowitz unwisely employed a big cast, a big orchestra, an elaborate stage setting and a grand operatic style to relate this meager episode and it collapsed under the treatment.

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Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,026

AUG 10 1960

SCHENECTADY UNION STAR
Saturday, August 6, 1960

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Hampshire Gazette (e)
NORTHAMPTON,
Mass.
Circ. 12,847

AUG 18 1960

...it has hit bottom for this men nervous.

25,429 Music Devotees At Tanglewood Finale

A total of 25,429 music devotees attended the final week-end of the 25th season of the Berkshire Festival at Tanglewood in the Berkshires. This figure includes the Saturday morning rehearsal which has become increasingly popular through the years, especially with families whose young children are being given their first taste of symphonic music.

Friday evening's concert, conducted with definitive good taste by the venerable and popular Pierre Monteux, included the joyous and visionary second symphony of Beethoven, Stravinsky's "Firebird Suite" and a rhapsodic rendition of Liszt's Piano Concerto in Eflat by the Cuban-born American pianist Jorge Bolet.

Saturday's program included the delightful "Water Music" Suite of Handel, conducted and performed with rare enchantment by Dr. Munch and his incomparable musicians, a rather lifeless interpretation of Chopin's first Piano Concerto by the talented Gary Graffman, and Aaron Copland's cumulatively complex Symphony No. 1 directed by its dynamic composer.

Dr. Munch brought the festival to a close Sunday afternoon with a moving and beautiful performance of Berlioz' "Damnation of Faust." Soloists included Eleanor Steber as Marguerite, John McCollum as Faust, Martial Singher as Mephistopheles; and David Laurent as Brander. All the voices were admirably projected, Miss Steber's and Mr. Laurent's remaining the most constant in tonal authority. Mr. Singher sang from memory, which allowed him to give more dramatic emphasis to his part; evilly mirth-provoking as it is, at one point he retrieved Dr. Munch's baton, and at another received a light tap from the same instrument. I was told that Dr. Munch also broke one stick; his energetic and vivid direction of the music in which he is wholly absorbed makes one wonder why this doesn't happen more often.

The Festival Chorus, augmented by former and present members of the Harvard and Radcliffe Glee Club members, was expertly trained by Hugh Ross for this prodigious performance. We were disappointed by the omission of "Pandemonium," but can understand the reasons, it did take the edge off the "descent into the abyss," so graphic is the scene. One of Faust's arias suffered the same omission, for what cause we could not ascertain. Memorable was Marguerite's aria in part four, lamenting the loss of her lover, the oboe accompaniment unusual in the scope of its haunting quality; also her song "The King of Thule," with violas and celles picturing the braiding of her hair with poignant clarity; the Ballet of the Sylphs; the Will O' the Wisps Minuet; the marvelous rhythm of the horse's hooves; the applause-provoked Hungarian March, played as one seldom hears; Mr. Singher's infectious delight in Mephistopheles; and his power to command, all in all a memorable performance of magnificently expressive music.

The audience acclaimed all the performers with vigorous applause which lasted at least ten minutes, recalling all soloists, Dr. Munch, Mr. Ross, and some retiring members of the orchestra.

M.deB.B.

BROOKLYN, N.Y.
KINGS COURIER
W. 15,719

AUG 13 1960

Tanglewood Season Closes August 14th

The 1960 Berkshire Music Festival at Tanglewood, Lenox, Mass. will close Sunday, August 14, but its last week is just as full of important events as its first week.

Charles Munch and the Boston Symphony will close the Festival with a performance of Hector Berlioz' "Damnation of Faust" in which Eleanor Steber, John McCollum, Martial Singher and the Festival Chorus will participate.

Doctor Munch has nvited Aaron Copland, Chairman of the Fa-

CHARLES MUNCH

culty at the Orchestra's Berkshire Music Center and the guest conductor on the Orchestra's recent Far-Eastern tour, to conduct his Symphony No. 1 at the Saturday evening concert of August 13, 8:30 P.M. Also on the program will be "Water Music" Suite by Handel and pianist Gary Graffman in Chopin's Piano Concerto No. 1.

The Boston Pops with Arthur Fiedler and pianist Earl Wild will give an all-Gerdhwin program at Tanglewood Thursday, August 11, 8:30 P.M. to benefit the Berkshire Music Center's Scholarship Funds. The program will include "An American in Paris," "Rhapsody in Blue," Robert Russell Bennett's symphonic picture from "Porgy and Bess" and "Strike up the Band".

The Kroll Quartet will present the final concert of the Festival's Chamber Music Series in the Tanglewood Theatre on Wednesday, August 10, 8:30. The program includes the Haydn Quartet No. 2 in C Major, Beethoven's Quartet No. 1 in F Major and the Quartet No. 1 by Walter Piston.

NEW YORK, N.Y.
HERALD TRIBUNE
D. 325,065 S. 505,121

AUG 15 1960

Berkshire Festival Ended With 'Damnation of Faust'

By Francis D. Perkins

TANGLEWOOD, Lenox, Mass., Aug. 14.—The Berkshire Festival ended its twenty-third season this afternoon in Tanglewood's music shed, where Charles Munch conducted the Boston Symphony Orchestra and the Festival Chorus in Berlioz' dramatic legend, "The Damnation of Faust."

Last night Aaron Copland was the orchestra's guest conductor in his own, first symphony. The first half of yesterday's program conducted by Mr. Munch included the suite arranged by Sir Hamilton Harty from Handel's Water Music and Chopin's Piano Concerto in E Minor, with Gary Graffman as the soloist.

Steber as Marguerite

Eleanor Steber sang Marguerite in the Berlioz work, which was heard by 8,913 persons. John McCollum sang Faust, with Martial Singher as Mephistopheles and David Laurent as Brander. Last night's attendance was 9,733.

Mr. Graffman's performance of the Chopin concerto was praiseworthy both for its lofty technical standard, musicality of tone and clarity of detail and its exceptional poetic insight and understanding of atmosphere. The vigor which he had at his command was employed with notable discretion in an interpretation marked by noteworthy fineness of dynamic shading. There were one or two points when a touch more of romantic exuberance might not have been amiss, but this was a minor detail.

The orchestral accompaniment had an unusual degree of color and sonority, and Mr. Munch's musicians were also in fine form for an unroutined performance of Handel's familiar music.

Wrote It in 1924

Mr. Copland composed his first symphony in 1924 and revised it six years later. Written while he was in his early twenties, its style naturally differs from his later idiom, but the music gives an impression of positive personality and definiteness of form and ideas. Much of it presents two alternating and contrasted moods: one fluent and lyric, with some suggestion of French impressionism, especially in the wind instrument scoring. The other is rhythmically incisive and aggressive, reaching imposing while sometimes rather prolonged maximum sonorities. Here also there is occasional derivation, but on the whole it is a work that deserves periodic rehearing.

Mr. Copland's conducting was spirited, communicative and decisive, and the orchestra's interpretation of his music combined expressiveness with vitality.

Apart from the frequently heard three orchestral excerpts, "The Damnation of Faust" is not often performed, but the dramatic significance of the excerpts is much better understood when they are not set apart.

One of His Best Media

The work as a whole does not offer the hit tunes which mark Gounod's familiar opera on this subject, but this is remarkable music in its dramatic and emotional persuasion, its inventiveness and scoring; its performance calls for sensitiveness and dynamic sensitivity as well as range.

The music of Berlioz is one of Mr. Munch's best media, and today's performance met all of its requirements in tone, hue, balance and atmosphere. Miss Steber sang with laudable understanding of mood and appealing quality and color, along with an occassional ruffling of the vocal surface, which also was noticeable a few times in Mr. McCollum's eloquent singing. His tones were usually clear and fluent, while Mr. Singher's distinct French enunciation and knowledge of his role and its expressive purport made his Mephistopheles consistently distinguished.

Mr. Laurent sang commendably, and the choristers trained by Hugh Ross, Lorna Cooke de Varon and Alfred Nash Patterson fared laudably from a tonal and interpretative point of view, while the orchestral playing found the orchestra at its best.

Attended by 173,579

The week end performances, including these and Friday's concerts and yesterday morning's public rehearsal, had a total attendance of 25,429. The grand total for the Festival concerts and rehearsals of the last six weeks was 173,579, compared with 179,651 in 1959. But the 1960 ticket revenue, what with increased prices in certain locations, was $385,592, outstripping last summer's figure of $338,587.

The decline in attendance was attributed to inclement weather for twelve of the season's twenty-seven events and to unfulfilled threats of rain. Overcast skies, for instance, prefaced both yesterday's and today's concerts.

Meanwhile all will be quiet at Tanglewood until the next Festival opens a six-week course on July 7, 1961, again under Mr. Munch's direction.

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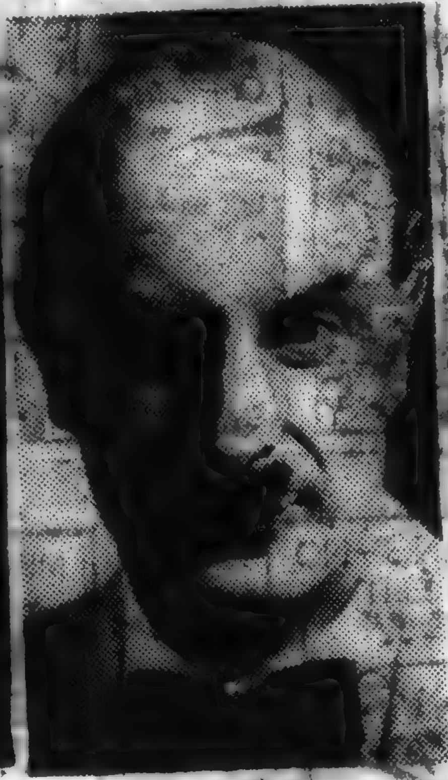
ALBANY KNICKERBOCKER NEWS
Monday, August 15, 1960

Berlioz' Program Ends Tanglewood Music Festival on Superb Note

CHARLES MUNCH
Vigor and Fire


HUGH ROSS
Hard to Fault

By MICHAEL PILLEY
Knickerbocker News Staff Writer

Berlioz' musical tour de force, "The Damnation of Faust," was interpreted magnificently by the Boston Symphony Orchestra, the Festival Chorus, and a quartet of soloists, to bring the 1960 Berkshire Music Festival to a memorable end at Tanglewood yesterday.

Few works are better suited to show the all-around musical proficiency of the choral and orchestral groups which enrich Tanglewood's gracious grounds in summertime.

And few ensembles anywhere in the world could have improved upon this performance.

* * *

DR. CHARLES MUNCH conducted with fine authority. He brought vigor, indeed, fire to the climactic sequences without in any way sacrificing sensitivity in the quieter, lighter moments.

This was a zestful, full-bodied presentation of a work richly endowed with dramatic contrast and a range of emotional expression the width of which is rarely equaled.

Berlioz took a French translation of Goethe's Faust as the base for this powerful musical legend. A base is all it was. For just as Mephistopheles, in the second of the four parts, promises Faust a whole gamut of experience, so does Berlioz compress the whole gamut of human emotion into his text and score.

* * *

THE STORY OPENS with Faust a brooding onlooker of life, more interested in leaving it than enjoying it. It develops with Mephisopheles' promise, and Faust's discovery of, and passion for, Marguerite. It closes in a crescendo of doom as Faust is transported through the gates of Hell.

Berlioz took the story and achieved a marvelous marriage of words and music. His score is a triumph of musical translation, his text in dexterous and of classic construction.

From the somber opening, as Faust finds himself aloof from the lives of other simpler folk, to the final choral when angels welcome Marguerite to heaven, the music moves through melancholy to ecstasy to tragedy.

In between is a colorful mixture of musical moods. The dancing of country folk, a beer cellar in Leipzig, a river-bank where Faust sleeps and dreams of Marguerite, provide the contrasting settings for the first two parts.

* * *

IN PART THREE, the lovers meet, under the shadow of Mephistopheles' mocking warnings. And in part four, the mounting action provides Berlioz with all the dramatic content he needed for a flood of intense emotion, and action as fast and furious as the ride which Mephistopheles and Faust take to hell.

Dr. Munch was aided by most meritorious singing by the soloists. John McCollum's tortured, instrospective Faust was a strong cornerstone for the entire production. His projection was excellent, his voice constantly pleasing, his control equal to the heaviest demands of the composer.

Martial Singher, as Mephistopheles, was a baritone of sustained ability and convincing menance while Eleanor Steber brought a sopranic sweetness and strength to the role of Marguerite.

* * *

BASS DAVID LAURENT sang most ably as Brander, the leader of the student carousers in Leipzig.

On this showing, it is hard to fault the Festival Chorus and its director, Hugh Ross. The chorus sang with discipline that was plainly the result of intense, painstaking practice. Its finales in parts two and three were rousingly executed.

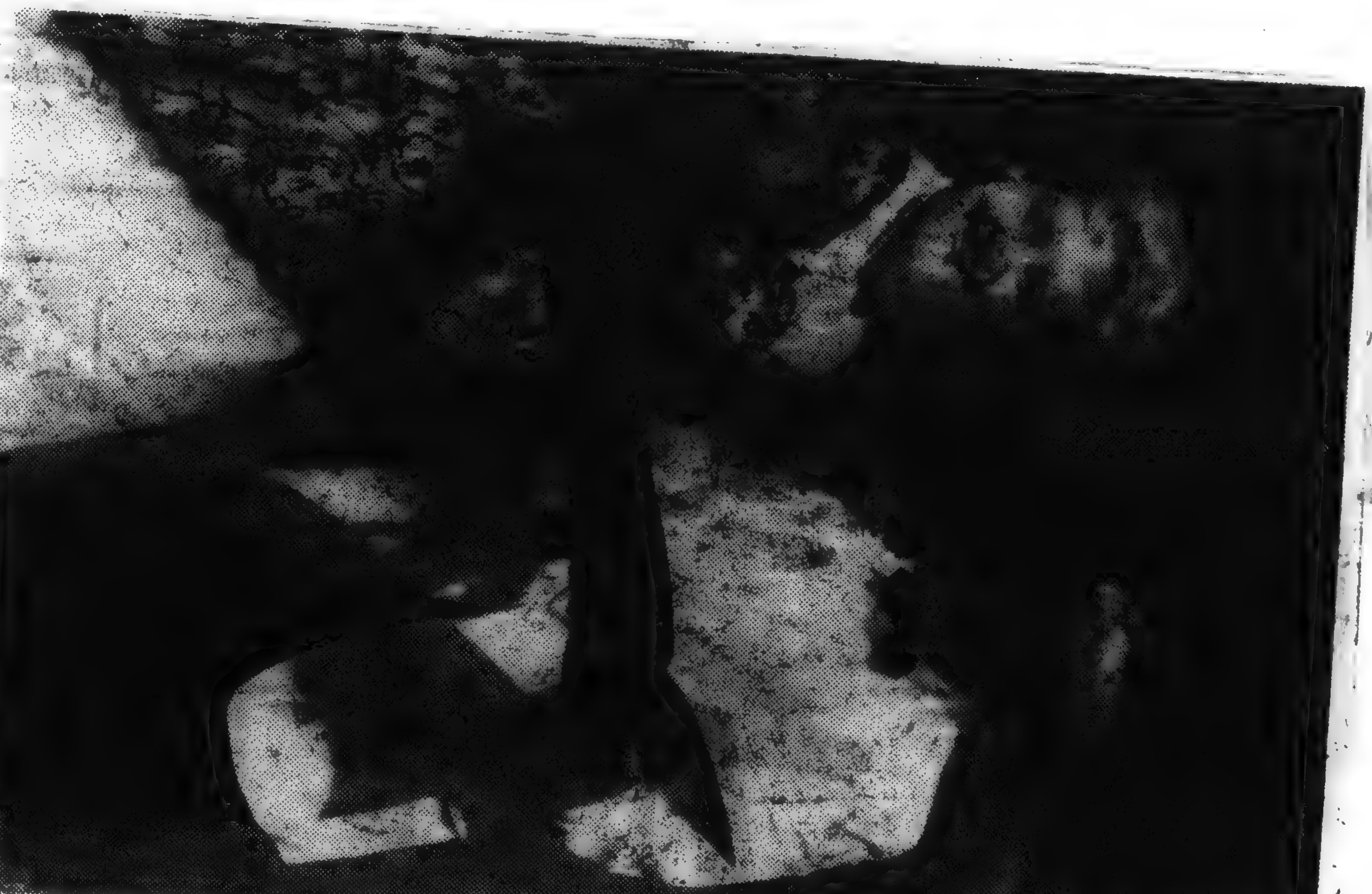
And their tonal delicacy in some of the more subdued, reflective refrains was masterly.

To round out this paeon of praise, let it be said that the orchestra was at its impressive best.

JOHN McCOLLUM
Constantly Pleasing

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,071

AUG 11 1960


Whittlesohe

RETURNING to Tanglewood for the final concert of the 1960 Berkshire Festival season on Sunday afternoon in the Music Shed are soloists Eleanor Steber and John McCollum, who will appear with Martial Singher and the Festival Chorus. They will sing with the Boston Symphony Orchestra in a performance of Berlioz' "The Damnation of Faust." Dr. Charles Munch will be on the podium and leave immediately after the concert for France.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,071
JUL 29 1960

Two Benefits at Tanglewood To Replace Parade Program

TANGLEWOOD — Two special events will be held here this season for the benefit of the Berkshire Music Center instead of the usual Tanglewood on Parade.

The first, billed as "a [illegible] evening," will be held in the Music Shed next Thursday, Aug. 4, marking the 20th anniversary celebration by the students of the Music Center for the benefit of the Center's scholarship fund. The grounds will open at 3:30.

A feature of the Aug. 4 benefit will be the world premiere of the Langston-Hughes Jan Meyerowitz opera, "Port Town," to be given in the Music Shed. The opera has been prepared by the opera department students at Tanglewood under the direction of Boris Goldovsky.

At 8:15, preceding the one-act opera, Dr. Charles Munch, musical director of the BSO, and Eleazar de Carvalho, head of the conducting department at the Center, will conduct the student orchestra.

Next Thursday's special events will begin at 4:30, when opera scenes wil be presented in Tanglewood's formal gardens. The Fromm Fellowship players will be heard in a concert of music by the Tanglewood composition students in the theater at 6 p.m. and there will be a supper concert by the Tanglewood Choir on the porch of the main house at 7 p.m.

5,000 Seats

Tanglewood officials said today more than 5,000 unreserved seats are available in the Music Shed for the orchestra and opera program. Box suppers will be available at the Tanglewood cafeteria or persons attending are invited to bring their own picnic suppers.

Arthur Fiedler and the Boston Pops will highlight the second benefit on Thursday, Aug. 11, when an all-Gershwin program will be presented, featuring pianist Earl Wild.

NEW YORK, N.Y.
HERALD TRIBUNE
D. 325,065 S. 505,121
JUL 22 1960

Meyerowitz Opera Premiere At Tanglewood

Two special events will be held on the first two Thursdays of August at Tanglewood, Lenox, Mass., for the benefit of the Berkshire Music Center's scholarship funds. The Jan Meyerowitz oper "Port Town," with a libretto by Langston Hughes, will have its first performance on the evening of Aug. 4 in a program beginning at 8:15 p.m. with a concert by the Center's student orchestra under Charles Munch and Eleazar de Carvalho.

The Meyerowitz work has been prepared by students of the Center's opera department under the direction of Boris Goldovsky. The day's activities will also include a program of Boris Goldovsky. The day's activities will also include a progrom of opera scenes at 4:30 p.m.; a concert of music by Tanglewood composition students at 6 p.m. and a supper concert by the Tanglewood Choir at 7 p.m.

Arthur Fiedler will conduct the Boston Pops Orchestra in a concert of George Gershwin's music on Thursday night, Aug. 11, with Earl Wild, pianist, as soloist. The ticket sale for both dates opens tomorrow at the Tanglewood box office (Lenox 600).

PHILADELPHIA, PA.
INQUIRER
D. 618,557 S. 1,033,048
JUN 19 1960

Tanglewood to present Opera by Meyerowitz

Boris Goldovsky, who was on sabbatical last summer from the Berkshire Music Center at Tanglewood, will reactivate the school's Opera Department for the 1960 session, July 3 through Aug. 14.

The world premiere of Jan Meyerowitz's one-act opera, "Port Town," will be given Aug. 4. Two other one-act operas have been scheduled this summer; Puccini's "Sitor Angelica" and "L'Heure Espagnol" by Ravel.

The department will also present several concerts of excerpts from standard and contemporary operas.

NEW YORK, N.Y.
TIMES
D. 614,169 S. 1,254,635
JUL 22 1960

OPERA TO BOW AUG. 4

Berkshire Center to Present Meyerowitz-Hughes Work

A new one-act opera by Jan Meyerowitz and Langston Hughes will be given its première on Aug. 4 in a Berkshire Music Center benefit concert at Tanglewood, Lenox, Mass. It will be performed by students of the opera department, which is directed by Boris Goldovsky.

Mr. Hughes' libretto for the work, called "Port Town," deals with the visit of girls from a seminary to a port more accustomed to sailors and prostitutes. A brief love affair between a sailor and one of the visitors results.

Mr. Hughes and Mr. Meyerowitz have worked together before in the creation of operas, the best known of which is "The Barrier," a work given on Broadway in 1950 with the late Lawrence Tibbett in the leading role.

Herald (m)
BOSTON, Mass.
Circ. 175,076
JUL 23 1960

Symphony Benefits Promise Artistry

Two special events to benefit the scholarship funds of the Berkshire Music Center, the Boston Symphony Orchestra's summer school of music, will be held at Tanglewood, Lenox, on Thursday, Aug. 4, and Thursday, Aug. 11.

The world-premiere of the Langston Hughes-Jan Meyerowitz opera, "Port Town," is included in the Aug. 4 activities.

The Boston Pops conducted by Arthur Fiedler will present an all-Gershwin program at Tanglewood on Thursday, Aug. 11. Mr. Fiedler's guest will be pianist Earl Wild.

UTICA, N.Y.
PRESS
D. 26,970
JUL 25 1960

jazz beat

By Chuck Robie Booth

Classical Jam

The Stratford Festival in Ontario, famous these last few years for uniqueness of quality in many arts fields, instituted a new concept Saturday.

They called it a classical jam session.

Saturday's combo consisted of **Glenn Gould**, Toronto's famous "semi-beat" pianist; **Leonard Rose**, former first 'cellist of the New York Philharmonic; and **Oscar Shumsky**, noted violinist and instructor at Juilliard School of Music. And the admission fee is only one dollar.

The only "programmed" part of the session was the Beethoven Septet in E-flat Major. (Members of the National Festival Orchestra were employed to round out the ensemble.)

Next Saturday morning's only scheduled number is Schubert's Quintet in C Major.

All other selections on the programs are not chosen until minutes before the performance. This, Festival directors believe, give the sessions a wider range of creativity:

"We are searching for a way to describe the enthusiasm of the performance," Louis Applebaum, Festival music director, said last week.

"Just as in a jazz session, good jazz results from the submergence of the player in the musical idea, some strikingly good chamber music performances resulted from this same kind of dedication on the part of our own string and wind players. The public will have a chance to join with the performers in musical creation, in what will be a rare and valuable musical experience."

Perhaps it won't be too long before one longhair turns to the other and exclaims:

"Say, old cat, do you think we could groove it with some real walkin' cello on that next Sibelius riff?"

Tanglewood: The world-premiere of the new **Langston Hughes-Jan Meyerowitz** opera, "Port Town," will be presented Aug. 4 at the Music Shed at Tanglewood, Lenox, Mass.

TWO KINGS—A couple of kings—the King of Swing and the King of Thailand had a happy reunion in New York recently. King Bhumibol, left, was once host to Benny Goodman when the famed clarinetist was on a State Department goodwill tour. King Bhumibol, an amateur jazz saxophonist-clarinetist, is said to swing at the drop of a hat, and has sat-in with BG on several occasions. (AP Wirephoto).

Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 25,958
JUL 23 1960

News (e)
SPRINGFIELD, Mass.
Circ. 99,001
JUL 25 1960

Journal
LAKEVILLE, Conn.
Weekly Independent
Circ. 2,498
JUL 28 1960

News-Times (e)
DANBURY, Conn.
Circ. 18,203
JUL 28 1960

Hampshire Gazette (e)
NORTHAMPTON,
Mass.
Circ. 12,847
JUL 21 1960

Jewish Advocate
BOSTON, Mass.
Weekly Circ. 27,809
JUL 28 1960

Christian Science
Monitor (e)
BOSTON, Mass.
Circ. 156,267
JUL 30 1960

SCHENECTADY GAZETTE
Monday, July 25, 1960

SCHENECTADY UNION STAR
Monday, July 25, 1960

Sunday Republican
SPRINGFIELD, Mass.
Circ. 112,664
JUL 24 1960

'Port Town' Première for Berkshires

Two special events to benefit the scholarship funds of the Berkshire Music Center, the Boston Symphony Orchestra's summer school of music, will be held at Tanglewood on Thursday, Aug. 4, and Thursday, Aug. 11.

The world première of the Langston Hughes-Jan Meyerowitz opera, "Port Town," is included in the Aug. 4 activities. To be presented in the Music Shed, the opera has been prepared by the Opera Department students at Tanglewood under the direction of Boris Goldovsky. In the Music Shed at 8:15, preceding the one-act opera, Charles Munch and Eleazar de Carvalho will conduct the Center's student orchestra. The student orchestra will also participate in the post-intermission opera performance.

The Aug. 4 program will begin at 4:30 (grounds open at 3:30) with the performance of opera scenes in the Formal Gardens. The Fromm Fellowship Players will be heard in a concert of music by the Tanglewood composition students in the Theater at 6 o'clock, and there will be a supper concert by the Tanglewood Choir on the porch of the Main House at 7.

The Boston Pops conducted by Arthur Fiedler will present a Gershwin program at Tanglewood on Thursday, Aug. 11. Mr. Fiedler's guest will be Earl Wild, pianist. The program will include "An American in Paris," Mr. Wild as soloist in the Concerto in F and Rhapsody in Blue, "Strike Up the Band," and "Porgy and Bess"—the Robert Russell Bennett symphonic picture for orchestra.

Tickets for both Berkshire Music Center benefit events will be on sale at Tanglewood beginning Saturday, July 23.

Berkshire Eagle
25 July 1960

178

ALBANY TIMES UNION
Thursday, July 28, 1960

'Port Town' Premiere At Tanglewood Aug. 4

NE

The first of two special events to benefit the scholarship funds of the Berkshire Music Center will be held at Tanglewood Thursday, Aug. 4. The world premiere of the Langston Hughes-Jan Meyerwitz opera, "Port Town," will be presented in the Music Shed by the students of the opera department, under the direction of Boris Goldovsky. Charles Munch and Eleazar de Carvalho will conduct the Center's student orchestra. The "gala evening" is scheduled to begin at 4:30 P. M.

The Boston Pops, conducted by Arthur Fiedler, will present an all-Gershwin program at Tanglewood Thursday, Aug. 11, as the second Berkshire Music Center benefit. Mr. Fiedler's guest pianist will be Earl Wild.

The program will include "An American in Paris," the Concerto in F, "Rhapsody in Blue," "Strike Up the Band," and 'Porgy and Bess."

The two concerts take the place of the former "Tanglewood on Parade."

FULL ORCHESTRA

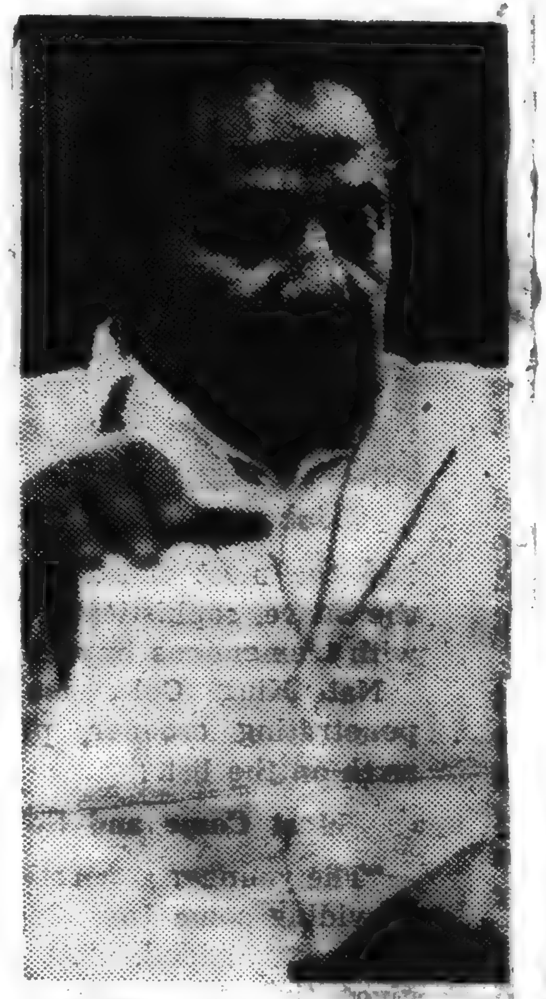
For the Arthur Fiedler concert, Aug. 11, the grounds will be open at 6 P. M.

Series B of the festival will be inaugurated Friday night in the Big Shed when the full Boston Symphony Orchestra, directed by Charles Munch, will present "Jeu de Cartes," by Stravinsky, Symphony No. 1 by Krennikov and the Rachmaninoff Piano Concert, No. 3, with Byron Janis as soloist.

Saturday night, the program will be devoted to "Symphonie Fantastique" by Berlioz; Symphony No. 6 by Piston and Ravel's Daphnis and Chloe Suite, No. 2, with the Festival Chorus.

Sunday afternoon's concert will open with Mozart's "Haffner" Symphony, conducted by Pierre Monteux and Beethoven's Ninth or Choral Symphony, with Eleanor Steber, Freda Gray-Masse, John McCullum and David Laurent as soloists, and the festival chorus.

ALBANY KNICKERBOCKER NEWS
Saturday, July 30, 1960



LEADS GALA—Eleazer de Carvalho will conduct the Berkshire Music Center Orchestra at a gala evening at Tanglewood Thursday.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,071
JUL 30 1960

All Seats, Except Boxes, Are Unreserved For 'Gala Evening' at Tanglewood Aug. 4

'Port Town' First Opera In Music Shed

TANGLEWOOD — All seats in the Music Shed, except those in the boxes, are unreserved for the "gala evening" program next Thursday night to mark the 20th anniversary celebration by the students of the Berkshire Music Center for the benefit of the center's scholarship fund.

The admission, $2.50, entitles ticket holders to all events—the opera scenes in the garden in the afternoon at 4:30; a concert in the theater at 6 performed by the Fromm Fellowship Players; a supper concert by the Tanglewood Choir on the porch of the main house and the main attraction of the evening at 8:30 in the Music Shed. The latter will include a concert by the student orchestra, conducted by Charles Munch and Eleazar de Carvalho and the world premiere of Jan Meyerowitz' opera, "Port Town," which will be given in the Shed under the direction of Boris Goldovsky, head of the opera department. The opera is the first ever to be presented in the Music Shed.

Boxes, seating six, are available at $30 — the equivalent of one week's tuition for one student at Tanglewood.

Mrs. Koussevitzky Chairman

Mrs. Serge Koussevitzky, widow of the founder of the Music Center, is chairman of the committee aiding with the celebration. Assisting her are Miss Anna R. Alexandre, Mrs Bruce Crane, Mrs. William Crane, Mr. and Mrs. J. D. Hatch, Mrs. David Huxley, Mrs. C. D. Jackson, Mrs Shaun Kelly, Mrs. Lawrence K. Miller, Mrs. Thomas D. Perry, Mrs. Bruce W. Sanborn, Mrs John L. Senior and Miss Gertrude Robinson Smith.

Mr. Goldovsky describes the opera as "a charming story with a sad ending." With librettist Langston Hughes, Mr. Meyerowitz has placed his opera in an unidentified port town where, simultaneously with the arrival of the ship, "Mary Belle," filled with romantically inclined sailors, the young ladies from the local seminary are brought, under careful watch, to make their annual study of activities on the waterfront. The finale is predestined: a young girl meets a young sailor and they fall in love, but time is short before they must part forever.

Served on Faculty Here

Mr. Meyerowitz was a Berkshire Music Center faculty member in 1948, 1951, 1953. His opera. "Simeon," had its world premiere at Tanglewood and "Bad Boys in School" was first heard in 1953 at the Berkshire Music Center.

Born in Breslaw, April 23, 1913, Mr. Meyerowitz came to this country in 1946 after study in Berlin and Rome and residence in Belgium and France.

Now a resident of New Jersey and a teacher at Brooklyn College, Mr. Meyerowitz has composed in addition to operas, several choral works.

Whitestone

Under the watchful eye of Jan Meyerowitz, composer of the music for "Port Town" to be given its world permiere at Tanglewood Thursday night, Boris Goldovsky, right directs actions of two principal singers, John Lodge, Grace Trester.

Traveler (e)
BOSTON, Mass.
Circ. 178,037
JUL 28 1960

Castle Hill Recitals Lure Music Lovers

By MAGGIE WELLS, Society Editor

Many music-loving socialites are taking to the hills these days, both to escape the sound of city traffic and to seek out more agreeable sounds in rustic surroundings.

Aptly-named Castle Hill, the old Crane estate overlooking the sea in Ipswich is a weekend mecca for many music-lovers. This week's featured artist, soprano Phyllis Curtin, will give a recital tomorrow and Saturday evenings.

SETTING REMINISCENT OF BOSTON DEBUT

The setting, Castle Hill's charming, sunken Italian garden, will doubtless stir up memories in the minds of those in the audience who attended Miss Curtin's Boston debut back in 1946. It was in a similer, stage-garden setting, that she appeared in the role of The Countess in "The Marriage of Figaro" at Jordan Hall that fall.

Prominent patroness of the arts Mrs. Alexander Steinert, who attended the 1946 opera with her daughter, Mrs. Samuel Newman, will be on hand to hear Miss Curtin sing again this weekend.

The Albert C. Titcombs, who were also present at the '46 concert, will have to pass up the Castle Hill recitals, due to extensive travel preparations. They're planning to sail for Europe from New York a week from Friday aboard the "Saturnia."

First stop for the Titcombs will be Italy, where they'll visit their daughter, Mrs. Richard Blow of New York, at the villa she has rented for the summer, outside of Florence. Afterwards, the Beacon Hill couple will travel to Switzerland and France and wind up their journey in England before sailing home around the first of October.

Sprano Curtin is also headed for Europe after her Castle Hill appearance. She's scheduled to sing the role of Mozart's countess four times in Amsterdam this summer!

Somebody really ought to give that girl an honorary title.

TANGLEWOOD ATTRACTIONS

The Bershires are also attracting a great many Bostonians to the musical events at Tanglewood these warm, summer days. Two special evenings are on the August agenda at Boston Symphony's home-away-from-home.

The first is "A Gala Evening" Aug. 4 to celebrate the 20th anniversary for and by students at the Berkshire usic Center. Proceeds will benefits the Center's scholarship funds.

The program will begin at 4:30 p.m. with opera scenes in the Tanglewood Garden, and will wind up with a concert by a student orchestra and a performance of a one-act opera, "Port Town" by Jan Meyerowitz, in the Music Shed.

Thursday evening, August 11, Arthur Fielder will lead the Boston Pops Orchestra in an all-Gershwin program at Tanglewood. The concert will feature Earl Wild, as piano soloist.

POUGHKEEPSIE NEW YORKER
Saturday, July 30, 1960

3 Events Slated By Jewish Center

Three events are in store for participants in the Tween-Summer program of the Jewish Community center as members swing into the fourth week of the eight-week special program, according to Stanley King, center program director.

On Wednesday, the group will visit an amusement area (Palisades park) in New Jersey. Chartered bus service will leave the center at 9:30 a. m.

Music under the stars will be the theme of the Aug. 11 program as the group will visit the Tanglewood festival to listen to an all-Gershwin program by the Boston "Pops" orchestra.

Sunday Advertiser
BOSTON, Mass.
Circ. 453,664

JUL 31 1960

'Circles' Premieres At Tanglewood

Next-to-the-last week of the Berkshire Festival at Tanglewood, Lenox, offers the second Fromm Foundation concert tomorrow in the Music Shed.

The program of contemporary chamber music will include the world-premiere of Luciano Berio's "Circles."

One of Italy's younger and leading exponents of the use of electronics in music, Mr. Berlo is guest composer in residence at the Center for the 1960 session.

Opera scenes in the formal gardens at 4:30 p. m. (grounds open at 3:30) begin Thursday's special events, the 20th anniversary celebration by the students of the Center for the benefit of the Berkshire Music Center's scholarship funds.

"Bring a picnic or purchase box suppers at the Tanglewood cafeteria" is noted on the flyer we received.

The Fromm Fellowship Players will be heard in a concert of music by the Tanglewood composition students in the theater at 6 o'clock. At 7 a supper concert by the Tanglewood Choir will be given on the porch of the Main House.

That evening's highlight will be the world-premiere of the Langston Hughes-Jan Meyerowitz opera, "Port Town." This has been prepared by the Opera Department students at Tanglewood under the direction of the New England Opera Theatre's noted conductor, Boris Goldovsky.

In the Music Shed at 8:15 preceding the one-act opera, Charles Munch and Eleazar de Carvalho will conduct the Center's student orchestra which will also participate in the post-intermission opera performance.

A big trek to Tanglewood by Boston music lovers is on the agenda for Thursday, August 11, to hear Arthur Fiedler conduct the Boston Pops.

His all-Gershwin program (the second Berkshire Music Center benefit) will include "An American in Paris," with Earl Wild, soloist; "Porgy and Bess" — the Robert Russell Bennett Symphonic Picture for orchestra; and "Rhapsody in Blue" (again Earl Wild).

Sunday Globe
BOSTON, Mass.
Circ. 416,486

JUL 31 1960

Berkshire Music Center Benefits

Two programs of special events, to benefit the scholarship funds of the Berkshire Music Center, will be given at Tanglewood on the Thursdays of Aug. 4 and 11.

The world premiere of "Port Town," opera by Langston Hughes and Jan Meyerowitz, will highlight the Aug. 4 program. It will be presented by the Berkshire Music Center opera department under the direction of Boris Goldovsky.

The program will begin at 4:30 in the afternoon with performance of miscellaneous opera scenes in the Formal Gardens. The Fromm Fellowship Players will be heard in music by Center Composition students in the Theater at 6, and a supper concert will be sung by the Tanglewood Choir from the porch of the Main House at 7. Charles Munch and Eleazar de Carvalho will conduct the student orchestra in the Music Shed at 8:15, where "Port Town" will be presented after intermission.

On Aug. 11 Arthur Fiedler will conduct, in the Music Shed at 8:30, the Boston Pops Orchestra in a Gershwin program, as follows:

"An American in Paris," Piano Concerto in F and "Rhapsody in Blue," Earl Wild soloist; "Strike Up the Band" and Robert Russell Bennett's Symphonic Picture of "Porgy and Bess."

Sunday Herald
BOSTON, Mass.
Circ. 289,111

JUL 31 1960

Special Events Mark Berkshire Center Benefits

The first of two special events to benefit the scholarship funds of the Berkshire Music Center, the Boston Symphony Orchestra's summer school of music, will be held at Tanglewood on Thursday.

The world-premiere of the Langston Hughes-Jan Meyerowitz opera, "Port Town," is included in the Gala Evening. To be presented in the Music Shed, the opera has been prepared by the Opera Department students at Tanglewood under the direction of Boris Goldovsky. In the Music Shed at 8:15, preceding the one-act opera, Charles Munch and Eleazar de Carvalho will conduct the Center's student orchestra which will also participate in the post-intermission opera performance.

The special events begin at 4:30 (grounds open at 3:30) with the performance of opera scenes in the Formal Gardens. The Fromm Fellowship Players will be heard in a concert of music by the Tanglewood composition students in the Theatre at 6:00 p.m. and there will be a supper concert by the Tanglewood Choir on the porch of the Main House at 7:00 p.m.

The Boston Pops conducted by Arthur Fiedler will present an all-Gershwin program at Tanglewood on August 11 as the second benefit. Mr. Fiedler's guest will be pianist Earl Wild. The program includes Gershwin's "An American in Paris," the Concerto in F, the "Rhapsody in Blue," "Strike Up the Band," and "Porgy and Bess" — the Robert Russell Bennett Symphonic Picture for Orchestra.

Union (m)
SPRINGFIELD, Mass.
Circ. 81,815

AUG 1 1960

Regional Roundup

Tanglewood Concerts Set For Scholarship Funds

Special Events Thursday and Aug. 11 to Benefit Students at Music Center

In addition to the regular concerts in the Berkshire Music Festival at Tanglewood for the rest of this season, there will be two special events to benefit the scholarship funds of the Berkshire Music Center.

Opera's Premiere

The first will be next Thursday, Aug. 4, beginning at 4.30 p. m. with the presentation of opera scenes in the Tanglewood gardens. At 6 there will be a concert of music composed by Tanglewood students. In the evening at 8.15 the world premiere of the Langston Hughes-Jan Meyerowitz opera, "Port Town," will be presented in the Music Shed, together with a concert by the student orchestra.

The second gala event will be on Aug. 11, when the Boston Pops conducted by Arthur Fiedler, with pianist Earl Wild as guest, will give an all-Gershwin program.

Tanglewood programs for this week through Sunday, Aug. 7:

Wednesday, Aug. 3, 8.30, Theater: Léon Fleisher, pianist, sonata recital.

Thursday, Aug. 4, a gala evening to benefit Berkshire Music Center; 3.30, grounds open; first event, 4.30.

Munch to Conduct

Friday, Aug. 5, 8.30, Music Shed: Boston Symphony, Munch conducting.

Wagner: "Die Meistersinger," Excerpts from Act III
Sibelius: Violin Concerto (Ruggiero Ricci)
Kirchner: Toccata (Composer conducting)
Mendelssohn: Symphony No. 3, in A minor, "Scottish," Op. 56

Saturday, Aug. 6, 8.30, Music Shed: Boston Symphony, Munch conducting.

Beethoven: "Prometheus" Overture
Dutilleux: Symphony No. 2, for Large Orchestra and Chamber Orchestra
Brahms: Piano Concerto No. 2, in B-flat major, Op. 83 (Eugene Istomi)

Sunday, Aug. 7, 2.30, Music Shed: Boston Symphony, Monteux conducting.

Vaughan Williams: Fantasia on a Theme by Thomas Tallis
Beethoven: Piano Concerto No. 3, in C minor, Op. 37 (Leon Fleischer)
Brahms: Symphony No. 4, in E minor, Op. 98

Activities for Friends

The activities at Tanglewood to which members of the Friends of the Berkshire Music Center are invited this week are as follows:

Mon., Aug. 1, 8.30, Theater: Fromm Foundation concert, contemporary chamber music, Boston Symphony Orchestra members.

Tues., Aug. 2, 8.30, Chamber Music Hall; listeners forum, "The critic as listener."

Wed., Aug. 3, 3.30, Chamber Music Hall: lecture, aspects of music.

Fri., Aug. 5, 3.15, Chamber Music Hall: seminar in contemporary music.

Sun., Aug. 7, 10 a. m., Chamber Music Hall: BMC chamber music.

Sun., Aug. 7, 8.30, Chamber, Music Hall: composer's forum.

* * *

American (e)
BOSTON, Mass.
Circ. 176,513

AUG 1 1960

Tanglewood Program

2

The Boston Pops, conducted by Arthur Fiedler, will present an all-Gershwin program at Tanglewood on Thursday, Aug. 11 as the second Berkshire Music Center benefit. Fiedler's guest will be pianist Earl Wild. The program includes Gershwin's "An American in Paris," Mr. Wild as soloist in Concerto in F and in the "Rhapsody in Blue," "Strike Up the Band," and "Porgy and Bess" — the Robert Russell Bennett Symphonic Picture for Orchestra.

Hampshire Gazette (e)
NORTHAMPTON,
Mass.
Circ. 12,847

AUG 1 1960

New Opera At Tanglewood On Thursday

"A charming story with a sad ending," is how Tanglewood's opera director Boris Goldovsky describes Jan Meyerowitz's opera "Port Town" which will have its world-premiere at Tanglewood on Thursday. The one-act opera, the third Meyerowitz opera to have its first performance at Tanglewood, will be given by students of the Center for benefit of the Berkshire Music Center's scholarship funds.

With librettist Langston Hughes, Mr. Meyerowitz has placed his opera in an unidentified port town where, simultaneously with the arrival of the ship "Mary Belle" filled with romantically inclined sailors, the young ladies from the local seminary are brought, under careful watch, to make their annual study of activities on the waterfront. The finale is predestined: a young girl meets a young sailor and they fall in love; but time is short before they must part forever.

ELEAZOR DE CARVALHO will conduct for the gala evening to celebrate the 20th anniversary of the Berkshire Music Center on Thursday.

Herald 7/31/60

Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,026

AUG 1 1960

'Port Town' Opera At Tanglewood To Be First in Shed

"A charming story with a sad ending," is how Tanglewood's opera director Boris Goldovsky describes Jan Meyerowitz's opera "Port Town" which will have its world-premiere at Tanglewood Thursday. The one-act opera, the third Meyerowitz opera to have its first performance at Tanglewood, will be given by students of the Center for benefit of the Berkshire Music Center's scholarship funds.

With librettist Langston Hughes, Mr. Meyerowitz has placed his opera in an unidentified port town where, simultaneously with the arrival of the ship "Mary Belle" filled with romantically inclined sailors, the young ladies from the local seminary are brought, under careful watch, to make their annual study of activities on the waterfront. The finale is predestined: a young girl meets a young sailor and they fall in love; but time is short before they must part forever.

Described by Boris Goldovsky as a "wonderfully unusual" person, Jan Meyerowitz was a Berkshire Music Center faculty member in 1948, 1951, and 1953. His Opera "Simoon" had its world-premiere at Tanglewood and "Bad Boys in School" was first heard in 1953, again at the Berkshire Music Center. Born in Breslau April 23, 1913, Meyerowitz came to this country in 1946 after study in Berlin and in Rome (where he studied composition with Respighi) and residence in Belgium and France. Now a resident of New Jersey and teacher at Brooklyn College, Mr. Meyerowitz has composed — in addition to his successful operas — several choral works which have been championed by Dimitri Mitropoulos and performed by the New York Philharmonic and other orchestra.

"Port Town," the first opera presentation ever to be held in Tanglewood's Music Shed, will be preceded by several events at the Gala Evening. At 4:30, in the Formal Gardens, Mr. Goldovsky's opera students will present a program of opera scenes. In the Theatre at 6:00 the Fromm Fellowship Players will present a program of music composed by Tanglewood students and at 7:00, from the porch of the Main House, the Tanglewood Choir, under the direction of Hugh Ross, will present a supper concert.

In the Music Shed, at 8:15, the Berkshire Music Center Director Charles Munch and Eleazar de Carvalho, head of the school's department of instrumental music, will conduct the student orchestra in a short program. After intermission in the Shed program, Mr. Goldovsky will conduct the premiere of "Port Town."

The complete program follows: 3:30, grounds open; 4:30, Opera Scenes in the Garden; 6, Concert of music by Tanglewood students, performed by the Fromm Fellowship Players, in the Theater; 7, Supper concert by the Tanglewood Choir on the porch of the Main House; 8:15, in the Music Shed, Concert by Student Orchestra, conducted by Charles Munch and Eleazar de Carvalho, plus World-Premiere of Jan Meyerowitz's one-act opera "Port Town" (Libretto: Langston Hughes), by the Opera Department and the Student Orchestra.

HACKENSACK, N.J.
BERGEN RECORD
D. 90,2:1

AUG 6 1960

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,071

AUG 3 1960

Tanglewood

Events Tonight and Tomorrow To Benefit BSO Music Center

TANGLEWOOD—Leon Fleisher will give a piano recital in the Tanglewood Theater tonight for the benefit of the Berkshire Music Center, which this year is celebrating the 20th anniversary of the center, established by the Boston Symphony Orchestra and the ~~late Dr. Serge Koussevitzky~~, musical director of the BSO for 25 years. Like many artists appearing in the past, Mr. Fleisher is contributing his services. He will make another appearance Sunday afternoon as a guest of Pierre Monteux with the BSO in Beethoven's Piano Concerto No. 3 at a major concert in the $100,000 Music Shed, built in 1938 by the original Berkshire Symphonic Festival Inc., under the leadership of Miss Gertrude Robinson Smith of Stockbridge.

Tonight at 8:30, Mr. Fleisher will be heard in a program of sonatas, including the Sonata in B minor by Franz Liszt, Leon Kirchner's Sonata (1948) and the posthumous Sonata in B flat by Schubert.

'Gala Evening'

Tomorrow a "gala evening" is planned at the Music Shed for the benefit of the Music Center, an added attraction this year instead of the major benefit of the season, "Tanglewood on Parade." However, a week from tomorrow, BSO officials have scheduled another benefit, described as "the Boston Pops at Tanglewood," featuring Arthur Fiedler, the famed Pops conductor, who has been appearing here for several seasons.

The events tomorrow and the following Thursday will both benefit the Berkshire Music Center. Tomorrow's "gala evening" will aid the scholarship fund of the center and the Pops concert the following week will benefit the center in general.

Establishment of the Berkshire Music Center in 1940 by the Boston Symphony Orchestra, was the realization of a long held aim of Dr. Koussevitzky. It is devoted principally to the study of ensemble performance under a faculty whose nucleus is a group of 22 members of the orchestra.

Mrs. Olga Koussevitzky is chairman of tomorrow night's added benefit attraction this season. Five thousand seats in the Music Shed, except the boxes, are unreserved. Preceding the evening program in the Music Shed, departments of the Music Center will present concerts.

At 4:30 in the afternoon, informal opera scenes will be given in the Tanglewood formal gardens under the direction of Boris Goldovsky, head of the opera department. The Fromm Fellowship Players will give a concert of music by Tanglewood students in the Tanglewood theater at 6, and at 7 the Tanglewood choir, under the direction of Dr. Hugh Ross, will give a supper concert on the porch of the main house, used today as the administration building. It formerly was the home of Miss Mary Aspinwall Tappan, aunt of Mrs. Rosamond Brooks of Brookline, who together presented to the BSO the Tanglewood property.

First Opera in Shed

The evening program—the high light of the "gala evening"—will include the world premiere of the Langston Hughes-Jan Meyerowitz opera, "Port Town." It will mark the first time an opera has been given in the huge Shed. Mr. Goldovsky will direct the production.

Before the one act opera, Dr. Charles Munch, conductor of the BSO and director of the Music Center, and Eleazar de Carvalho will conduct a program by the student orchestra of the Music Center.

Attendance at the Berkshire Festival this season is ahead of last season and ahead of any year since the outdoor concert idea was conceived in 1934. Records prove the attendance is up—nearly 5,000 over last year—despite the heavy rains last Saturday.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,071

AUG 4 1960

Box Holders Named for Benefit Tonight

Mrs. Serge Koussevitzky, head of the Tanglewood committee for special donors to the Berkshire Music Center's Gala Evening at Tanglewood tonight has announced ~~box holders~~ for the program in the Music Shed. Preceded by opera scenes in the formal gardens, a concert of music by Tanglewood composers and a supper concert by the Tanglewood Choir, the Music Shed program will begin at 8:15. Charles Munch and Eleazar de Carvalho will conduct the Berkshire Music Center Orchestra and, after intermission, the opera department will present the world premiere of the Langston Hughes-Jan Meyerowitz one-act opera, "Port Town."

Among the box holders are Dean Ralph Berkowitz, Mr. and Mrs. Richard Burgin, Aaron Copland, Mrs. Bruce Crane, Mrs. William Crane, Mrs. Gammell Cross, Mr. and Mrs. Eleazar de Carvalho, Mr. and Mrs. Donald Engle, Mrs. J. Dennis Freund, Mr. and Mrs. Boris Goldovsky, Mr. and Mrs. J. D. Hatch, Mr. and Mrs. C. D. Jackson, Mrs. Shawn Kelly, Mrs. Serge Koussevitzky, Mr. and Mrs. William Kroll, Frederick Lord, Mr. and Mrs. L. K. Miller, Dr. Charles Munch, Miss Constance Parish, Mr. and Mrs. Thomas D. Perry Jr., Mr. and Mrs. Hugh Ross, Mrs. Bruce W. Sanborn, Mrs. John L. Senior, Norman S. Shirk, Miss Gertrude Robinson Smith, Mrs. Helen G. Soper, Mrs. Albert Spalding, Mrs. Girard Spencer, Mrs. Anson Phelps Stokes, Mrs. Richard Thompson, Professor and Mrs. G. Wallace Woodworth.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,071

AUG 3 1960

Whitestone

DISCUSSING BENEFITS to be held for the Berkshire Music Center tonight and tomorrow night at Tanglewood are left to right, Ralph Berkowitz, dean of the Music Center; Leon Fleisher, who is donating his services for tonight's piano recital to the school, and Jan Meyerowitz, composer of the music for "Port Town," to be given its world premiere at the "gala evening" benefit tomorrow in the Music Shed.

8/2/60

THE BOSTON GLOBE—

Society: Berkshire Music Center To Mark 20th Anniversary

By MARJORIE W. SHERMAN

Four concerts and a world premiere, all in four hours and all for the price of one concert, will be a most fitting celebration of the Berkshire Music Center's 20th Anniversary at Tanglewood this Thursday. The program—a benefit—will be chairmaned by Mrs. Serge Koussevitzky, who has done so much to further the fame of the wonderful Summer center of the Boston Symphony, established a quarter of a century ago by her late, great husband.

Each box party for this special celebration will equal one week's tuition for one music student at Tanglewood, and these scholarship seats are the special concern of Mrs. Kousevitzky's committee people, who include Mrs. Thomas D. Perry, Mrs. Bruce Sanborn, Mrs. Shaun Kelly, Mrs. David Huxley, Mrs. Bruce Crane, Mrs. William Crane, Mrs. C. D. Jackson, Mrs. L. K. Miller, Mrs. John Senior, Mr. and Mrs. J. D. Hatch, Miss Gertrude Robinson Smith and Miss Anna Alexandre.

Guests at Thursday's gala anniversary are invited to come at 3:30, and the first concert will be directed by Boris Goldovsky in the garden at 5.30, followed by a 6 o'clock concert by the Fromm Fellowship Players in the theater. A supper concert by the Tanglewood Choir, at the Main House, will be at 7 o'clock, and at 8:15, in the Music Shed, Charles Munch will conduct the Student Orchestra, with Eleazar de Carvalho sharing honors.

The premiere performance of Jan Meyerowitz' opera, "Port Town," follows. This occasion will also mark the first opera ever to be given at the Music Shed, and promises to bring to Tanglewood a distinguished audience of music lovers from both east and west of Lenox.

Herald 8/2/60

Berkshire Music Center Benefit

THE 20TH ANNIVERSARY of the Berkshire Music Center will be celebrated by Tanglewood students, Thursday, to benefit the Music Center's scholarship funds. Mrs. Serge Koussevitzky is chairman of the special committee, including Miss Anna R. Alexandre, Mrs. Bruce Crane, Mrs. William Crane, Mrs. David Huxley, Mrs. Shaun Kelly, Mrs. Thomas D. Perry, Mrs. Bruce W. Sanborn, Mrs. John L. Senior and Miss Gertrude Robinson Smith. The committee invites special donors to occupy boxes at the student orchestra program and the world premiere of Jan Meyerowitz's opera, "Port Town," to be given in the Music Shed Thursday, as the final event of the evening.

Boxes, seating six, are available at $30, the equivalent of one week's tuition for one student at Tanglewood. Before the evening program in the Music Shed, other departments of the Center will present concerts. At 4:30 in the formal garden, informal opera scenes will be directed by Boris Goldovsky. The Fromm Fellowship Players will give a concert of music by Tanglewood students in the theatre at 6 o'clock, and at 7, the Tanglewood Choir under the direction of Hugh Ross, will give a supper concert on the porch of the main house.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,071
AUG 5 1960

Music Review

Gala Night at Tanglewood

By JAY C. ROSENFELD

"A GALA Evening at Tanglewood" last night was an innovation in the usual routine of the Berkshire Music Center. Starting at 4 o'clock, there was a continuous exhibition of all the departments of the summer school, which complement the Berkshire Festival concerts by the Boston Symphony Orchestra.

There were scenes by the opera department, of which Boris Goldovsky is the director, in which excerpts from "The Magic Flute," "Pelleas and Melisande," "Hansel and Gretel" and "La Boheme" were played. There was a program of compositions by students of Aaron Copland, Leon Kirchner and Luciano Berio. A short program was given by the choral department, of which Hugh Ross, Lorna Cooke deVaron and Alfred Nash Patterson are associates, and, finally, at 8:15, a concert and opera were given in the great Shed. A crowd of 2,490 attended.

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ELEAZAR de Carvalho, head of the orchestral department, led the student orchestra in Beethoven's Overture No. 1 to "Lenore," and Charles Munch, director of the Boston Symphony, conducted Faure's incidental music to Maeterlinck's "Pelleas and Melisande."

After intermission came the first performance of a 40-minute, one-act opera on which the opera department has been concentrating for most of its short school session. "Port Town," on a libretto by Langston Hughes, was composed by Jan Meyrowitz. Both authors were in the audience and were called to the stage to share with the large cast the applause of an audience which would have overflowed the theater where opera previously had been given, but which in the Shed last night filled only the front half.

* * *

IT IS DEBATABLE whether opera can be properly appreciated in such a huge auditorium. This listener was deprived of the opportunity of watching facial expressions and the words were not often clear. The stage set was excellent. Its erection during intermission in full view of the audience was a peek "behind the scenes" for many avid theater lovers. It showed the facade of a group of houses to the left, and on the right a wharf and dock from which sailors on shore leave enter early after the start of the opera.

Boris Goldovsky, conductor, drew a good performance from his orchestra in a short but sonorous and graphic overture, but its sombre character was not completely fulfilled as the opera unfolded. The plot, in the hastiest skeleton sketch, concerns a touring visit by a baker's dozen of young maidens from a seminary chaperoned by two teachers. A policeman on the beat herds a barkeeper and his patrons within the swinging doors of his establishment before the arrival of the group, which might be shocked if not contaminated by such contact. He also attempts to banish temporarfly within doors the duenna of the adjacent house, also an establishment catering to sailors on leave, in which the interest of the residents is whorticulture, concentrating on cross-pollination.

* * *

THE INVOLVEMENT of one young lady from the seminary, who dallies and strays from the pack, and one of the sailors provides the hub of the story around which many colorful details evolve. The stage set was devised for excellent coherence with the action which, in its turn, proceeded without any apparent "first night" awkwardness.

The music was cheerful and witty, but there was an indecisive factor which prevented this listener from discerning whether the poet and the composer wished this to be amusing solely or a story with deeper pathos. The opportunities for solos and concerted singing and for the entire large company were abundant, and the freshness and beauty of the voices increased the enjoyment of the opera conspicuously.

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theatre owners and operators.

To Premiere Opera . . .

Boris Goldovsky, who was on sabbatical last summer from the Berkshire Music Center at Tanglewood, Mass., will reactivate the school's Opera Department for the 1960 session, July 3 through Aug. 14.

The world premiere of Jan Meyerowitz's one-act opera, "Port Town," will be given on Aug. 4 as part of a "Gala Evening" to benefit the Music Center. A former faculty member at Tanglewood, Mr. Meyerowitz has seen two of his earlier operas premiered at Tanglewood.

The Opera Department will continue its work, begun in 1957 with the cooperation of the Ford Foundation, on a multi-projection shell concept of scenic materials.

PAIRFIELD COUNTY FAIR

VALATIE ROUGH NOTES
Friday, August 5, 1960

Union (m)
SPRINGFIELD, Mass.
Circ. 81,815
AUG 5 1960

Pops Program With Earl Wild Is All Gershwin

LENOX — Arthur Fiedler, Mr Music to millions, and the Boston Pops, with guest pianist Ear Wild, will give an all-Gershwir program in The Music Shed Tanglewood, Aug. 11 at 8.30, as a benefit for the Berkshire Music Center's scholarship funds.

Awards culminating the summer's student musical activities will be presented at the concluding concert of the Berkshire Music Center Orchestra Aug. 13 at 3. The prizes and scholarships will cover a wide range of Tanglewood activity and will touch upon the work accomplished by every aspect of the Music Center.

Three young men who have shared the podium as active conductors of the student orchestra will each conduct a movement of Tchaikovsky's Fifth Symphony For this Harold Farberman Seiji Ozawa, and Diogo Pacheco will be joined by Oleg Kovalenkc who has been a conducting auditor. Seymour Lipkin will conduct the only other work on the program, the Symphony in Three Movements by Stravinsky.

Two works of contemporary chamber music will be heard at the last concert of student chamber music Aug. 14 at 10 a. m. in the Theatre Concert Hall. The Stravinsky Octet for winds and brasses, prepared by Louis Speyer of the Boston Symphony Orchestra, is to open the program followed by Spohr's Nonet coached by Rosario Mazzeo, also of the Boston Symphony.

Sunday morning's student chamber music program, Aug. 7, will open with the Schubert String Quartet in G minor at 10. The four players have been coached by Alfred Krips, assist- and concertmaster of the Boston Symphony Orchestra.

The middle work in this program is to be the Divertimento by Roussel. This is scored for five wind instruments and piano, and was prepared under the direction of Ralph Gomberg, principal oboe of the Boston Symphony. Concluding the morning program will be the Dvorak Piano Quintet prepared by Joseph de Pasqulae, principal viola of the BSO.

This concert is one of the large series presented during the Tanglewood season under the auspices of the Friends of the Berkshire Music Center.

Aug. 14 the final chamber music program of the Music Center's season will be held in the Theatre Concert Hall rather than the Chamber Music Hall.

Gazette (e)
WORCESTER, Mass.
Circ. 92,367
AUG 5 1960

Lenox Event Spread Over Two Days

By JOHN F. KYES

LENOX — The 20th anniversary celebration of the Berkshire Music Center at Tanglewood brought the first of ~~two benefit perform~~ances yesterday, the other to follow next Thursday. The familiar "Tanglewood on Parade" of other years has been spread over two days, and the plan incorporates major performances of opera previously witnessed in an earlier week.

Next Thursday will bring a full evening o the Boston "Pops" under Arthur Fieldler. The shed and lawn will presumably be crowded, even though the all-Gershwin program, complete with pianist Earl Wild, identical in every detail with that performed at last year's "Parade." Local people who have poured their money into Tanglewood's concerts and school over the years, and who do not happen to want the same Gershwin over again, are not permitted to have on "Pops" program a year of fresh material.

Eye-Opener

Yesterday was an eye-opener in many good ways. It gave the entire stage to students, in a fascinating variety of musical expression.

Late afternoon events began with scenes from operas of Mozart, Debussy, Humperdinck and Puccini, in the Theater-Concert Hall, under the direction of Boris Goldovsky.

Student composers had the opportunity in the early evening to hear their works performed by the professional Fromm Fellowship Players, including 10 instrumentalists and a soprano. This session represented the most daring adventure of the day.

The supper hour found the Tanglewood Choir singing a widely varied program from the porch of the main house. There were five guest conductors, as well as numbers directed by the heads of his department, Hugh Ross, Lorna Cooke de Varon and Alfred Nash Patterson.

By evening, 2,448 had entered the grounds for the concert and opera in the big music shed. Presenting opera in the amphitheate vas in itself a novelty, and th attendance, high for student even revealed much interest in th work of the opera department a well as that of the large studen orchestra.

The 80 young players were conducted by Eleazar de Carvalh n Beethoven's Overture to "Le nore," No. 1. The results were in pressive, even though the va hed showed up the partial la f focus and sonority in th trings. The terrific boom of th impani, noted on other occasio when the Boston Symphony w playing, intruded unpleasant several times during the overtu

The Ensemble Glows

Charles Munch led the studen n the four atmospheric and qui ections of Faure's incidental m ic to Maeterlinck's "Pelleas a Melisande." The ensemble glow n these passages, includi he Prelude, Spinning Song, Si ienne and "The Death of Me ande." The only lapse from hi tandards was in a passage f xposed winds.

"Port Town," a 40-minute ope y Jan Meyerowitz, with text Langston Hughes, was given remiere under the direction Goldovsky, with a student orche ra in the pit. The scenery a ghting were impressive, and th arge cast handled its singing c ably. Many of the stage picture eemed static or stiff.

The fine shell of the shed st lanketed with scenery, failed project the lively words clearly xcept rare phrases; at least this was the situation midway of the hed. The action was clear enough ut some details of character were not revealed. For instance until one consulted the libretto Mrs. Winkelbaum and Mr. Schwartz seemed like ethical people combatting wickedness in the orm of the second-story Maggie. Jeannette, a girl from the seminary, played by Grace Tester, teals away from her group and meets a sailor, Smitty, in the erson of John Lodge. They are eventually separated, and the disconsolate Smitty refuses Maggie's proffered hospitality.

This little story could have been told beautifully in modern ballet with no acoustical problems.

Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,026
AUG 5 1960

Fiedler to Offer All-Gershwin Show, Tanglewood Aug. 11

Arthur Fiedler and the Boston Pops Orchestra will present an all-Gershwin program at Tanglewood on Thursday, Aug. 11. As a benefit for the Berkshire Music Center's scholarship fund, Fiedler and the Pops, plus guest pianist Earl Wild, will perform ih Tanglewood's 6,000-seat Music Shed. This is one of two special performances this season in addition to the standard fare of Charles Munch-directed Berkshire Music Festival.

On Thursday morning, Mr. Fiedler will fly to Tanglewood, after polishing off his 10th season of concerts for the Art Commission in San Francisco Tuesday evening. The special performance, scheduled to begin at 8:30 Thursday evening, will represent the better known portions of Gershwin's works, including: "An American in Paris," Concerto in F for Piano and Orchestra, with Earl Wild as soloist; "Porgy and Bess," a Symphonic Picture for Orchestra, by Robert Russell Bennett; Rhapsody in Blue, for piano and orchestra, with Mr. Wild, and as the finale of the evening's performance: "Strike Up the Band."

GLOVERSVILLE N.Y.
LEADER-HERALD
D. 14,751
AUG 1 1960

Special Events

At Tanglewood two special events are scheduled along with the regular concerts by the full orchestra.

This Thursday (Gala Evening) the program will include the world premiere of Meyerowitz's opera "Port Town." On Aug. 11 there will be an all-Gershwin execution of selections by the Boston Pops Orchestra. Located one mile from Lenox on Route 183 there is a general admission charge for reserved and unreserved seats but many bivouac like on the great lawns adjacent to the shed. On this greenward once wrote Nathan Hawthorn in brooding brilliance. He gave the name Tanglewood to the wooded glen between his house and the Stockbridge Bowl, one of the most beautiful lakes in the Berkshires.

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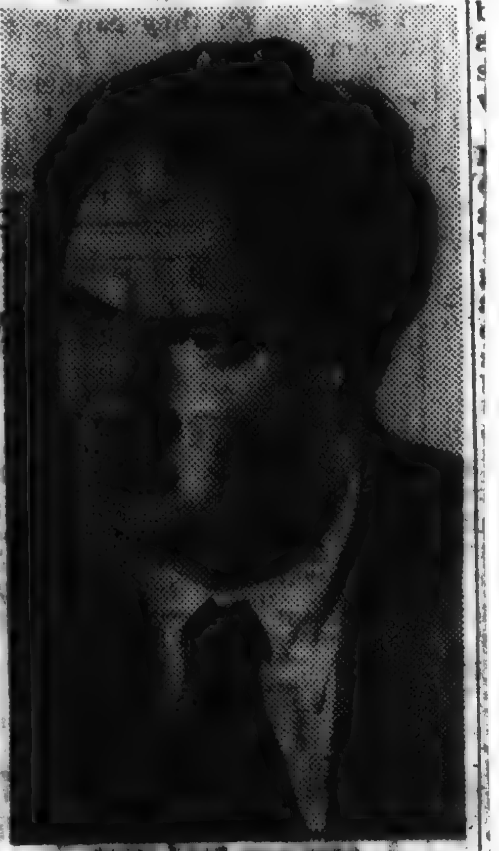
NEW YORK, N.Y.
TIMES
D. 614,169 S. 1,254,635
AUG 5 1960

Music: Student Talent

Meyerowitz Opera Is Given at Lenox



Jan Meyerowitz

By ROSS PARMENTER
Special to The New York Times.

LENOX, Mass., Aug. 4—The Berkshire Music Festival combined Thursday its annual display of student talent with its major operatic production of the summer.

The opera was Jan Meyerowitz' "Port Town," a one-act work with a libretto by Langston Hughes, with whom the composer earlier collaborated to create "The Barrier." This was the opera's first performance.

The combined event was called "A Gala Evening at Tanglewood," and it represented a break from the customary "Tanglewood on Parade." In the "Parade," the display of student talent was traditionally followed by a pops concert that nearly always swamped the students' efforts. This time the event was an all-student affair, for the opera was performed by students, too.

The change was made to celebrate the twentieth anniversary of the Berkshire Music Center, the school that was added to the Tanglewood operation in 1940. The event attracted 2,448 persons, which was a small number in comparison with the crowds coming to the "Parades."

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But from the artistic point of view the break was a healthy one, for this time the students got their due. Also the six-hour program, diverse as it was, had more coherence than the "Parades" ever had.

What gave such a long series of musical events in three different locales such unity of mood was the integrity of the students. Whether as opera performers, composers of chamber music, choral singers or members of a symphony, they approached their work with the utmost sincerity, with unfailing musical sensibility and with the willingness to submerge their very considerable talents in the re-creation of music they cared about.

The artistic integrity of the students, in fact, was just as impressive as the sum total of their gifts and skills. And the extent of those gifts was shown most decisively when the orchestra of young people, under the direction of Charles Munch, played Fauré's incidental music to "Pelléas et Mélisande."

It was almost impossible to believe that such beautiful ensemble playing was the work of a student orchestra that had been together for only five weeks.

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The Meyerowitz opera calls for a large orchestra, a big cast and an elaborate waterfront setting. Like the orchestral concert it was given in the Shed. And it was given well. It was received enthusiastically, too, but its machinery seemed somewhat too large for its content.

Its plot about a girl from a seminary and a sailor falling in love is essentially slight and there was something touching about it. But one got the impression that it would have been more touching if there had been less of the grand opera air to it.

The music has some pretty numbers, especially the girl's song about the sea and the love duet of the two youngsters, but quite a lot of the music sounded padded and the orchestral texture was inclined to be thick. Altogether it was professional and workable but not strikingly fresh or original.

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Boris Goldovsky, who co-staged the work with Arthur Schoep, also conducted it. Jane Wymond as Maggie, Grace Trester as the girl from the seminary and John Lodge as [illegible], the sailor, were the outstanding members of the cast, though there also were good bits contributed by Ethel [illegible], George Shirley, Rita Kolacz and Sherrill Milnes.

The day's events began at 4:30 P. M. in the theatre-concert hall when members of the opera department, most of whom also appeared in the opera in the evening, gave an hour-long program of scenes from standard operas to piano accompaniment. Hardly had they finished when members of the Fromm Fellowship Players came on the stage to start the program by student composers.

Robert Bernat and Timothy Thompson were the current student composers represented. Mr. Bernat offered a sensitive andante and allegro for woodwind quintet. Mr. Thompson a neo-romantic piano suite, which he played himself.

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Then came a beautiful work by a former student composer, Lester Trimble's "Myn Hertes Queene," which successfully captured the medieval flavor of Chaucer's text. Jerome Rosen's delicately textured quintet for clarinet and strings completed the program.

As it ended, one heard the brass fanfare announcing the choral program sung on the porch of the main house. This outdoor program included a repetition of Mr. Trimble's piece and the first performance of Mabel Daniel's "Piper, Play On."

The choristers were sometimes led by student conductors. As they sang, the listeners ate picnic suppers on the lawn in front; the trees stood breathlessly still and the sun set in pale mauve and soft gold. The Stockbridge Bowl was as lovely to see as the music was to hear. It was a happy interlude in a worthy program.

May the students be similarly honored again next year.

Telegram (m)
WORCESTER, Mass.
Circ. 57,341

AUG 5 1960

Music: 'Gala Concert' At Tanglewood

By RAYMOND MORIN
Telegram Music Critic

LENOX — Highlight of the Berkshire Music Center's "Gala Concert" yesterday afternoon and evening at ~~Tanglewood~~ was the world premiere of the opera, "Port Town," music by Jan Meyerowitz, text by Langston Hughes.

Events began at 4:30 p.m. in the Theater Concert Hall and continued unabated to performances in the Music Shed by the Berkshire Center Student Orchestra and the Meyerowitz Opera.

This was formerly the format of "Tanglewood on Parade," traditional "five-ring circus" that culminated with the Boston Pops Orchestra, conducted by Arthur Fiedler.

One at a Time

The advantage yesterday was that only one program was given at a time, and not five simultaneously in various auditoriums on the Tanglewood grounds.

"Tanglewood on Parade" with the Boston Pops and Fiedler will take place next Thursday evening. Both programs are for the benefit of the center. Yesterday's attracted an audience of 2,448 at $2.50 for general admission.

"Port Town" is distinguished mainly for a handsome set created by Dom Poleo.

It shows a waterfront bar and grill with nearby docks and an anchored vessel, the "Sea Horse." Among the characters are the usual barkeep, girl, sailors—and for some extraordinary reason, the novices from a nearby convent.

No Curtain

This was the first time that such a production had been given in the Music Shed. There was no curtain, so that the set was placed in view of the audience.

Excellent as the shed's acoustics may be for orchestral music, it was virtually impossible to follow the story from the singing. Apparently no effort was made to suppress an orchestra that drowned out all but the heaviest ensembles.

The text by Langston Hughes may be admirable in printed form, but Meyerowitz' music turns it into a hopelessly verbose series of recitations. Most of these are in extremes of the range, sung in conversational form.

There are no tangible arias, so that it's quite impossible to focus on specific points or vital moments of atmosphere.

In addition are many obvious artifices. Six sailors suddenly appear from a gangplank. Each makes a bravura vocal speech upon arrival. Everything is static until this function is completed.

Most ridiculous is the role and vocal score for the policeman whose apparent function it is to keep order in this melange. He makes dramatic preachments that have no conviction, dramatically or musically.

3 Roles Well Sung

Three roles are particularly well sung, speaking purely in terms of vocal production.

These are Grace Trester, who sings Jeannette, the convent girl who is sailor-smitten; George Shirley, the third sailor in the retinue, and Sherrill Milnes, who sings the role of the policeman.

A highly successful feature of the evening concert was the appearance of the 80-player orchestra of Berkshire music students, conducted by Charles Munch and Eleazar De Carvalho of Brazil.

It would be absurd to suggest that this was Boston Symphony caliber, but certainly an uncommonly euphonious tone was heard in the strings during the Leonore Overture No. 1, conducted by Carvalho.

Most needed was a clearer definition of melody, and less vigor from percussion.

Munch conducted the orchestra in incidental music from Faure's "Pelleas and Melisande."

The student orchestra obliged Munch with a glowing tone, notably from cellos and woodwinds. Satiny sounds were highlights of the second section, decorated with fluent solos from the reeds. A beautiful flute solo was heard in the third movement, and the final "Death of Melisande" section was warmly expressive and exceptionally poised.

Opening Session

The afternoon's opening session consisted of four scenes from operas, directed by Goldovsky.

These were done without scenery or costume, and although they were all sung in English, Goldovsky felt it necessary to explain them in an oral commentary. Fourth of these scenes uncovered the amazing tenor voice of George Shirley from Detroit, Mich., in the role of Rodolfo from Puccini's "La Boheme."

Few voices heard at Tanglewood, even among the top roster, have had greater resonance, warmth, and carrying power. The young man injected an engaging flair for the score and role. It was a powerful portrayal, without conscious effort and strenghened with a ringingly clear voice.

The second act scene from Mozart's "Magic Flute" was infinitely less effective. In the roles of Papageno and Papagena, John Lodge and Barbara Allentuch made earnest efforts. He was vocally articulate, but weak, and she was slightly coy in her interpretation.

Debussy's "Pelleas and Melisande" was flattened by its English translation. John Humphrey and Grace Trester were expressive enough in the title roles, displaying, in the main, voices of light texture, neat phrasing, but sluggish tempos that caused loss of dramatic power.

Other Works

A scene from "Hansel and Gretel" seems to be a "must" at these events. This time, it was Miss Trester as the Sandman who rescued it from the genre of saccharine tidbit.

The composition department offered several works by center students, some performed by the Fromm Fellowship players.

Robert Bernat contributed an andante and allegro for woodwind quintet that represented serious thought and astute use of instruments. The net result did not equal the effort of creation or reproduction.

The "Andante" was reasonably good "mood" music, utilizing fairly direct melodic lines without excesses of any kind, including interest. The "Allegro" proved to be a whimsical scherzo that prattled meaningless remarks.

Suite for Piano

Another valiant effort was Suite for Piano by Timothy Thompson, who delivered it. The first movement traveled over a lot of notes without making any appreciable progress. The second sounded like the skeleton of a toccata or show piece. The finale raced passionately, ending in a draw between both hands.

During the dinner hour, the audience listened to the Tanglewood Choir, which sang from the main house porch.

Tonight the Boston Symphony and Charles Munch resume the Berkshire Music Festival.

The program includes excerpts from Wagner's "Die Meistersinger," Sibelius' Violin Concerto with Ruggiero Ricci as soloist and Mendelssohn's "Scotch" sym-

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Herald (m)
BOSTON, Mass.
Circ. 175,076

AUG 6 1960

'Port Town' Given at Tanglewood

Opera's Music, Words Ill-Fitting

By JULES WOLFFERS

Having had a day to sort out my feelings regarding "Port Town," the new one act opera by Jan Meyerowitz, which had its first performance Thursday evening at Tanglewood, I can find no reason to change my first impression.

The music is compelling, often beautiful, the text by Langston Hughes about sailors and girls in a port town, is made for musical treament, but the Meyerowitz music doesn't go with the words.

Tugged Two Ways

Never before at an opera performance have I had this experience of being tugged two ways at once. When I listened to the music, so well sung and performed by the Berkshire Music Center opera and orchestral forces, it seemed that the action on stage bore absolutely no relation to what I was hearing.

I will not say that the words didn't fit the music because from where I was sitting, except for an occasional phrase or two, the principals and chorus might just as well have been singing in Swahili. Boris Goldovsky is an ardent champion of opera in English, and rightfully so, but with all credit to his fine direction, he did not succeed this time in having his troup pronounce their words intelligibly.

Luckily, there was the libretto which I eagerly read after the performance to find out just what all the commotion was about on stage. There is much gutter talk from the port town waterfront denizens until a group of young ladies from a seminary come on tour of inspection. But a boatful of sailors have received liberty and so there are inevitable complications.

Sweeping Music

It is not up to the critic to instruct the composer but Mr. Meyerowitz has written so much that it is gripping and compelling in his opus that I wish there was some way the notes could be salvaged. The music sounds epic, noble, sweeping, emotion-laden with a fine flow and logical climaxes.

The performance came as the climax of an afternoon of varied activity. The gala evening to benefit the center included opera scenes, original compositions by Tanglewood students, the Tanglewood Choir and the student orchestra conducted in the shed by Charles Munch and Eleazar de Carvalho.

An interesting item on the list was when a Boston woman conductor interpreted a Boston woman composer — Lorna Cooke de Varon leading the Tanglewood Choir through Mabel Daniel's effective "Piper, Play On."

Next Thursday, Aug. 11, Arthur Fiedler flies to Tanglewood to conduct the Pops in another gala afternoon and evening.

Evening Globe
BOSTON, Mass.
Circ. 149,750

AUG 5 1960

Meyerowitz in 'Port Town' Premiere at Tanglewood

By CYRUS DURGIN

LENOX, Aug. 4—"Port Town," a short, one-act opera by Jan Meyerowitz based upon a play by Langston Hughes was given its first performance here tonight at the Music Shed at Tanglewood.

Boris Goldovsky conducted the production by the Opera Department of the Berkshire Music Center, a production which he, with Arthur Schoet, had staged.

"Port Town" was the main and final event of an afternoon-and-evening sequence of performances given in celebration of the 20th anniversary season of the Berkshire Music Center, the Summer music school operated by the Boston Symphony Orchestra in connection with the annual Berkshire Festival. Proceeds will benefits the center.

"Port Town" is a sophisticated yet alternately gay and tender vignette of a few hours of life in one of those marine centers where the scenery is lovely, the people good and bad—and everywhere—and the the life grubby.

Smitty, one of a half-dozen hands from the rusty freighter Sea Horse, comes ashore, meets Maggie, the Port Town's obliging girl, and falls in love with Jeannette, a lonely little rich girl of 16 from a nearby seminary. Separated by The Law and The Teachers, Jeannette tosses Smitty her locket and he throws his cap to her.

For a fine, moral ending, Smitty ignores the repeated invitation of Maggie and returns to his ship. All this occurs before the trinket shop of Mrs. Winkelbaum and the saloon of Mr. Schwartz. Th etime is "1919 or 1946 following a major World War."

Meyerowitz, known to Boston principally for his opera "Esther" performed at Jordan Hall in 1958, is a musician who writes in the modern manner but with feeling. His musical vocabulary is extensive, his resources varied, his idiom ranges from harmonically tart to jazz rhythm, blues coloration and a flow of melody which really singable.

I must admit that knowledge of Langst Hughes' plot and of his son which old-fashioned rhymi [illegible] structure, has been d [illegible] from reading the li [illegible] The singers tried [illegible] clearly in Engli but mostly, I heard a phr here and there.

Yet the singing voices we excellent and, as one wou expect from a Goldovs show, the acting was mo than competent.

Jane Wymond as Magg Jeannette Grace Trester a John Lodge as Smitty, took t leading roles most creditab Other good performan came from Ethel Erdos as M Winkelbaum, Spiro Malan barkeeper Schwartz.

"Port Town" ought to be welcome addition to the re ertory of small and univers opera companies, because affords a large cast and playable plot. It is not simplest to stage, howeve The Tanglewood performan —the first operatic one in th Music Shed—was imposing its spread of scenery design by Dom Poleo.

The opera was preceded a concert featuring the Be shire Music Center Orchest which this Summer (as usu it must be emphasized, for th work effectively here in six weeks) proved of excell caliber.

Eleazar de Varvalho, head the orchestral department, c ducted Beethoven's "Leon Overture No. 1, and Cha Munch erected the Suite incidental music by Faure Maeterlinck's drama Pel Et Melisaude.

The gala included o scenes in the afternoon, a cert of chamber music an open-air supper concert the porch of the Main H by the Tanglewood Choir ducted by Hugh Ross, Cooke de Baron and se student conductors. This cert began with the first formance of "Piper Play O by the Boston Composer Ma Daniels. Miss Daniels present to acknowledge plause.

Hampshire Gazette (e)
NORTHAMPTON,
Mass.
Circ. 12,847

AUG 5 1960

Tanglewood On Parade Divided Into Two Parts; Finale Next Thursday

For the first time, the annual Berkshire Music Center's benefit performance of student activities and accomplishments known as "Tanglewood on Parade" has been separated into two events.

The first, known as "A Gala Evening," was held last evening and afternoon starting at 4:30. For various reasons, in the formal gardens were the opera scenes, usually held given in the theatre-concert hall.

As Mr. Goldovsky suggested, one had to use one's imagination in regard to scenery, costumes and makeup, even to long blond hair in the charming duet from Debussy's "Peleas and Melisande" sung with grace and beauty by Grace Trester and Jon Humrey.

Flency of voice and movement, gave the scene from Act. II of Mozart's "The Magic Flute," displayed by pert Barbara Allenbach and virile John Lodge, just the right touch of gaiety and humor it invokes. Barbara Allenbach's beautifully developed voice was again heard as Gretel in the forest scene from Hansel and Gretel" with the finely controlled singing of Corinne Curry as Hansel and the smoothness of Grace Trester as the Sandman.

The final excerpt from "La Boheme's" Act III outside the cafe, displayed exceptionally fine voices in the full round of Lucille Sullam as Mimi, the powerful ring of John d'Armand as Marcello, the deep resonance of George Shirley as Rodolfo and the warmth of Maxine Makas as Musetta.

At 6, again in the theatre-concert hall, the department of composition headed by Aaron Copland, assisted by Leon Kirchner and Luciano Berio, presented the Fromm Fellowship Players in a chamber music concert, including uncomplicated and agreeable Andante and Allegro for Woodwind Quintet by Robert Bernat, a harmonically interesting, abridged Suite for Piano, composed and played by Timothy Thompson, a beautifully colored and coordinated composition for 12 male voices, woodwinds and strings, by Lester Trimble, from Chaucer's "Myn Hertes Queene"; the last work was by Jerome Rosen, an intricately developed quintet for clarinet and strings in four well-defined movements with the composer playing clarinet.

This performance overlapped by several minutes the Tanglewood choral department's offerings on the main house porch, with Hugh Ross as spokesman and conductor in a repetition of Lester Trimble's work, his assistants Lorna Cooks deVaron and Alfred Nash Patterson leading Mabel Daniels' stirring "Piper Play On" and Orlando Gibbons' vivid "Street Cries of London." Included were Gabrieli's moving "The Signor, le tue man sante, Virgine il cui figliol" conducted by capable student Talmon Herz from Tel-Aviv, Hindemith's "Six Chansons" dynamically led by Jacqueline Bourillon from Paris, France and Krsto Odak's God Have Mercy and Bodizar Sirola's "The Lord's Prayer" vigorously directed by Seymour Schonberg from Irvington, New Jersey.

Suppers toted from home or obtained from the refreshment center, were disposed of during, in between or after these performances. The mild but increasingly chill weather sent many scurrying to their cars for assorted wraps before proceeding to the big shed for the orchestral department's performance of Beethoven's "Leonore" Overture, No. 1. conducted by the vibrant and dramatic Eleazar Carvalho, director of the department, who is assisted by Seymour Lipkin. It was an incredibly masterful performance, and showed the superb training of its directors. Charles Munch was evidently an inspiration to the orchestra in their playing of Faure's tender and evocative, "Incidental Music to Maeterlinck's Pelleas and Melisande",

drawing exquisitely fine gradations of color throughout.

The world-premiere of the Langston Huges, librettist, and Jan Meyerwitz, composer, opera, "Port Town" was given a warm reception by the vociferous and celebrity-marked audience.

Although delayed for forty minutes by the erection of the stunning scenery after removal of orchestral equipment, the opera, in one act, unfolded its partly humorous and finally tragic tale with vivid action and a score of outstanding voices, too numerous to mention individually, including some not heard in the afternoon, Ethel Erdos, Spiro Malas, Jane Wymond and Rita Kolacz.

Directed by Boris Goldovsky its many moods were clearly projected by the orchestra and the singers, sometimes a bit overshadowed, were quite understandable. It is an opera worth repeating and listening, even though it is reminiscent in style, its difficult and memorable score was given expert interpretation.

The next event, the Boston Pops at Tanglewood, will present an all-Gershwin program on Aug. 11, with Arthur Fiedler conducting, "An American in Paris," Earl Wild as soloist in "Rhapsody in Blue," Strike Up the Band and "Porgy and Bess," the Robert Russell Bennett Symphonic Picture for Orchestra.

M. deB. B.

Christian Science
Monitor (e)
BOSTON, Mass.
Circ. 156,267

AUG 4 1960

Tanglewood Gala

"A charming story with a sad ending," is how Tanglewood's opera director Boris Goldovsky has described Jan Meyerowitz's opera "Port Town," to have its world première at Tanglewood tonight. The one act opera, the third Meyerowitz opera to have its first performance at Tanglewood, will be given by students of the Berkshire Music Center for benefit of the center's scholarship funds.

With Langston Hughes, librettist, Mr. Meyerowitz has set his opera in an unidentified port town where, simultaneously with the arrival of the ship "Mary Belle" (filled with romantically inclined sailors), the young ladies from the local seminary are brought to make their annual study of activities on the water front. The finale is predestined: a young girl meets a young sailor and they fall in love, but time is short before they must part forever.

"Port Town," the first opera presentation to be held in Tanglewood's Music Shed, will be preceded by several events at the gala evening. At 4:30 in the Formal Gardens, Mr. Goldovsky's opera students will present a program of opera scenes. In the Theater at 6 o'clock, the Fromm Fellowship Players will present a program of music composed by Tanglewood students; and at 7 o'clock, from the porch of the Main House, the Tanglewood Choir, under the direction of Hugh Ross, will present a supper concert.

In the Music Shed, at 8:15, the Charles Munch and Eleazar de Carvalho, head of the school's department of instrumental music, will conduct the student orchestra in a short program. After intermission in the Shed program, Mr. Goldovsky will conduct the première of "Port Town."

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,071

AUG 6 1960

Robert Shaw at Tanglewood

Whitestone

Robert Shaw, assistant conductor of the Cleveland Orchestra and a former member of the Berkshire Music Center faculty, at the premiere performance of "Port Town" Thursday evening at Tanglewood. He will attend the weekend concerts.

Schenectady Gazette 6 Aug 1960

Berkshire Music Center 'Gala' Marks Anniversary

By D. E. RITZ
Gazette Music Editor

A "gala" evening Thursday at Tanglewood, Lenox, Mass., marked the 20th anniversary celebration of the Berkshire Music Center and was highlighted by the world premiere of the Langston Hughes-Jan Meyerowtiz opera "Port Town" and a performance by the center's student orchestra under the direction of Eleazar de Carvalho and Charles Munch in the Shed.

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THE "GALA" EVENT, the first of two benefits for the scholarship funds of the Berkshire Music Center, opened in the afternoon with opera scenes in the Theatre-Concert Hall, was followed by an exposition of the work of the composition department in the same auditorium and a performance by the Tanglewood choir during the supper hour on the main house porch.

We found the student orchestra performance under de Carvalho and Dr. Munch completely unbelievable. That a large group of student musicians—the cream of the musical world we'll admit—could be welded within the short space of five weeks into such an excellent musical organization is incredible. The "Overture to Leonore, number 1," Beethoven, was presented under de Carvalho and the incidental music to Maeterlick's "Pelleas and Melisande, opus 80," Faure, was conducted by Dr. Munch.

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TWO SCHENECTADY STUDENTS at the center participated in the day's events. Richard Marshall, a student in the opera department, was cast as the "sergeant" in the excerpt from Puccini's "La Boheme" in the afternoon; and Carol Russo a member of the department of choral music, sang in the Tanglewood choir outdoor concert.

The "Port Town" presentation marked several unusual events—the revival after a year's leave of absence for Boris Goldosky of the opera department; the first presentation of an opera on the huge Music Shed stage and the premiere of a new work.

* * *

IN OTHER YEARS the opera department presentations have all been given in the theatre-concert hall with its specially designed stage and its excellent stage equipment. We found an amazing part of the presentation the opportunity to see the Shed stage transformed during the intermission. We found ourselves standing on tip-toe and watching breathlessly as skilled stage technicians erected the prepared Port street building and pier that form the background of action for the one-act opera.

Goldovsky conducted the presentation that, in spite of the size of the Shed was excellent. The "Port Town" story is thin in texture, featuring the budding love episode of Jeannette, a 16-year-old orphan who is attending a private girls' school, and Smitty, a young sailor.

The second special benefit event is scheduled for next Thursday and will feature the Boston Pops under Arthur Fiedler in an all-Gershwin program.

Christian Science
Monitor (e)
BOSTON, Mass.
Circ. 156,267

AUG 6 1960

'Port Town' in Première

By Nicolas Slonimsky

Lenox, Mass.

The main event of the Gala Evening at Tanglewood on the occasion of the 20th anniversary of the Berkshire Music Center was the world première of a one-act opera, "Port Town," by Jan Meyerowitz. The composer came to America in 1946 after some years in Belgium and France as an exile from his native Germany. In this country he became happily acclimatized, and acquired a fine reputation as composer of compact and effective short operas.

The libretto of "Port Town" is by the eminent Negro poet and novelist Langston Hughes (who was present at the performance). It is a tender vignette, a story simply told. In a port town after the first World War a group of seminary girls are conducted on a sightseeing tour; one of them lags behind and is engaged in an innocent conversation by a young sailor.

Carmen in Reverse

A water-front siren tries to lure the sailor away, but he resists her advances. In the meantime the absence of the girl from the sight-seeing group is discovered, and an alarm is sounded. The girl hides herself under an ashcan, but is found and taken away. In despair she throws a ring to her sailor, and he tosses his sailor's cap into her hands. The siren tries to tempt him again, but he walks sadly away, the cherished keepsake in his hands.

It is a sort of Carmen in reverse, wherein Don José rejects the temptress and yearns for his faithful Micaela. To this story Mr. Meyerowitz wrote a nostalgic, sweetly acrid score, built on clearly defined arias and concerted numbers, with convenient pauses between them for applause, which was given in full measure by an audience that nearly filled the Music Shed.

The musical idiom employed by Meyerowitz is frankly melodious, and even harmonious. The arias are expansively songful and felicitously written for the voice. The wistful harmonies, full of anguished suspensions, convey the atmosphere of the sad story. But the boisterous crowd scenes are set to vigorous, bouncing music, with plenty of vitality and ribaldry. In climaxes Mr. Meyerowitz summons all the resources of grand opera, and he knows how to achieve dramatic effect.

Expressionistic Verismo

It is an expressionistic opera without angularity, a veristic drama without disturbing naturalism. The characterizations are finely drawn. The seduction motto of the water-front siren is what the Europeans call a Valse Boston, and the composer contrives a sensuous one, laden with serpentine chromatic embellishments. This serves as an expressive contrast with the lyric strain in the duet of the sailor and his girl.

The opera was led by Boris Goldovsky, capable and self-assured as ever. The students of the Opera Department of the Berkshire Music Center gave a remarkably competent performance.

In the orchestral part of the Gala Evening, which preceded the production of the opera, the Brazilian conductor Eleazar de Carvalho, who heads the orchestral department, gave a well-proportioned and precise performance of Beethoven's "Leonore" Overture No. 1. He conducted a student orchestra in which, incidentally, the feminine players seemed in the majority, particularly in the string section. So pleased was he with the results that he shook hands with a dozen of them after the end. He signaled the orchestra to rise by giving a conductorial downbeat, and the players responded with absolute precision. This is a practical innovation in the business of acknowledging applause, well worth considering for general adoption at symphony concerts.

Soundless Fireflies

Charles Munch conducted Gabriel Fauré's suite from the incidental music to Maeterlinck's "Pelléas et Mélisande." How different is this serene score from the palpitating music of Debussy's opera! Fauré gives a pastoral interpretation to the tragedy of the hapless lovers.

The suite is, of course, Dr. Munch's favorite. He worked wonders in securing melodic roundness and shimmering sonorities. When he shook hands with the concertmaster, who looked like a boy of 16, it was in real appreciation of the work well done.

All in all, this gala evening was most enjoyable. The weather was cooperatively clement, cool without chilliness. And not a single airplane passed overhead to inject a bit of "musique concrète." Only soundless fireflies provided occasional distraction.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,071

AUG 6 1960

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Fiedler Translated Is Fiddler But Most of All It Means Pops

By MARGO MILLER

Some etymologists opine that the word "Pops" comes from the popping of champagne corks. Hearing the cheerful explosions during a *pianissimo* passage of music would confirm this pedantry. But in Boston, however you define it, Pops is Arthur Fiedler.

Lenscraft Photos

At the Pops during the Davy Crockett craze

This is Fiedler's 31st year as conductor of the 75-year-old Boston Pops Orchestra, which each May and [illegible] to sell-out crowds at Symphony Hall. Aug. 11 marks Fiedler's sixth appearance at Tanglewood.

The previous five Pops evenings were under the banner of "Tanglewood on Parade," the annual benefit for the Berkshire Music Center. This year, however, two birthdays — the 20th of the Music Center and the 75th of the Pops — require separate festivities.

To complete the year's schedule of anniversaries, Fiedler has just finished his 10th year as conductor of the San Francisco Symphony in the annual midsummer Pops Festival. The mayor of San Francisco proclaimed July 7-13 as "Arthur Fiedler Week."

In announcing the California concerts the *San Francisco Chronicle* devoted the front cover of its Sunday supplement to Fiedler. The caricature showed his dark eyes, thick mustache and long white hair. A "Man of Distinction" you will say. Thereby hangs a tale.

In honor of Fiedler's 15th anniversary as Pops conductor, Serge Koussevitzky invited him to conduct the BSO. The program was announced, followed shortly by national release of an advertisement in which the handsome Fiedler endorsed a well-known whisky. The invitation was withdrawn, ostensibly, to allow Hector Villa-Lobos, then making his first American visit, to conduct the BSO.

Fiedler did, however, make a guest appearance with the orchestra during the 1955-1956 season, and would like to be less associated by the public with light classics and show tunes. After all, he had organized his own sinfonietta of BSO players, trained Boston's Cecilia Society in many notable choral works, and conducted orchestras in the United States, Latin America, and Europe.

* * *

His repertoire shows in addition to the three B's, music by such modern masters as Creston, Honegger, Hindemith, Khachaturian, Piston, Shostakovich and Walton, many of these compositions having at Pops their Boston, Western hemisphere, or world premiere. The trustees of the BSO gave Fiedler a first published edition of Mozart's "Don Giovanni" for his 30th Pops anniversary.

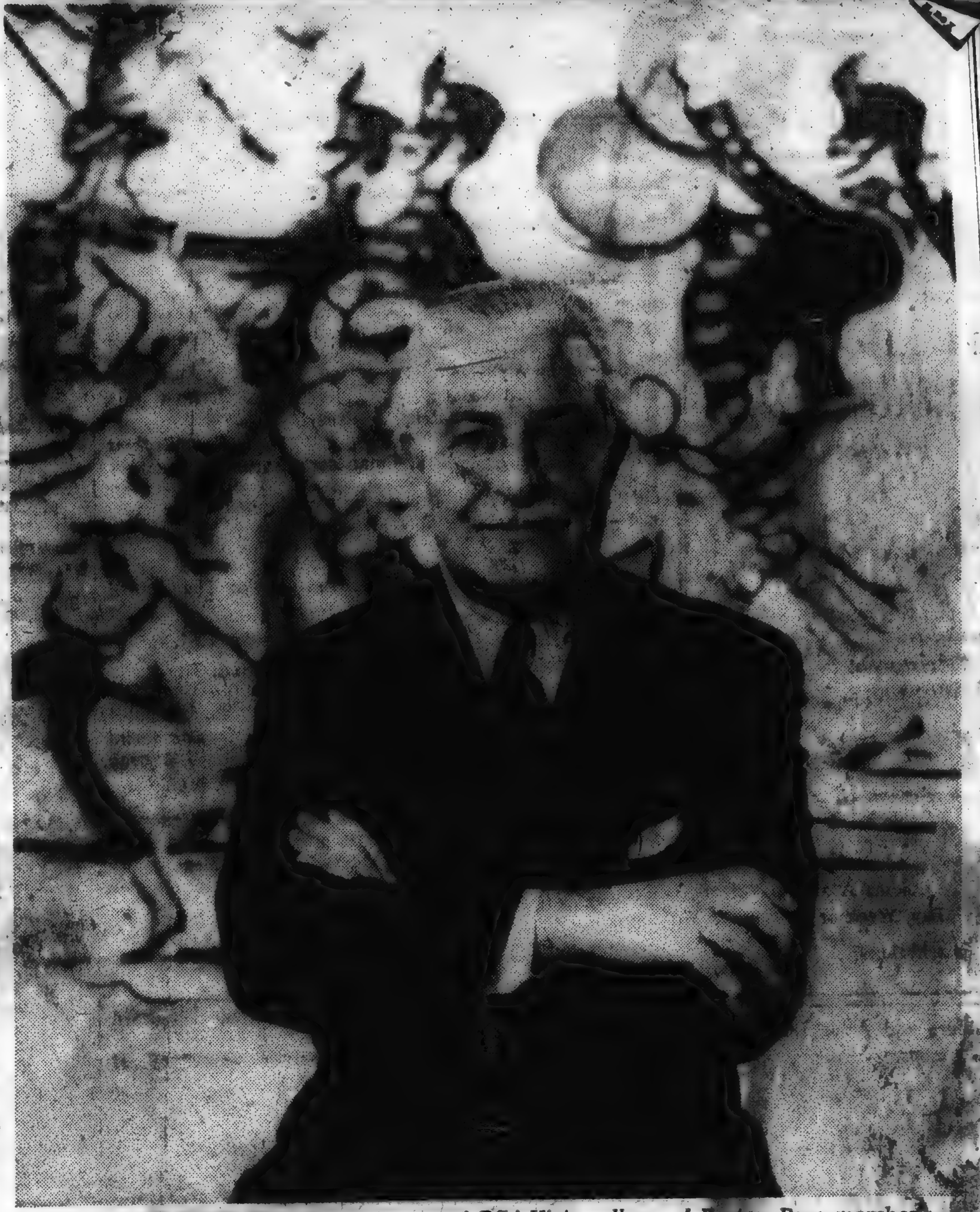
Somewhat more symphonic than Pops are the Esplanade concerts which he founded in 1929. A current series of tea ads, linking that brew to historic and modern Boston, pictures at the Hatch Memorial Shell on the Charles River the Arthur Fiedler who first brought free outdoor orchestra concerts to Boston. So that Bostonians may safely cross a busy highway the city constructed the Arthur Fiedler Bridge.

This was no mean honor to a native son. Born in Boston in 1894, Fiedler was graduated from Boston Latin School — he can still toss off a Latin tag with authority — and in 1915 from the Royal Academy of Music, Berlin. Ably schooled by Arno Kleffel and Rudolf Krasselt in conducting, Willy Hess in violin, and Ernst von Dohnanyi in chamber music, he returned to play violin, then viola, in the BSO.

* * *

Musically, Fiedler "hears everything" when rehearsing the Pops, his players say, after being picked up repeatedly on minor flaws. His sharp mind and drive for precision keep them on their toes; he works them fast and intensively, sometimes showing his quick temper.

Fiedler doesn't tolerate nonsense at rehearsals, but still has a reputation for a good sense of humor. Pops players capitalized on it once when the conductor in a light mood [illegible] violin to bow along in "March Slav." The violinists, quickly cueing each other, suddenly let Fiedler fiddle solo.



Conductor Fiedler pictured on cover of RCA-Victor album of Boston Pops marches

The name "Fiedler" means fiddler in German; the family, of Austrian extraction, have been musicians for generations. Fiedlers three there had been in the BSO; two paternal uncles and an original member of the famous Kneisel Quartet.

Fiedler is married to the former Ellen M. Bottomley, daughter of a Boston surgeon. Their three children, Johanna, 14, Deborah, 12, and Peter, 8, complain as much about practicing as Fiedler once did. Peter enjoys testing unattended percussion oddments after a Pops concert. Completing the Fiedler household in Brookline is Sparky, a Dalmatian dog.

Honorary fire chief of some 75 American cities, Fiedler has been a fire buff since he was a kid.

"The fire house was right down the street," he recalls. "In those days they had horse-drawn trucks and dogs like Sparky."

His badge has been a practical souvenir on more than one occasion. During Boston's 1942 Cocoanut Grove disaster, Fiedler drew duty at the morgue. Several years ago he was in Chicago when another holocaust swept a parochial school. "That's one fire I'm glad I didn't get to."

* * *

Short-wave radios in his cars keep him informed of the latest blaze. He drives a Cadillac convertible and a Volkswagen, and is tempted by a motor scooter.

With all his energy and musical training, it's not surprising that another Fiedler hobby is dancing, or that any dance music on a Pops program has that extra sparkle.

Besides his vast library of miniature scores, Fiedler collects Straussiana. Your interviewer, no dancer herself, took this to mean not the scores of the waltz king but those of Richard Strauss, "Der Rosenkavalier" notwithstanding, and without bothering with first names asked if the maestro had studied with Strauss.

"How old do you think I am?" he rejoined.

According to "Who's Who," he'll be 66 in December.

Depend upon it: Feidler's Tanglewood program will have all the vigor and youth [illegible] Pops. Feet will tap when Fiedler honors another Boston native and a contemporary, George Gershwin, in "An American in Paris," "Concerto in F" (Earl Wild, piano soloist), "Porgy and Bess," "Rhapsody in Blue," and "Strike Up the Band."

186

Sunday Republican
SPRINGFIELD, Mass.
Circ. 112,664

AUG 7 1960

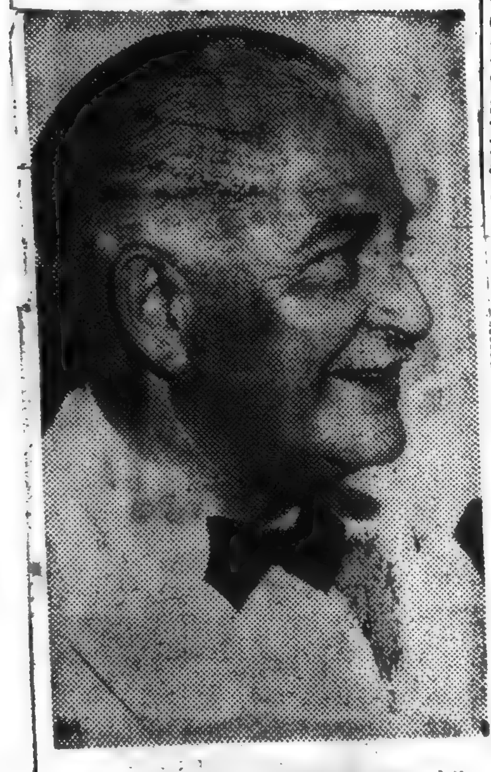
Fiedler and Boston Pops For Tanglewood Thursday

Colorful Conductor to Present All-Gershwin Program With Pianist Earl Wild

LENOX—Arthur Fielder and the Boston Pops, with guest pianist Earl Wild, will give an all-Gershwin program at Tanglewood here on Thursday (the 11th, 8.30). As a benefit for the Berkshire Music Center's scholarship fund, Fiedler and the Pops will perform in Tanglewood's 6000-seat Music Shed.

A pace-setter and record-breaker, the indefatigable Mr. Fiedler will fly to Tanglewood, almost literally, on Thursday morning after finishing his 10th season of concerts for the Art Commission in San Francisco on Tueday night. And on Friday morning he is off again, this time to Miami and then, Monday, to open the last week of the Esplanade concerts in Boston.

But such a schedule is routine to the man who quietly accomplishes the almost impossible. Witness: Arthur Fiedler conducted the Chicago, Boston, Philadelphia and San Francisco Symphony Orchestras within nine days this summer. Further Fiedler facts: This summer Mr. Pops celebrated his 31st year as conductor of Boston's Esplanade concerts and his 30th straight season as leader of Boston Pops Orchestra.



ARTHUR FIEDLER

In his hometown of Boston, Arthur Fiedler is almost an institution. His unique personality, his flair, style and individual approach both to music and life have conspired to make him, over the years, as familiar and beloved a feature of Boston life as the Old North Church, or Symphony Hall—where, each spring, he inaugurates the delightful Boston Pops season. Silver-maned, distinguished, impeccably groomed, Arthur Fiedler, Bostonian, is much more than the local boy who made good. He is the local boy who has left an indelible mark not only on the musical history of this city, but on the musical taste of millions throughout the world.

Born in Boston's Back Bay section, not far from Symphony Hall where he conducts his annual Boston Pops—Arthur Fiedler inherited a rich family background of European musical culture. His father Austrian-born Emanuel Fiedler, was a first violinist with the Boston Symphony, and his mother was a "good amateur musician" who gave the young Arthur his first piano lessons.

Fiedler's formal education was obtained at the Prince Grammar School, and the Boston Latin School until his family decided to return to their native Austria. His father had retired after 25 years in the Boston Symphony. In Vienna and later in Berlin, teen-aged Arthur tried to cut a niche for himself in the publishing business, but finally entered the Royal Academy in Berlin as a student of violin, piano and conducting. To his surprise he fell in love with music. Today, he's still in love with music.

With the advent of World War I he returned to Boston where, in 1915 he joined the Boston Symphony as a violinist under Karl Muck. But his ambition to conduct led him to form, nine years later, the Boston Sinfonietta, a chamber orchestra composed of Boston Symphony members. At the same time he continued to play as a member of the Boston Symphony, fulfilling various tasks on the violin, viola, piano, celesta, organ and even percussion instruments.

Then in 1929 after long planning and a perservering struggle for financial support for a new project, Fiedler launched the first of the now-famous outdoor Esplanade concerts—a free summer series played in an attractive natural setting on the east bank of the Charles River, at the foot of Beacon Hill. Staid Boston took a long look at its native son, liked what it saw, and for over 30 summers audiences of up to 30,000 music lovers have jammed the grass-floored, sky-roofed "auditorium" of the Esplanade.

In 1930 Fiedler assumed conductorship of the Boston Pops Concerts, a feature of Boston's musical life since 1885, and brought this organization to a prominence and wealth — both critical and financial—unique in the history of orchestras. Under Fiedler's inspired and canny direction, the Boston Pops became as familiar to the music-minded citizens of the world as to its patrons in Boston. Fiedler's recipe for success: "A Strauss waltz is as good a thing of its kind as a Beethoven symphony. It's nice to eat a good chunk of beef, but you want a slice of light dessert, too." With Fiedler as musical chef, music-hungry audiences never tire of asking for more.

SYRACUSE HERALD AMERICAN
Sunday, August 7, 1960

Gershwin In the Air

Arthur Fiedler and the Boston Pops Orchestra present a concert at 8:30 p.m. Thursday at the Berkshire Music Festival at Tanglewood, Lenox, Mass.

NC

Earl Wild will be piano soloist for the all-Gershwin program.

Another pianist, Jorge Bolet, is set as solist with the Boston Symphony for its concert under Pierre Monteux at 8:30 p.m. Friday at Tanglewood. Bolet will play Liszt's Piano Concerto in E Flat.

Rounding out the week's musical highlights will be American pianist Gary Graffman playing with the symphony under Dr. Charles Munch. Graffman plays the Chopin Piano Concerto.

Sunday Republican
SPRINGFIELD, Mass.
Circ. 112,664

AUG 7 1960

Berkshires Slating Monday Events for This Month

PITTSFIELD—Arthur Fiedler and his Boston Pops Orchestra shares the Berkshire Hills spotlight with Charles Munch and the Boston Symphony Orchestra this week end in the final sessions of the 1960 Berkshire Music Festival at Tanglewood.

Fiedler to Conduct

Mr. Fiedler will conduct the Boston Pops at Tanglewood Thursday evening at 8.30 in the huge shed as the feature of the annual Tanglewood on Parade program. The Pops concert climaxes a program which opens at 5.45 p. m. with a tour of the spacious and lush Tanglewood grounds and performances by various groups of students from the Berkshire Music Center. Pianist Earl Wild will be soloist with the Boston Pops.

Next Friday evening, Pierre Monteux will conduct the BSO in the program that will include Stravinsky's Firebird suite and Beethoven's Symphony No. 2. Dr. Munch will be at the podium Saturday evening at 8.30 for Chopin's Piano Concerto No. 1 with Graffman as soloist and Handel's Water Music Suite. Composer Aaron Copland will conduct his own Symphony No. 1. The Festival Chorus will poin Dr. Munch and the BSO in Berlioz's "Damnation of Faust" next Sunday afternoon at 2.30 in the final performance of the season.

Sunday Register
NEW HAVEN, Conn.
Circ. 106,090

AUG 7 1960

MUSIC

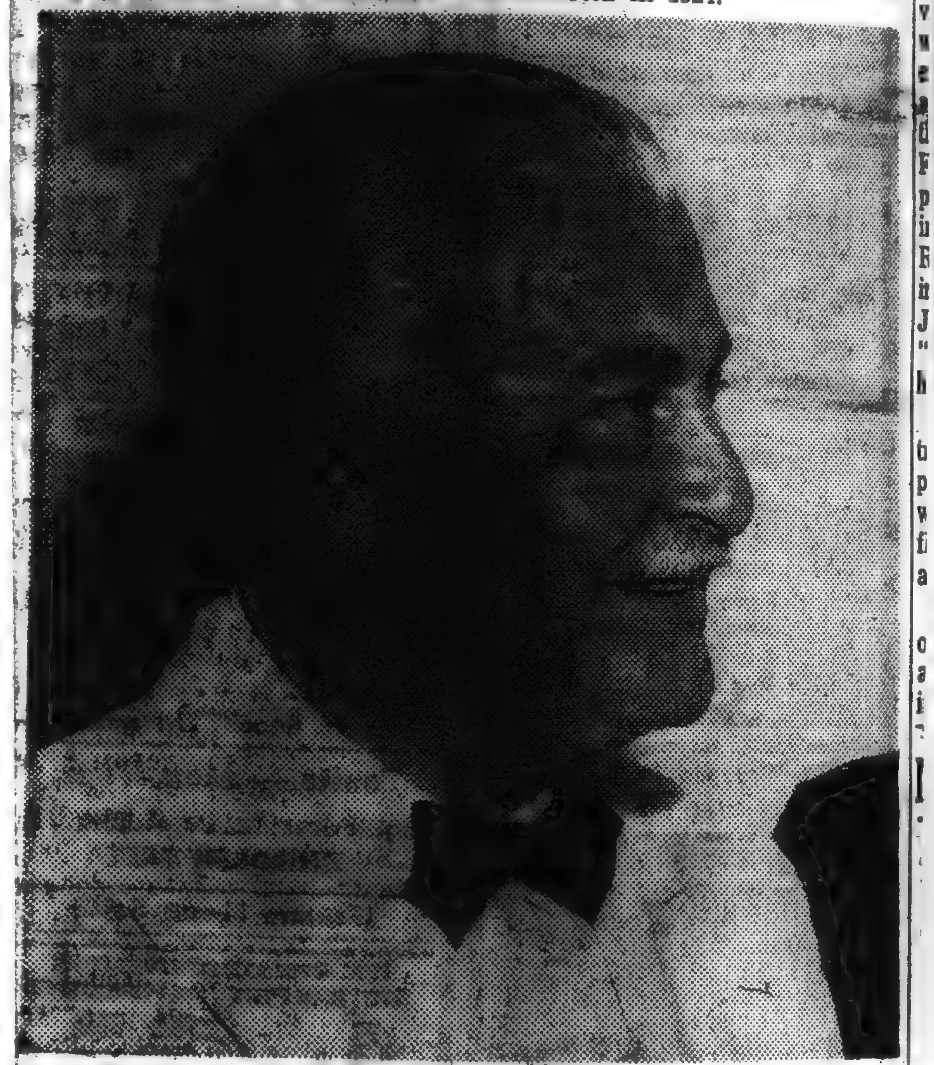
Arthur Fiedler To Conduct At Berkshire In Final Week

By GORDON E. ARMSTRONG

The Berkshire Music Festival goes into its final week of activities which will conclude with next Sunday afternoon's concert. A highlight of the last week's activities will be the annual concert on Thursday evening by the Boston Pops Orchestra, once again to be given for the benefit of the Berkshire Center's scholarship funds. Since this annual festival event turns the spotlight on one of Boston's more remarkable musicians and conductors, Arthur Fiedler, perhaps a brief resume of his career in the field of lighter music is in order.

Fiedler is a native Bostonian and the son of a former violinist of the Boston Symphony. His father, on retiring from 25 years of service with the orchestra, took his family back to his native Austria where teen-aged Arthur tried the publishing business before taking up music. Prior to entering the Royal Academy in Berlin, where he studied violin, piano, and conducting, he had shown little interest in his father's profession. His studies soon convinced him that he was really a "chip off the old block."

Fiedler returned to this country in 1915 and soon was occupying the seat vacated by his father in the Boston Symphony's string section. In fact, he went his parent "several better" during the next 14 years. Fiedler not only played violin, but the orchestra also made good use of his unusual talents by calling on him to perform at various times on the viola, piano, celesta, organ, and even percussion instruments. Just to keep busy on the side, and incidentally satisfy a growing urge to be a conductor, he organized a chamber orchestra known as the Boston Sinfonietta in 1924.



ARTHUR FIEDLER

In 1929, Fiedler was enabled to start a new project which he had long planned and for which he was finally successful in obtaining financial support. This was the now celebrated Esplanade Concerts which are currently in their 31st season. The open-air concerts, which have had audiences of up to 30,000 music lovers, are given on the East bank of the Charles River at the foot of Beacon Hill. Not the least important thing about the concerts, which are given by an orchestra composed of musicians from the Boston Symphony, is that they are "for free."

A year after inaugurating the Esplanade programs, Fiedler also became the conductor of the Boston Pops Concerts, a series which date from 1885. The Pops in Boston have long assumed a place in the city's musical life of an importance rarely if ever attained elsewhere. The Pops season in "Beantown" starts directly after the conclusion of the Boston Symphony's regular winter series.

The seats in Symphony Hall, the home of the Boston Symphony, are removed and replaced by tables and chairs where the customers are served refreshments during Pops performances. Various organizations, schools, colleges, clubs, and professional groups buy out entire performances which are, of course, labeled as "Harvard Night," "Elks Night," "Funeral Directors Night," etc. The sponsors' wishes as to the makeup of programs are given full consideration and this factor has contributed greatly to the popularity of the concerts. Oddly enough, the funeral directors prefer gay Strauss waltzes to what might be considered their "theme song," Chopin's Funeral March!

Fiedler thus has established something of a record in conducting these two Boston Symphony series—30 and 31 years respectively. This summer, he may have hung up another record by conducting the Chicago, Boston, Philadelphia, and San Francisco symphonies all within nine days. Directly after Thursday's festival concert, he will fly to Miami for a concert there and hurry back to Boston to open the last week of the Esplanade concerts on the following Monday. Fiedler's stamina would seem to be exceeded only by his musicianship!

The audience at the Pops event on Thursday evening will hear an all-Gershwin program, with pianist Earl Wild as the guest artist. He will have the featured roles in "An American in Paris" and the "Rhapsody in Blue." Fiedler has chosen Robert Russell Bennett's symphonic arrangement of "Porgy and Bess" as the third work in the program.

Dr. Munch and Pierre Monteux will again share podium honors in the three remaining weekend concerts of the festival. The former will conduct the concerts on Saturday evening and Sunday afternoon while Monteux will conduct Friday evening's program.

Pianist Jorge Bolet, Friday's guest artist, will be heard in the Liszt Concerto in E-flat. The orchestral selections are listed as Beethoven's Symphony No. 2 and Stravinsky's "Firebird" Suite.

Two guest artists—pianist Gary Graffman and composer Aaron Copland are to appear in Saturday's concert. Graffman will perform Chopin's Concerto No. 1 and the composer will conduct his own Symphony No. 1. The third offering is to be Handel's "Water Music" Suite.

Next Sunday afternoon's final concert will be devoted to a presentation of the "Damnation of Faust," by Berlioz, with the Festival Chorus participating. The soloists are to be Eleanor Steber, John McCollum, and Martial Singher.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,071
AUG 12 1960

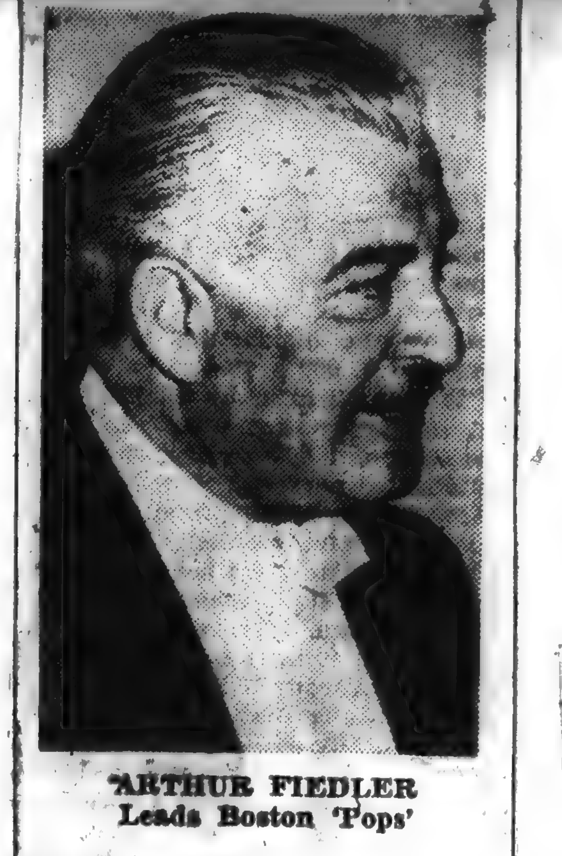
BSO MANAGERS, past and present, enjoyed themselves with friends at the concert. In this group are, left to right, Mrs. Thomas D. Perry Jr., wife of the Boston Symphony Orchestra manager; George E. Judd, retired manager; Mrs. Girard L. Spencer of Stockbridge, Mr. Perry, Mr. Spencer and Mrs. Judd. A crowd of 13,168 attended.

INSURANCE EXECUTIVE John D. Cox Jr. of this city and Mr. and Mrs. Gerard LaVallee of Lenox were among early arrivals who enjoyed refreshments in the picnic area before Arthur Fiedler and the Boston Pops concert got under way.

Photos by Librizzi

PICNICKING on the lawn at the rear of the Music Shed before the Tanglewood Pops concert last night were many large groups, including this one made up of, left to right, Mrs. Donald Rogers, Mrs. Churchward Davis, Deborah England, Churchward Davis Jr., Daniel England Jr., Mrs. England, Mrs. Deland Kelley and Mr. Davis.

SCHENECTADY GAZETTE, MONDAY, AUGUST 8, 1960



ARTHUR FIEDLER
Leads Boston 'Pops'

All-Gershwin Music Slated At Tanglewood

Arthur Fielder, "Mr. Music" to millions, and the Boston Pops with guest pianist Earl Wild will give an all-Gershwin program at Tanglewood, near Lenox, Mass. on Thursday at 8:30 p.m. As a benefit for the Berkshire Music Center's scholarship funds, Fiedler and the pops will perform in Tanglewood's 6,000-seat Music Shed.

* * *

FIEDLER will fly to Tanglewod on Thursday morning after finishing his 10th season of concert for the art commission in San Francisco on Tuesday evening.

And on Friday morning he will be off again, this time to Miami, and then on Monday to open the last week of the Esplanda Concerts in Boston. Within nine days this summer Fiedler conducted the Chicago, Boston, Philadelphia and San Francisco Symphony Orchestras.

This summer "Mr. Pops" celebrated his 31st year as conductor of Boston's Esplande concerts and his 30th straight season as leader of the Boston Pops Orchestra.

* * *

THE THURSDAY evening all-Gershwin program will include "An American in Paris," "Concerto in F for piano and orchestra;" "Porgy and Bess, symphonic Picture for Orchestra," by Robert Russell Bennett; "Rhapsody in Blue for piano and orchestra" and "Strike Up the Band."

Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,026
AUG 12 1960

Tanglewood Pops Concert Crowd Is Largest, Noisiest

Tanglewood, Lenox, had its largest and noisiest crowd of the 1960 season last evening when the Boston Pops Orchestra under the direction of Arthur Fiedler, with Earl Wild as piano soloist, presented a program of Gershwin works in the second of two special programs of the Berkshire Music Festival Season.

Staged for the benefit of the scholarship fund of the Berkshire Music Center which is operated at Tanglewood in connection with the festival, the concert had a gross ticket sale of $33,625.

The other special event of this year, a gala evening staged last Thursday evening by Music Center students, drew an attendance of only 2,448.

The audience last night was composed largely of young people, including boys and girls from many camps in the South Berkshire area. They did not seem greatly discomforted by the chill of an autumn-like night, and hundreds sprawled on the lawn outside the jammed Music Shed.

The Pops orchestra and Mr. Wild performed the tone poem, "An American in Paris," the Concerto in F for Piano and Orchestra, Russell Bennett's symphonic picture for orchestra, using material from the "Porgy and Bess" opera, the "Rhapsody in Blue" and "Strike Up the Band."

Tonight, the Boston Symphony Orchestra will give at Tanglewood the first concert in the last 1960 series. The festival will end with Sunday afternoon's concert.

Eagle 8/11/60

Second Section

Weatherman Offers Clear Sky For Tanglewood Pops Tonight

TANGLEWOOD — The U. S. Weather Bureau at the Pittsfield Airport reported this noon the sun will break through the overcast this afternoon and predicted clear skies for the Boston Pops concert at Tanglewood tonight. However, the weather will be a trifle on the cool side.

Arthur Fiedler arrived here this morning from Boston after a flight from San Francisco and rehearsed the orchestra in the Music Shed for this evening's program which is identical to the program presented by the Pops at last year's benefit for the Berkshire Music Center. Earl Wild will return as piano soloist.

All seats, including boxes, in the Shed have been sold and thousands of persons are expected to listen to the program from the Tanglewood lawns. The gates will open at 6.

Last Series of Concerts

The last series of concerts for the 1960 Berkshire Festival will open tomorrow night at 8:30 in the Shed when Pierre Monteux will conduct the BSO with Jorge Bolet as guest pianist in a performance of Liszt's Beethoven Symphony No. 2 and the "Firebird Suite" by Stravinsky.

Dr. Charles Munch will conduct the orchestra Saturday night and for the final performance in the Shed Sunday afternoon at 2:30. He will leave immediately after the program for New York where he will board a plane for France, to vacation until returning to Boston to reopen the Symphony Hall season in October.

Telegram (m)
WORCESTER, Mass.
Circ. 57,341

AUG 12 1960

Music:

Gershwin Program At Tanglewood

By RAYMOND MORIN

LENOX — An all-Gershwin program called "Tanglewood on Parade" was given last night by the Boston Pops Orchestra, conducted by Arthur Fiedler, with Earl Wild as piano soloist.

There was an audience of 13,168, benefiting the Berkshire Music Center by $33,625.

Among the audience was an uncommonly large number of young people who supplemented their presence with fapt attention and extremely enthusiastic applause.

The name, "Tanglewood on Parade," was a misnomer.

Annual Program

Up to now, this has been the annual program (Thursday night of the Berkshire Music Festival's final week) when various departments of the center have demonstrated accomplishments of what may be the most international and knowing of all music student aggregations.

That particular pogram was performed a week ago last night. It attracted a small audience and was called "A Gala Evening," although it started at 4:30 in the afternoon.

Last night's "Tanglewood on Parade" was no such thing, unless you want to think of the grounds and buildings as having been on special exhibition.

After having spent a few leisurely days at the Newport Jazz Festival where you are considered a "square" if you enthuse over Gershwin's music, it was a satisfaction to re-discover last night his music is still a big box-office draw, especially for youngsters who weren't around when he died.

Program the Same

It should be pointed out that last night's program was exactly the same as performed at last summer's "Parade"

This was the best Gershwin for concert platform. The program: "An American in Paris," concerto in F for piano and orchestra, "Porgy and Bess," Symphonic Picture, (Robert Russell Bennett arrangement) "Rhapsody in Blue," and "Strike up the Band."

During the past four weeks, we've become pretty indelibly impressed with the methodical conducting of the Boston Symphony by Charles Munch and meticulous Pierre Monteux. Last night, there was an extra gust of fresh air when Fiedler took over. His 89 "Pops" players are the same as the Boston Symphony's (in fact, a player has to be a member of the Boston Symphony to play with the Pops).

But last night they seemed to apply a little less starch to their scores and it wasn't just Gershwin's music.

More Amenable

We're not suggesting that Fiedler is in the same class with Munch and Monteux. But the silver-maned, informal, and business-like Fiedler certainly is more amenable to Gershwin's music.

He recognizes that it can get just so far. Perfect illustrations were the star of the concerto in F, and the ending to "an American in Paris."

The concerto's beginning makes confusion out of uncertainty. The final phrases of "Americans" are just about as original as the proverbial "Good Evening, Friends." Fiedler treated both as very good trivia rather than bad art.

"An American in Paris" had bright instrumental coloring. It was kept moving. The French taxi horns didn't sound like triumphs of description, and the "blues" section was merely moist-eyed The Charleston" incident was moved back to the period in which it belongs.

Symphonic Poetry

The entire work was straightforward symphonic poetry that made the most of broad-scaled passages but didn't attempt to conceal the "corn." Fiedler not only didn't allow dawdling, but he extracted secondary melodies from brasses and low strings that generally go unnoticed. Also, the xylophone was given an unusually big play.

Wild has a fine talent for exposing the real Gershwin and a better real Gershwin — that is, he doesn't approach it with the impetuosity of a fully armed concert painist.

He's just as authentic as Oscar Levant in his Gershwin, and a better technician. Wild found more than the customary "Schmaltz" in the opening of the first movement. But this was offset by articulate playing of the animated passages. They had all the necessary syncopation without getting rhythmically out of bounds.

Most important, however, was the fact that Wild didn't deprive the concerto of is personal, even intimate message. At the same time, the pianist preserved its sophistication, as in the scherzo part of the first movement and the steeplechase at the conclusion of the third.

Brasses sang in the slow movement with inimitable Gershwin lament, broken up by the piano with a flippant dialogue, hurried but effectively casual.

Bennett's synthesis on "Porgy and Bess" is a dashing piece of orchestration.

It strings together a series of montages. Modulations are smooth, moods constantly varied, and the famous tunes are out front where they belong.

At its Best

The orchestra was at its best. From the cries of the Gullah Negroes to Porgy's final blast, "I'm on my way," experiences were swift and exciting. Naturally, "Summertime" made the most nostalgic flutter. But "Bess You Is My Women," "It Ain't Necessarily So," "Picnic," and There's a bus that's Leavin' for New York" were paraded in smart instrumental hues and technically played to the hilt.

Tonight, Monteux conducts the Boston Symphony in the opening of the festival's fourth and final weekend. The program: Beethoven's second Symphony, Liszt's E Flat Piano Concerto with Jorge Bolet as soloist, and Stravinsky's "Firebird Suite."

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,071

AUG 12 1960

In Brief . . .

Obviously a great many factors enter into the steady increase in Democratic registrations in Pittsfield during the last eight years, but perhaps the salient one is the wide-open free-for-all staged by state and local Democrats every two years. If the November results follow the August form (with the independents splitting down the middle) Republicans who have worked hard for party unity may decide they've outsmarted themselves . . . With the opening of applications set for Monday and opening of the first 40-unit low-rent housing project set for October, the Pittsfield Housing Authority is setting an example for other building groups by proceeding right on schedule . . .

Benefit nights at Tanglewood in past years have been marred by thunderstorms and rain, but never before have so many shivered for so long as they did at last night's Pops concert. It is fortunate that the informality of the occasion allowed the audience to move about enough to keep limbs from freezing . . . Although there has been some opposition to plans for creating a fishing lake and recreational area in Southfield's Thousand Acre Swamp area, the support it is receiving from responsible legislators, state officials and conservationists should be enough to put it through. In view of the need for more outdoor recreational areas, $26,000 is a small sum to pay for a resource with such potentialities . . .

Traveler (e)
BOSTON, Mass.
Circ. 178,037

AUG 10 1960

Where To Go—What To Do

Thursday, Aug. 11

Maybe you've always been wanting to discover some of the treasures at the BOSTON MUSEUM OF FINE ARTS but haven't known where to start.

Then Thursday is the time for you. Lou'll get a quick look at what this wonderful Boston institution has to offer by hearing Morna Crawford's gallery talk at 11 a.m. on "Highlights of the Museum's Collections."

Another of Boston's greats—the BOSTON POPS—will present an all-Gershwin program at TANGLEWOOD at 8:30 p.m. under the direction of Arthur Fiedler.

The concert will benefit the scholarship funds of the Berkshire Music Center, the Boston Symphony Orchestra's summer school of music. So if you're to be in the western part of the state, don't miss this great musical event.

Telegram (m)
WORCESTER, Mass.
Circ. 57,341

AUG 12 1960

Music:

Gershwin Program At Tanglewood

By RAYMOND MORIN

LENOX — An all-Gershwin program called "Tanglewood on Parade" was given last night by the Boston Pops Orchestra, conducted by Arthur Fiedler, with [illegible]l Wild as piano soloist.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,071

AUG 12 1960

In Brief . . .

Obviously a great many factors enter into the steady increase in Democratic registrations in Pittsfield during the last eight years, but perhaps the salient one is the wide-open free-for-all staged by state and local Democrats every two years. If the November results follow the August form (with the independents splitting down the middle) Republicans who have worked hard for party unity may decide they've outsmarted themselves . . . With the opening of applications set for Monday and opening of the first 40-unit low-rent-housing project set for October, the Pittsfield Housing Authority is setting an example for other building groups by proceeding right on schedule . . .

Benefit nights at Tanglewood in past years have been marred by thunderstorms and rain, but never before have so many shivered for so long as they did at last night's Pops concert. It is fortunate that the informality of the occasion allowed the audience to move about enough to keep limbs from freezing . . . Although there has been some opposition to plans for creating a fishing lake and recreational area in Southfield's Thousand Acre Swamp area, the support it is receiving from responsible legislators, state officials and conservationists should be enough to put it through. In view of the need for more outdoor recreational areas, $26,000 is a small sum to pay for a resource with such potentialities . . .

Traveler (e)
BOSTON, Mass.
Circ. 178,037

AUG 10 1960

Where To Go—What To Do

Thursday, Aug. 11

Maybe you've always been wanting to discover some of the treasures at the BOSTON MUSEUM OF FINE ARTS but haven't known where to start.

Then Thursday is the time for you. Lou'll get a quick look at what this wonderful Boston institution has to offer by hearing Morna Crawford's gallery talk at 11 a.m. on "Highlights of the Museum's Collections."

Another of Boston's greats—the BOSTON POPS—will present an all-Gershwin program at TANGLEWOOD at 8:30 p.m. under the direction of Arthur Fiedler.

The concert will benefit the scholarship funds of the Berkshire Music Center, the Boston Symphony Orchestra's summer school of music. So if you're to be in the western part of the state, don't miss this great musical event.

Union (m)
SPRINGFIELD, Mass.
Circ. 81,815
AUG 12 1960

WATCH

TANGLEWOOD ON PARADE HAS RECORD 13,168

All-Gershwin Program at Lenox Draws $33,625 Ticket Sale

By WILLARD M. CLARK

LENOX — The largest, and certainly the noisiest, audience of the Berkshire Music Festival was on hand Thursday night. There were 13,168 persons present who contributed a gross ticket sale of $33,625 for the benefit of the Berkshire Music Center, inaugurated 20 years ago.

Same Program

What drew these people to Tanglewood? The magic combination of Arthur Fiedler and the Boston Pops Orchestra and ~~pianist Earl Wild. It mattered~~ not that this same group played the same program last year, Tanglewood on Parade, in the same way. Last year's audience was 9793, but it rained. Gershwin was king Thursday as he was last year.

The Berkshire Center has benefited by two special events—the gala evening last week which drew an audience of 2448 and Thursday's show. Total audiences for the two events were 15.616.

The audience was predominately youthful, represented by every boys and girls camp in the area. The shed was sold out and the grounds, as crowded as we have ever seen them, combined to make Mr. Fiedler and his orchestra welcome. The skies cleared; the sunset was marvellous; the grounds dried and the moon rose in all its glory.

Large and Spacious

As for the performances, they were in the best Fiedler-Wild tradition. Everything was large, spacious and, when in repose, a bit sultry. The program opened with the tone poem, "An Aemerican in Paris." We had forgotten how long it was and how anticipatory it was of the coming "Porgy and Bess." Mr. Wild is a formidable pianist, who seems to have made the piano music of Gershwin his specialty. He plays with enormous brio and rhythmic incisiveness and he has the technique to meet the many problems before him. Thus, his performance of the "Concerto in F, for Piano and Orchestra," was both a personal and artistic triumph. The concerto ends on a thundrous note and it was echoed by the thunder of applause. Again, in the more familiar "Rhapsody in Blue." Mr. Wild revealed his thorough understanding of the music and his sympathy for it. Orchestral collaboration was splendid, for Mr. Wild and Mr. Fiedler have worked together for a long time.

Russell Bennett has written a splendid symphonic picture for orchestra using the material from the opera, "Porgy and Bess." It is always a sure hit and Mr. Fiedler brought to the performance his rare ability to both entertain and excite. The familiar melodies poured forth in all their richness and beauty. These days such a performance is a bit nostalgic, along with the music. The audience loved every note.

Brilliant Performance

The program concluded with a rousing performance of excerpts from Gershwin's popular musical comedy, "Strike up the Band." Here again Fiedler had expansive, toe tickling music to deal with and he knew just how to do it. It was a brilliant performance.

Now that his Gershwin performance is over, let us hope that if the Boston Pops comes to Tanglewood next season something other than Gershwin will be played. It does not seem quite fair to an audience to play the same program two years in a row.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,071
AUG 12 1960

Music Review

Pops Goes the Gershwin

By JAY C. ROSENFELD

THE ALL-GERSHWIN program played by the Boston Pops Orchestra under the direction of Arthur Fiedler last night in the Shed at Tanglewood was an explosion of music, people and carnival spirits. The official attendance figure was 13,168 and that tells only part of the story.

For some unaccountable reason George Gershwin has been ctatalogued as half-way between long-hair and "popular," as Broadway in the upper forties and not 38th Street. A minority of lovers of "serious" music lovers look on him with a degree of tolerant condescension and think of their presence at a Gershwin performance as some sort of slumming.

* * *

THE FACT IS that Gershwin wrote about as poignant music as is available in the literature and as for rhythmic invention and vitality there need be no more pleasant infection. Last night there was "An American in Paris" and a symphonic picture of "Porgy and Bess" arranged by Robert Russell Bennett on either side of the intermission, and, complementing each part of the program, George Wild as the galvanic soloist in the concerto in F for piano and orchestra and the "Rhapsody in Blue."

THE BOSTON POPS is the Boston Symphony Orchestra minus its first-chair men, but when solos fall to the lot of such musicians as concertmaster Alfred Krips, clarinet Pasquale Cardillo and trumpet Armando Ghitalla, conductors and audiences can not be any happier. Fiedler does a thorough, workmanlike job without attempting excessive polishing. The music is noisy and thumping in many sections and softly appealing in others, and in such capable hands its surface impact is immediate and terrific.

* * *

THIS EVENT was a departure from the previously-followed custom of making the final Thursday evening of the Berkshire Music Festival a "Tanglewood on Parade," which always used to end with Fiedler and the Pops. This was a benefit for the Berkshire Music Center, the school of the Tanglewood enterprise, and the usual demonstration of its many activities took place on the preceding Thursday.

Because of a journalistic deadline, we were deprived of hearing the short, characteristic piece for which Fiedler and the Pops are famous, but it looked, as we left, that had it been another time of [illegible] many in the audience would be late for school.

Spr. Union 8/5/60

OPERA SCENES PRESENTED AT TANGLEWOOD

Youthful Singers Are Fluent; Goldovsky Directs

WILLARD M. CLARK

LENOX — All roads led to Tanglewood Thursday and 2448 persons were on hand to enjoy the beauties of this lovely estate and listen to the various presentations of the departments of the Berkshire Music Center which is observing its 20th year. It was a "gala evening" as well as a wonderful day.

No Scenery Used

Things started out about 4.30 when scenes from operas were given in the theater under the direction of Boris Goldovsky, director of the opera department. One's imagination is needed, for it is pretty hard to get the feeling of opera.

The scenes are sung without benefit of scenery, with singers in street clothes and a piano as accompaniment. It is a tribute to Goldovsky's skill as a director that these young singers are able to put across their meanings with such fluency; know their lines so thoroughly and their music so well that they need not look at the conductor.

The male voices of the department are unusually good this season; the women's voices are good but seem under less technical control than those of the men.

There were scenes from "The Magic Flute" by Mozart; "Pelleas and Milisande" by Debussy; "Hansel and Gretel" by Humperdinck, and "La Boheme" by Puccini. Goldovsky, during his remarks said Mozart scenes had been given every season for the past 20 years. Indeed, the theater was designed particularly with Mozart operas in mind.

Advanced Style

Following the opera scenes, members of the composition department showed their wares. Their works were performed by members of the Fromm Foundation players. Being for the most part extremely advanced, it suited the style of the Fromm players who deal almost exclusively in contemporary music. We would not presume to go into detail on the merits of these works, but it was noticeable that the audience had a heavy turnover as the concert proceeded.

Traditional Concert

The Tanglewood choir gave its traditional concert on the steps of the main house. The department is headed by Hugh Ross, Lorna Cooke de Varon and Frederick Nash Patterson. There are good voices in the choir and many works were very well sung under direction of various student choral conductors. Among these young conductors were Talmon Herz from Tel-Aviv; Jacqueline Bourillon, Paris, France; David Fox of Newton Center, Bennet Poxxfpenix of Chicago and Seymour Schonberg, from Irving, N. J.

The evening program was divided into two parts, during the first parts, Eleazar de Carvalho, of the orchestral department, conducted the very fine student orchestra in a performance of the "Leanora Overture No. 1" by Beethoven, while Charles Munch conducted Faure's Exquisite, elegant incidental music to Maeterlinck's "Pelles and Melisande" the orchestra played beautifully for him and brought back memories of another student orchestra performance of this same work conducted by Mr. Munch.

Finally, the moment for which most of the audience had been waiting came. It had the privilege, and perhaps the pleasure, of attending a world premiere of an opera by Jan Meyerotwitz to a text by Langston Hughes. It was called "Port Town." Mr. Meyerowitz has written several short operas which have been first presented at Tanglewood

At this moment of writing it is impossible to provide any thought out conception of the opera "Port Town." For the first time an opera was given in the huge music shed, a place much too large. The dock-side setting was effective and the chorus groupings and movement was flexible, but Mr. Goldovsky allowed his student orchestra much too much leeway in matter of decibels, so that it was almost impossible to hear the words or soloists or chorus and the action was so slight as to give almost no idea of whit was going on. The men fared better than the women in projecting their words, but the best was unsatisfactory.

Story Is Simple

The story was simple. A boatload of sailors come into port at the same time a group of students from an exclusive girls' school arrive to study conditions at the dock. The inevitable happens and the story has a sad ending.

With this to work on, it would seem that Mr. Meyerowitz might have provided his singers with arias, ensembles, etc., but we heard no tangible melodies. There were long passages of recitative dialog, but few solo opportunities.

There were some excellent voices in the large cast, notably tenor George Shirley; basso Spiro Malas and soprano Grace Trester, the girl in the case. There was some fine chorus singing and the choruses were robust and sprightly.

This was one of the most ambitious one-act operas ever given at Tanglewood and Goldovsky and his associates deserve credit for the visual production. Given a smaller auditorium, a less decibal minded orchestra and even less professionalism, "Port Call" should give a deal of pleasure.

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Berkshire Eagle

Pittsfield, Massachusetts, Friday, August 12, 1960.

Librizzi

PIANO SOLOIST Earl Wild acknowledges the ovation he received last night in the Music Shed after the Tanglewood Pops concert, with Arthur Fiedler at right, who presented an all-Gershwin program for benefit of the Berkshire Music Center. Affair netted $33,625.

Pops Orchestra and Gershwin Draw 13,000 to Tanglewood

By JOHN G. W. MAHANNA

Arthur Fiedler and the Boston Pops played the same old record last night at Tanglewood before a crowd of 13,168 who contributed $33,625, to the Berkshire Music Center.

Offering an all Gershwin program, with Earl Wild as piano soloist, Mr. Fiedler and the Pops orchestra presented the same program as last year when rain kept the attendance down to 9,793.

Despite the repetition, Mr. Fiedler and his men gave a pleasing performance, although the colorful conductor failed to give an encore as he did in the many years he has appeared in the traditional benefit at the Music Shed.

The Pops program last night was a departure from the usual Tanglewood on Parade event — split this season by the Boston Symphony Orchestra officials in order to bring into the limelight the students of the Music Center, who, on Aug. 4, displayed their talents at a Music Center benefit before 2,448 persons in the Shed.

Defends Repetition

After last night's concert, Mr. Fiedler defended the repetition of last year's program, explaining "a Gershwin program like this cannot fully be appreciated in one evening. Besides, this is not a local audience." As for encores Mr. Fiedler asserted, "nothing can be added after a Gershwin program." He allowed, however, that next season an entirely new program will be presented.

Last night's Pops concert drew to Tanglewood the biggest crowd of the 1960 Berkshire Festival season, but the crowd of 13,168 falls 1,420 short of the all-time record set in 1958 for a benefit when 14,588 turned out. The all-time single concert record was set in 1951, the first year Dr. Charles Munch took over as conductor of the Boston Symphony when 15,800 music lovers converged on Tanglewood.

The weather, as always, plays a major part in the success of the Music Center benefit. The sun broke through the clouds in mid-afternoon and clear skies last night helped to attract thousands to the grounds after the gates opened at 6.

Picnic parties seem to be growing in popularity each year, especially among area residents and campers who staked out places for themselves on the spacious lawns near the rear of the Shed two hours before the concert got under way.

Tonight at 8:30 the last series of weekend concerts for the 1960 season will open in the Music Shed when Pierre Monteux will make his final appearance of the year as guest conductor of the BSO. Tomorrow night and Sunday afternoon, Dr. Charles Munch will be on the podium directing the orchestra in its final concerts of the 1960 Berkshire Festival.

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ALBANY, N.Y.
KNICKERBOCKER NEWS
D. 66,739
AUG 5 1960

World Premiere of One-Act Opera Trips on Tanglewood Acoustics

By MICHAEL PILLEY
Knickerbocker News Staff Writer

"Port Town," the new one-act apera with music by Jan Meyerowitz and libretto by Langston Hughes, was to have been the highlight of the Berkshire Music Center's 20th anniversary celebration, at Tanglewood last night.

Instead, it was an anti-climax. This world premiere was nothing but a fiasco—one that Tanglewood will not soon forget.

Don't however, blame the artists.

* * *

PUT IT DOWN as an experiment that might (though it's hard to figure how) have been a huge success—and was routed by those very accoustical characteristics that have made Tanglewood internationally renouned.

This was the first time ever that an opera was presented in the Music Shed. Proof was never more heartbreakingly provided that the voice, in solo, duet, or group, is a vastly different medium to a full scale orchestra.

While the audience sweated—and, eventually, walked away in droves—the results of mass talent and painstaking rehearsal were whittled down to boredom.

For the words were lost — story unfathomable.

* * *

CONDUSTOR BORIS Goldovsky, who with Arthur Schoep staged this world premiere, and his hard-working group of students, suffered deep chagrin. One's heart bled for them, because it was not their fault.

Mr. Goldovsky did what he could. He conducted with a gentle touch. His musicians never intruded. Rightly, they gave pride of place to the singers.

The singers were talented, but they simply could not penetrate with clarity the enormous spaces of the shed. Outside, their words came over better. Inside, they were only fragmentarily understandable.

* * *

IF THERE IS ONE lesson to be learned from all this, it is that Tanglewood should look into the question of a different and larger, amplifying system. It was a tragedy to watch the care, thouht, and talent of these Center students reduced to a major flop.

Outside of this, what is "Port Town" like. It's not by far a world beater. It's musical score tends to become monotonous — too much of the same, rather hybrid style—and its libretto is of course open to the usual criticism directed at opera sung in English. Here and there, Mr. Hughes works a fine affinity between the media of language and music. But he can't do everything. And lines, sung or spoken, such as "Over spilt milk there is no use to cry," are hard to take.

(Except of course you wouldn't hear them anyway. I only know them because I looked for a script.)

* * *

EVEN WITHOUT the audibility factor, this story of a foreign port, a sailor, and a girl, didn't impress much. It is probably a competent piece of operatic fare. It couldn't be called more.

Ironically, the opera was preceded by some vastly superior, smoothly blended orchestrial work, particularly the Beethoven Overture to "Leonore," No. 1, conducted by Eleazar de Carvalho. Charles Munch seemed to be in almost too subdued a mood — even bearing in mind the nature of the music — when conducting four pieces of Faure's incidental music to Maeterlinck's "Pelleas and Melisande." (Though he did bring out admirably the wide instrumental range of the group.)

There were other assets to the gala, including a wide variety of vocal and instrumental works. And, accoustics or no accoustics, 2,448 attended this benefit affair, which made the Center officials very happy.

They had figured they would be lucky if they drew 1,500.

NEW YORK, N.Y.
WORLD-TELEGRAM & SUN
D. 453,331 SAT. 174,917
AUG 4 1960

Meyerowitz Hits High Note As New Opera Nears Premiere

By ARTHUR ALPERT,
World-Telegram Staff Writer.

LENOX, Mass., Aug. 4:—Jan Meyerowitz stood at the main gate to the Tanglewood Music Festival grounds and exuded energy.

After introductions, the 47-year-old composer and Brooklyn College professor of music suggested finding a place to talk. The gates were closed, but he set out conspiratorially for an unprotected side entrance. "It reminds me of the Underground . . . if they throw us out . . . ?" He shrugged.

Near the barn where sets were being built for tonight's premiere of his one-act opera, "Port Town," was a table. Mr. Meyerowitz never stopped. He disappeared into the barn, then reappeared dangling a chair in each hand, set one on either side of the table and apologized profusely in his German-accented English for the makeshift arrangement.

Off and Running.

He said he had been so busy he didn't have time to dress for our talk. "The tie"—he fingered it—"is one of the singers." Where was he born? Breslau, Germany. Arrival in the United States? 1946. That set Mr. Meyerowitz off.

"They argue about to what degree I'm an American composer. This is bewildering to me. I get more out of America than most people. He quoted Hegel, the German philosopher, on the point that what counts is what you produce, not where it comes from.

Where was Mr. Meyerowitz educated? The ideal places, Germany and Italy, he said. Ideal? "To get the fundamental rigidity of German education and to get rid of everything that is dead in it."

We squeezed in a question about the author of the opera's libretto, poet Langston Hughes. "I read his books and asked to meet him." That meeting led to half a dozen collaborations. The best known is "The Barrier," a two-act opera that starred Lawrence Tibbett in its 1950 Broadway production.

JAN MEYEROWITZ.

Inspired by Poem.

"Port Town" was inspired by Hughes' poem. It begins:

Hello, sailor boy,
In from the sea!
Hello, sailor,
Come with me.

"It deals—ach, you missed it. An incredible chipmunk." Mr. Meyerowitz pointed. We turned back to the subject of the opera.

"It's a clash of two worlds." The plot has girls from a seminary visiting a port accustomed to sailors and a less-respectable kind of girl. "Although one (world) behaves roughly and the other fancily, they are equally pleasant and good."

Mr. Meyerowitz paused to shift his beefy frame toward the sun. How does he like teaching at Brooklyn College? "It's more useful than to write music — almost." Students, he thinks, come to him without proper cultural background, making it "sometimes painful" but "most interesting" to teach them. His class is — here Mr. Meyerowitz looked pained — "their first contact with something idealistic."

"Ach, you missed it again. A big chipmunk."

Brooklyn College teaching has helped another way: "For the first time in my life, I know what people hear and don't hear." Out of that realization came the easy-to-understand quality of "Port Town," which employs post-World War I American slang, popular themes of the era and a Verdian musical approach.

'Unhappy but Happy.'

In earlier collaborations, Mr. Meyerowitz chose a subject, then outlined it for Mr. Hughes. This time, he read the poem, was fascinated by it and told the author "that I wanted an opera that ends unhappily but everybody's happy."

"Port Town" will be heard as part of a 20th anniversary program at Tanglewood. Was it commissioned? "This we wrote out of enthusiasm. There it goes . . ." This time we both saw the chipmunk, its tail descending into a storm drain.

The composer, who has taught at Brooklyn College since 1953, will handle a full teaching program for the first time this fall. He tries to steer clear of faculty fusses and administrative chores. The Meyerowitz creative spirit is just not up to sticky details like keeping names straight on the recent sheets. "Especially, when you have two or three Cohens or Levines in the class," he said.

Among Mr. Meyerowitz' previous works are a symphony, "Midrash Esther," a three-act opera, "Esther," and a string quartet described by one critic as "colored with archaic Hebraic religious overtones."

Is he Jewish? Mr. Meyerowitz says he is a Roman Catholic Jew. "I don't like to talk about that. Americans don't understand how you can be two things at once . . . conflict . . . that's life."

NEW YORK, N.Y.
HERALD TRIBUNE
D. 325,065 S. 505,121
AUG 6 1960

'Port Town,' 1-Act Opera, Has Tanglewood Premiere

By Jules Wolffers

LENOX, Mass, Aug. 4—The premiere of a new one-act opera, "Port Town," by Jan Meyerowitz climaxed a series of events celebrating the twentieth anniversary of the Berkshire Music Center at Tanglewood.

Scheduled as a benefit event, the performances were studded with much fine musical activity but did not attract the audience that might have been expected. About 2,000 persons were present.

The afternoon started with scenes by the opera department. Boris Goldovsky was in charge of this phase, which was well received by the listeners. Compositions by present and former students of the center formed the next segment. Works by Robert Bernat, Jerome Rosen, Timothy Thompson and Lester Trimble were performed by the Fromm Fellowship Players, although Mr. Thompson performed his piano suite himself.

Choir Is Heard

During the supper hour, the Tanglewood Choir, led by a whole succession of faculty and student conductors, entertained the guests from the main house porch.

Proceedings next were transferred to the music shed where Eleanor de Carvalho and Charles Munch, director of Tanglewood, condueted the student orchestra for the first half of the concert and opera performance.

By this time those who had been present from the beginning might be said to have had almost a surfeit of music. But fortified by an intermission, the listeners settled down for the opera première.

"Port Town" uses a text by Langston Hughes to tell the story of what happens when a group of seminary girls are taken on a tour of a port town when a ship comes in.

This can be gathered from reading the libretto. From where I was sitting it was difficult to understand, the words, what was going on, or why.

The port town is supposed to be foreign, but the signs were in English on the set which had been quickly put together on the shed's large platform.

Concentrating on the music, there was a curious contrast between the exalted, soaring, longlined melody and the words in the libretto which are salty and colloquial, exactly what one might expect to hear in any waterfront assemblage. Almost it seemed that there were two operas going on simultaneously—the beautiful, rich music, and the events depicted on stage, with little point of contact between the two.

Never before have I had quite this feeling in any opera. Obviously the solution would be to write a new book for the music, and to write new music for the book.

The performance itself was excellent, with Mr. Goldovsky directing the orchestra while every member of the large student cast, principals and chorus alike, sang with a fervor and distinction that would have done credit to a fully professional production.

The musical worth shown in this premiere makes it impossible to dismiss the work out of hand. It has strong, well-constructed sections which often rise to stirring and imaginative climaxes. But the dualism of the words and music are too strong a handicap to overcome easily.

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READING, PA.
EAGLE
D. 47,781 S. 64,909
MAY 22 1960

Wyomissing Girl Wins Scholarship

Margaret Ross, center, 17-year-old daughter of Mr. and Mrs. Glenn C. Ross, 1227 Cleveland Ave., Wyomissing, receives the annual Hardin Scholarship to the Berkshire Music Festival at Tanglewood, Mass. Making the presentation is Mrs. Harry R. Penington, 320 Wyomissing Blvd., Wyomissing, chairman of the scholarship committee of the Wyomissing Institute of Fine Arts where Miss Ross is a violin student. At left is Wolfgang D. Richter, Meadowbrook, musical director of the institute. (Eagle Staff Photo)

The Wyomissing Institute of Fine Arts has awarded the annual Hardin Scholarship to Margaret Ross, daughter of Mr. and Mrs. Glenn C. Ross, 1227 Cleveland Ave., Wyomissing.

Each year this scholarship is awarded by the scholarship committee of the institute to one of its outstanding music students. It is the gift of Emily Hiester Hardin, of Hilo, Hawaii. Mrs. Hardin is the daughter of the late Isaac Hiester, who was a prominent Reading attorney. Before her marriage and removal to Hawaii, Mrs. Hardin was on the faculty of the institute.

The award covers full tuition and other expenses for the six weeks of the Berkshire Music Festival at Tanglewood, Mass., from July 3 to Aug. 14. The festival uses all the resources of the Boston Symphony Orchestra, with Charles Munch as director. Music students from all parts of the world attend the festival for study, performance, and attendance at concerts.

Margaret Ross is a student of Caroline Fox, violin instructor at the institute. She is a senior at Wyomissing High School. She has just recently been awarded a four-year merit scholarship with full tuition by the Eastman School of Music of the University of Rochester.

SALISBURY, N.C.
POST
D. 18,589 S. 18,358
MAY 16 1960

Miss Husser Wins Music Scholarship

Miss Martha Kate Husser, mezzo-soprano, daughter of Mr. and Mrs. G. K. Husser of Advance, Route 2, has been awarded a scholarship to the Berkshire Music Center, Tanglewood, a summer school in Lenox, Mass., for the training of performers through performance.

Miss Husser will serve as alto chorus leader for the Tanglewood Chorus and for the Tanglewood Festival Chorus. Charles Munch of the Boston Symphony Orchestra is director of the Berkshire Music Center and Aaron Copeland is chairman of the faculty.

Miss Husser also has received a scholarship to the Manhattan School of Music '60-61 where she is now doing graduate work. Miss Husser is a former student of Thomas M. Holt, formerly of Catawba College, and is now studying with Herta Glaz of the Manhattan School of Music.

Although this is her first year at Manhattan, Miss Husser has done all the alto solo work for the Manhattan Chorus under the direction of Dr. Hugh Ross, and will again appear as soloist with the chorus in its final performance of the year on May 19.

Miss Husser is the '59-60 NC State winner of the National Federation of Music Clubs in the vocal division.

MIDDLETOWN IDAHO
BOISE VAL . HERALD
W 500
JUN 30 1960

Music Professor Invited to Berkshire Festival

A signal honor was received this week by Walter Cerveny, associate professor of music at the College of Idaho and conductor of the College of Idaho community symphony orchestra.

Cerveny is to attend the Berkshire Music festival at Tanglewood-near Lenox, Mass., from July 3 to Aug. 17.

Cerveny expressed his delight Monday at joining this festival, rates as the best of its type in the entire world. He will attend on a scholarship provided by the festival organization.

Such well known conductors will be on hand for this study of conducting as Charles Munch, conductor of the Boston Symphony orchestra; Pierre Monteux, the former head of the San Francisco symphony.

Also present each year is the famed Leonard Bernstein who received much of his training at Tanglewood since the festival began in about 1940.

The main purpose of the festival, said Cerveny, is to train musicians and to create opportunities for outstanding musicians.

OAKLAND, CALIF.
TRIBUNE
D. 208,198 S. 240,605
JUL 3 1960

Music Minister To Study in East

John Burke, minister of music at the First Baptist Church, will attend the six week course in the School of Music at the Berkshire Music Festival, Lennox, Mass., which begins tomorrow.

He has been invited to play an organ recital at the Memorial Music Hall in Methuen, Mass., where the famous Boston Music Hall organ is now housed.

At the school, Burke will concentrate in the field of choral music, and audit a course in orchestral conducting. He will return to Oakland Sept. 4.

ST. PAUL, MINN.
CATHOLIC BULLETIN
SAT. 29,573
JUL 1 1960

Elsie Campbell Wins Music Grant

A graduate of St. Margaret's academy, Minneapolis, has won a scholarship to Tanglewood summer music school.

Miss Campbell

Elsie Marie Campbell, pianist, daughter of Mr. and Mrs. Chester Campbell, Golden Valley, will study for six weeks at the music center in the Massachusetts Berkshire mountains.

The center is sponsored by the Boston Symphony orchestra.

A member of Good Shepherd parish, Miss Campbell received her scholarship through the Minneapolis Star and Tribune.

RIDGWAY, PA.
RECORD
W. 2,575
JUN 28 1960

Grandson Of Local Woman Joins Boston Symphony

Dr. and Mrs. C. W. Black and daughter, Sandra and Edwin C. Black, all of Rutherford, N. J., spent Sunday at the home of Mrs. Annie V. Stephens, 209 Ash St.

Edwin is the son of Dr. Black and the late Ethel D. Black. He is also the grandson of Mrs. Stephens. His father, Dr. Black, is Dean of Fairleigh Dickison University, Rutherford Campus.

Edwin is en route to Lennox, Mass., to join the Boston Symphony Orchestra for study at Tangelwood.

Mr. Black will play French horn, having received a scholarship for the season. He is also an accomplished pianist and violinist. Mr. Black will return to Montclair State Teachers College in the fall, where he is majoring in Music Education and Conducting.

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THINK
NEW YORK, N.Y.
MONTHLY

JUN 1960

A THINKING MAN'S VACATION

Berkshire Music Center, Tanglewood, Massachusetts, is one of the better-known spots offering a combination of recreation-and-study vacations.

Sunday Standard-Times
NEW BEDFORD, Mass.
Circ. 51,447

JUL 3 1960

Tanglewood Opens Today

Special to The Standard-Times

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Hampshire Gazette (e)
NORTHAMPTON,
Mass.
Circ. 12,847

JUL 20 1960

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"Captain Lovelock" received its first performance in Northampton in a Smith College theatre department production in 1958. The performances were given to capacity audiences.

ALBANY, N.Y.
TIMES-UNION
D. 67 629 S 118,093

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News (e)
SPRINGFIELD, Mass.
Circ. 99,001

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THINK
NEW YORK, N.Y.
MONTHLY

JUN 1960

Berkshire Music

A THINKING MAN'S VACATION

Berkshire Music Center, Tanglewood, Massachusetts, is one of the better-known spots offering a combination of recreation-and-study vacations.

Sunday Standard-Times
NEW BEDFORD, Mass.
Circ. 51,447

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Circ. 12,847

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Union (m)
SPRINGFIELD, Mass.
Circ. 81,815

JUL 4 1960

Anniversary Is Observed At Tanglewood Ceremony

By a STAFF REPORTER

LENOX — Three prominent Americans called for a greater recognition of the world of music and musicians in the world's search for peace as they spoke at ceremonies steeped in traditions, marking the 20th anniversary Sunday of the opening of the Berkshire Music Center at Tanglewood.

Crowd of 800

A crowd of nearly 800 heard Madame Serge Koussevitzky, widow of the founder of the Tanglewood "dream"; noted American composer Aaron Copeland, chairman of the Center's faculty; and C. D. Jackson, publisher of Life Magazine and a trustee of the Boston Symphony Orchestra, speak in the ~~Music Theater~~.

Madame Koussevitzky, in a deeply emotional voice, recalled her late husband's concieving of the unique cultural program on the eve of World War I and its actual founding here on the eve of World War II.

Describing the Center as "a

See TANGLEWOOD
Page Sixteen 2

Jac

versary, "a moving and significant occasion" as he made references to the "extraordinary importance of this July 4th in terms of our nation's future."

"Of all the attempts we have made and the hundreds of billions of dollars we have spent to beat and match the enemy in the cold war, our most single successful effort has been our cultural exchange program," he said. He added that "government-to-government do not seem to succeed."

"We must not allow this to be dropped," he said speaking of "the incredible effect which our orchestras, including the Boston Symphony, have on the peoples of foreign lands. This beats all else for its human person to person appeal," he said.

Tells Center's Purpose

Copeland, who returned only two weeks ago from the Boston Symphony's Far Eastern tour and was previously in Russia, told the applauding crowd "love of music is the most powerful coordinating force in the world." He added that the purpose of the center "is to renew that love in all of us."

"Musicians easily understand one another even in Russia and Japan," he said.

William J. Cox of Andover, chairman of the Friends of the Center, introduced the day's honored guests and read a telegram from Leonard Bernstein, the Center's most noted alumnus, who was detained at Martha's Vineyard.

High Lights Recalled

Cox, Copeland, and Ralph Berkowitz, dean of the faculty, briefly recalled high lights of the Center's 20-year history and its pride in the more than 5000 students who have participated in the program in the past 19 years.

The program was concluded with the traditional singing by the students of Thompson's "Hallelujah" chorus, written especially for the Center's opening 20 years ago. Dr. G. Wallace Woodworth, of Harvard, conducted the choral singing as he had done at its original presentation.

After the ceremonies a tea was served under the theatre's canopy amid threatening skies and dusty winds.

Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,026

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SCHENECTADY, N.Y.
GAZETTE
D. 47,453

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The two Fromm foundation concerts will be open to the public and no admission will be charged. Pianist William Masselos will present the first on July 18 and his program will include three works by Aaron Copland (in honor of the composer, whose 60th birthday falls on Nov. 14). The program will include the Piano Fantasy, Piano Variations and Piano Sonata.

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THE SECOND Fromm concert will be presented on Aug. 1 by the Boston Symphony Orchestra and guest artists. The program of contemporary chamber music will include the world-premiere of Luciano Berio's "Circles," scored for harp, percussion and soprano and commissioned by the foundation. Berio, one of Italy's younger and leading exponents of the use of electronics in music, is guest composer in residence at the Center this session.

The modern music seminars, which opened on July 8 are scheduled for each Friday at 3:15 p.m. in the chamber music hall. Speakers in the series include Luciano Berio, July 15; Leon Kirchner, July 22; Elliott Carter, July 29; Karl-Birger Blomdahl, Aug. 5; and John Cage, Aug. 12. Each of the seminar programs will include a brief introductory talk followed by a program of modern music.

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Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 25,958

JUL 5 - 1960

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Addresses were given by three prominent Americans, Madame Serge Koussevitzky, widow of Tanglewood's founder; Aaron Copeland, noted American composer, and chairman of the Center's faculty; and C. D. Jackson, publisher of Life Magazine, and a trustee of the Boston Symphony Orchestra.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,071

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SAFE EXPERTS

nued From Page 2

unique force in the musical world," she told the 200 students of this year's Center of the last message of Koussevitzky, as he addressed the Center's 1950 season:

"Keep your faith in the art and it will lead you to a spirit of universality," and she also reminded the group of her husband's concern for "the preservation of the freedom of the art from the subtle evil of opportunism."

"Moving Occasion"

Jackson termed the anniversary, "a moving and significant occasion" as he made references to the "extraordinary importance of this July 4th in terms of our nation's future."

"Of all the attempts we have made and the hundreds of billions of dollars we have spent to beat and match the enemy in the cold war, our most single successful effort has been our cultural exchange program," he said. He added that "government-to-government do not seem to succeed."

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JUL 5 - 1960

Jackson Calls for More Cultural Exchange At Opening of the Berkshire Music Center

Mrs. Koussevitzky, Copland and Cox Address Students

C. D. Jackson, publisher of Life and a trustee of the Boston Symphony Orchestra, made a strong plea for more cultural exchange throughout the world in an address delivered before students and friends at the opening exercises of the Berkshire Music Center here Sunday.

Mr. Jackson, a former special consultant to President Eisenhower, speaking of the relationship of the Tanglewood school to the future of the United States, declared that "of all the attempts we have made, all of the hundreds of millions of dollars spent to beat and match the enemy, our most single and successful effort was cultural exchange.

"American tourists all over the world may make their individual contributions, but the incredible effect of the Boston Symphony Orchestra and other great orchestras on the feelings of people in faraway lands beats anything else."

Noting the 20th anniversary of the founding of the Berkshire Music Center by her late husband, Mrs. Serge Koussevitzky recalled the days when the school to Dr. Koussevitzky was but a vision—"a creative ideal which he conceived at the end of World War I and which he was destined to bring to life in the United States during the first year of World War II."

'Unique Force' in World

Mrs. Koussevitzky, looking back on the past 20 years "marked by world-shaking global evolutions," declared that "it seems little short of a miracle that the center still holds its claim as a unique force in the musical world, that Tanglewood, as each season comes and goes, still adds a page to history."

She expressed her appreciation to Dr. Charles Munch, who succeeded her husband as musical director of the BSO, for understanding the meaning and mission of the center and for respecting the ideals of the late founder.

Aaron Copland, chairman of the center's faculty, who accompanied the orchestra as guest conductor on its recent trip through the Far East, came back to Tanglewood, he said, with one conviction — how easy it is for musicians to understand one another.

"If diplomats took care of their affairs as well as we traveling musicians take care of our musical affairs, there wouldn't be any trouble at all," he declared.

Strong Coordinating Force

"Love of music," he added, "is international. The power of the love of music is a very strong coordinating force in the world . . . Professional musicians are in danger of taking music for granted. The purpose of the Berkshire Music Center is to renew the love of music in all of us."

5,000 Students

The chairman of the Friends of the Berkshire Music Center, William J. Cox, reminded the students attending the exercises that many of the 5,000 students before them have taken important places in the musical world.

He told them that they stand in a long line with predecessors who have found their way into every one of the major American orchestras; who are conductors in at least 25 orchestras here and abroad; who are assistant or associate conductors, concertmasters or 88 other first chair or principal players.

Since the organization of the Friends was begun by Dr. Lewis Perry, Mr. Cox reported, more than a third of a million dollars has been contributed toward the annual operation and the scholarship fund of the school. This, he added, does not include the major grant of the Rockefeller Foundation.

The center, he continued, could not exist without this support.

"In fact," he said, "it can not plan on a definite future with any degree of certainty without the continuation and even the increase in this voluntary support."

Bernstein's Message

Leonard Bernstein, conductor of the New York Philharmonic Orchestra and for many years associated with the BMC, was scheduled to appear at the opening exercises but was unable to attend. He sent this telegram:

Despite my long absence from your green lawns, I have never lost my feelings of identification and gratitude to the fountainhead that is Tanglewood. Today, as the 20th season begins, I feel closer to you all than ever and wish you continued joy in music and the deep satisfaction of hard work under inspired guidance. Affectionate greetings to all of you, students and faculty alike.

Woodworth Conducts

At the close of the exercises, Hugh Ross, who has for several years conducted the traditional "Alleluia," invited G. Wallace Woodworth, who has rejoined the faculty, to conduct this year as he did at the opening of the school in 1940.

Among the many events open to the Friends of the Berkshire Music Center are the various lectures offered by members of the faculty and guests. The opening lecture is tonight at 8:30 in the chamber music hall. A new series will be inaugurated tonight in cooperation with the department of listening and analysis. Entitled, "The Listeners Forum," this series will be given in three parts during the Tanglewood season. Tonight's lecture will be "The Composer as Listener."

Tomorrow afternoon at 3:30 in the chamber music hall, Ralph Berkowitz, dean of the center, will lecture on "The Tanglewood Idea."

Mitchell

Before the opening exercises of the Berkshire Music Center at Tanglewood Sunday afternoon, Mrs. Serge Koussevitzky, widow of the founder of the school, and C. D. Jackson of Lenox, a trustee of Boston Symphony Orchestra and publisher of Life, discuss plans for 1960 Berkshire Festival season.

Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,026

JUL 20 1960

3 Foreign Students To Conduct Concert At Music Center

Three foreign students will conduct the Berkshire Music Center Orchestra at its third concert of the Tanglewood season. The Student orchestra this year is being conducted by active conducting students who were selected on the basis of a competition held this year at Tanglewood rather than having been chosen prior to the opening of the school as has been the case in former years.

Jose Serebrier of Montevideo, Uruguay, Diogo Pacheco of Sao Paulo, Brazil, and Seiji Ozawa of Kawasaki-shi, Japan, are the foreign students who were nominated as active conductors as the result of the Tanglewood competitions. Harold Farberman of Boston, a percussionist with the Boston Symphony Orchestra and a student conductor, was also named as an active and will conduct at Thursday's concert in the Music Shed.

Ralph Berkowitz, dean of the Berkshire Music Center, once again will lecture at 7:30 on the music to be heard at the concert. Though new this year, these lectures are rapidly becoming an important fixture in the Tanglewood program.

The orchestra program will include Moussorgsky's Night on Bald Mountain conducted by Serebrier. Mr. Pacheco will direct the students in the third and fourth movements from Pelleas and Melisande by Faure to be followed by Debussy's La Mer conducted by Seiji Ozawa.

Harold Farberman, with Susan Halligan of Chatham, N. J. as soloist, will direct the Rachmaninoff Piano Concerto No. 2, First Movement.

Following the intermission Seymour Lipkin, Associate Head of the Department of Instrumental Music, will direct his students in a complete performance of Brahms' Second Symphony.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,071

JUL 20 1960

Opera Scenes Scheduled at Tanglewood

TANGLEWOOD — Two scenes from Don Giovanni and one from Cosi Fan Tutte by Mozart are included in the program for the initial recital of opera scenes this this afternoon at 2:30 in the theater concert hall here.

The performance is open to friends of the Berkshire Music Center. Also on the program are one scene from each of the following operas: "Rigoletto," "Don Pasquale," "Faust," "La Boheme" and "Carmen."

Boris Goldovsky, head of the Opera Department of the Berkshire Music Center, was assisted in preparation of the program by Robert Evans, Thomas Philips, Frederic Popper, Arthur Schoep, and Felix Wolfes, all members of the Opera Department faculty.

Another set of opera scenes will be presented Monday evening. At an observation of the 20th anniversary of the Berkshire Music Center Aug. 4, the Opera Department will present the world premier of Jan Meyerwitz' opera, "Port Town."

MINNEAPOLIS, MINN.
TRIBUNE
D. 223,559 S. 650,165
JUL 24 1960

At Tanglewood Elsie Campbell, young Minneapolis pianist who is studying this summer at the Berkshire Music center in Massachusetts, is pictured here going over a passage of the Spohr quintet for piano and winds. Coaching her is Sherman Walt, Minnesota-born bassoonist of the Boston Symphony. Miss Campbell is the daughter of Mr. and Mrs. Chester Campbell, 700 Meadow Lane, and is 1960 winner of the Minneapolis Star and Tribune Tanglewood scholarship.

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Sunday Journal
PROVIDENCE, R. I.
Circ. 186,189

JUL 24 1960

'Listening' Class At Tanglewood

BY RUTH TRIPP

DISCIPLINED listening under the direction of G. Wallace Woodworth, the James Edward Ditson Professor of Music at Harvard University, is the most agile and informative mental activity I have encountered in the music world in many a day.

Recently, I was permitted to visit Dr. Woodworth's class in *Listening and Analysis* at Tanglewood. I found a group of 35 men and women assembled at Hawthorne Cottage just across the road from the Lion Gate of the Berkshire Music Center. The Anne Gannett Memorial Studio made an ideal classroom, with its high white ceiling, long windows and pine paneled walls.

The class meets for two hours a day, Monday through Thursday, and is the only one in the six weeks summer session which may be taken in segments, the shortest of which is two weeks. The course, planned by Dr. Woodworth and Miss Florence Dunn, will encompass most of the repertoire to be played at Tanglewood, not only by the Boston Symphony Orchestra, but by all the chamber music groups as well as the student orchestra.

"Listen with your freshest ears" was the advice of the instructor. "No matter if you have heard it a thousand times, listen five hundred more. You will still find interesting things." He was speaking of that most listened-to of all symphonies, Beethoven's "Fifth." The genial smile, the quick turning from record player to blackboard and then to the piano keyboard, showed at once that the liveliest exchange of ideas was taking place between Dr. Woodworth and the composer. He spoke of Beethoven's fondness for summer vacations and suggested that there is no more perfect place to hear his *Pastorale* Symphony than Tanglewood.

Meantime, in a smaller studio across the tiny hall, a stormy contemporary work was being rehearsed by a violin and piano. Bit by bit, these musicians were piecing together the modern ideas of musical structure to make a musical whole, as their composer had requested. Dr. Woodworth was just as eager to dissect the older score, so that his non-performing listeners could understand it better at the next hearing. Eagerness prevailed on both sides.

The listening group was considering the matter of Beethoven's instrumentation and his use of an augmented brass choir. It was a strange coincidence that the contemporary dissonance ended in time for all to enjoy the majesty of the closing theme of the Beethoven score.

The class took a short intermission but not Dr. Woodworth. He was busy at the blackboard, putting down the first 10 measures of the Brahms Second Symphony. The staccato tap of the chalk made interesting rhythms as a prelude for the next part of the session. Themes were foremost this time. Again, the exchange of ideas was fast and furious.

One young listener, a recent graduate of Putney School, was very quick with the correct answers. A lawyer from Pittsburgh had interesting comments to make. Brahms could scarcely have had a more interested audience.

Dr. Woodworth's theory is that you must learn to "grasp the nuggets" in a composition. He was quick to circle the "nuggets" of the opening themes as they appeared, either in part or in various guises.

He even interrupted himself at one point to ask, "What are the violins doing?" He answered his own question with a most disarming reply, "Well, I'll be darned." Apparently an absolutely new idea had dawned on him and he proved convincingly that he brings his own "freshest ears" to his listening on every occasion.

With his infectious enthusiasm he communicated some very sound advice to his students. He urged them to attend as many of the student orchestra rehearsals as possible.

Repetition, he said, in the working out of reading and interpretation would serve to improve their listening capacity as well as the technique of the performers.

He was also quick to say that, as enjoyable as the rehearsals of the Boston Symphony Orchestra might be, the student rehearsals would better serve the purpose of becoming familiar with scores.

His theory for the layman is well expressed in his phrase "rehearsal for listening." Long practice has made Dr. Wallace Woodworth an expert listener but in the best tradition of his profession, he is also a convincing teacher.

THE SPRINGFIELD UNION,
TUESDAY, JULY 5, 1960

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Western Mass. Residents Start Tanglewood Course

11 Are Among 275 Students as Berkshire Music Center Begins 20th Season

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To Study With Symphony

During the next six weeks, they will study with more than 40 members of the Boston Symphony Orchestra and other world-famous musicians in a program which seeks to pass on the experience and skill of accomplished performers.

Tanglewood calls the program —comprised of practice and playing sessions, as well as "sitting--in" on more than 50 concerts by the Symphony this summer—a "school for the training of performers through performance." On the faculty again this season is Miss Florence Dunn of Williamstown, a choral conductor, who will assist Dr. G. Wallace Woodworth of Harvard in a "listening and analysis" course.

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Western Massachusetts students registered for the Center's varied program include:

Mrs. Sally Aaronson of Pittsfield, chorus; Francis C. Cardillo of North Adams, clarinet; Sally Collier of the Stockbridge School, Interlaken, choral; and Jack Duffy of the Stockbridge School, composition; Dolores J. Hoover of Lenox, choral.

Other Students

Also, Mrs. Freda C. Sass of Pittsfield, choral; Daniel Secunda of Pittsfield, cello; Mary D. Violet of Pittsfield, choral; and in the department of analysis and listening—Brenda C. Aaronson of Pittsfield, Elizabeth M. Miller of Lenox and Carol O. Stykes of Pittsfield.

* * *

Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,026

JUL 23 1960

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Opening Sunday's concert will be the Piano Quintet No. 1 by Faure which was coached by Bernard Zighera, pianist and harpist with the Boston Symphony. Sherman Walt, principal bassoon with the Boston Symphony, directed the preparation of Milhaud's Wind Quintet. The final piece of the morning will be the String Quartet No. 2 of Bartok trained by William Kroll, Associate Head of the Chamber Music Department and Leader of the Kroll Quartet.

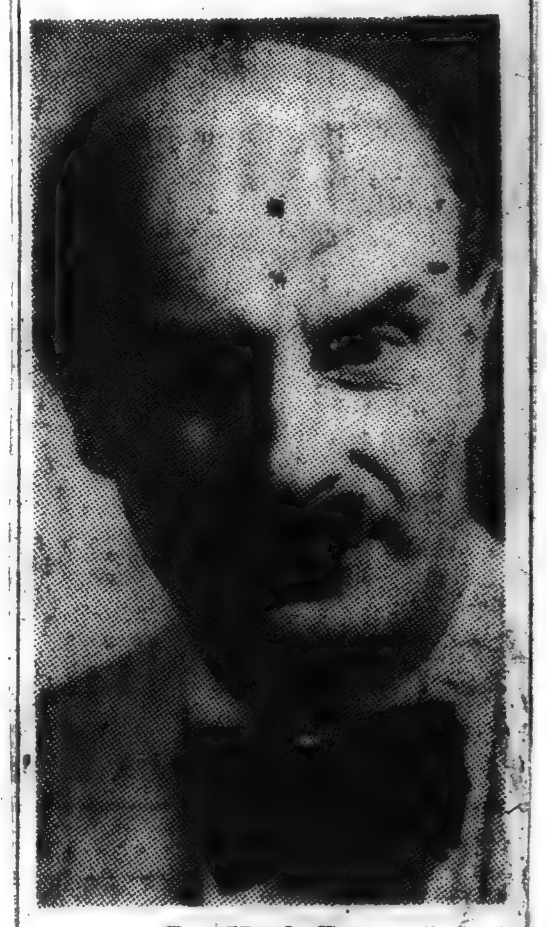
Union (m)
SPRINGFIELD, Mass.
Circ. 81,815

JUL 23 1960

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,071

JUL 22 1960

Memorial Service Set Sunday for Dr. Koussevitzky



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Dr. Hugh Ross, head of the choral department at the music center, will direct the Tanglewood choir. Stefan Lind will be the baritone, and John Burke, the organist.

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MUSICAL COURIER
NEW YORK, N.Y.
MONTHLY 38,700

AUG 1960

"Captain Lovelock," Opera by John Duke, Heard at Tanglewood

"Captain Lovelock," one-act opera by John Duke, was staged under the direction of Boris Goldovsky at Tanglewood on July 25, by the Berkshire Music Center department of opera. It is based on a comedy [illegible] the 18th century [illegible] Holberg. The work was premiered [illegible] 1953. Mr. Duke is professor of mu[illegible] at [illegible] College.

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Sunday Journal
PROVIDENCE, R. I.
Circ. 186,189

JUL 24 1960

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Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,026

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Union (m)
SPRINGFIELD, Mass.
Circ. 81,815

JUL 23 1960

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,071

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MUSICAL COURIER
NEW YORK, N.Y.
MONTHLY 38,700

AUG 1960

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,071

JUL 23 1950

Themes From Tanglewood

By RALPH BERKOWITZ

ONE OF THE greatest sources of Tanglewood's income is the sale of postcards to Festival visitors. Indeed, so large are the proceeds from this item that Festival-planners have come to the decision that in 14 years, if the sales continue proportionately, it will be possible to give the concerts free of charge (and throw in a chicken box lunch as well) to all those entering the main gate.

After a usual concert audience leaves the grounds a vast number of postcards are collected from the various mailboxes by the Tanglewood Administrator in Charge of Mailboxes, and it is his duty to see that all of them bear the proper postage for delivery to the United States Post Office. It frequently happens that he comes across cards to which no stamps have been affixed and if there is no return address—and who ever puts a return address on a postcard?—the cards naturally go from the Administrator in Charge of Mailboxes to the Tanglewood division of the Dead Letter Office presided over by R. T. Murgatroyd, an old and respected member of the Festival staff.

In his off moments Mr. Murgatroyd permits curiosity to get the better of his astuteness and he carefully scans the written word, more than anything else, one must say, to find how the Festival visitor expresses himself in a short written message from the grounds. When he finds something of more than passing interest he lays it aside and in due time a batch of these finds its way to this desk for mature consideration.

So it was that the other day the following group of unstamped postcards, unarranged either alphabetically or as to subject matter, came to our office. Music-lovers who scan this column will require no further editorial comment.

* * *

Dear Mom: We arrived safely a few days ago and didn't get a single flat tire. Isidore almost got a ticket for speeding but I talked to the officer at great length and he finally said Beat it and don't ever let me see you folks again. Were we lucky!! The food around here is great, real New England, and you can imagine that we've been indulging. The air, too, makes you hungry all the time, but maybe that's only an excuse. I saw Ida and Gerard yesterday from a distance but I was too tired to run after them and anyway I thought to myself maybe I'll embarrass them if I seem to run into them. I never forgot what happened last summer in Rockaway. We heard a concert today. Somebody played the piano with a great big orchestra and was it good! Take care of yourself mom, and we'll be seeing you. Love, *Sal.*

* * *

Dear George: Can't wait to tell you all about this divine place. Super. Artistic. Just the height, top. Can't get over how they run such a place so refined. Not a neon light and even the signs to the you know what are almost impossible to find. Great music too. Hope you and Erna could be here now. Why don't you just close the station and let people take all the gas they want by themselves? Money isn't everything. Come on and enjoy some high culture. Regards, *Max.*

* * *

Dear Mama: Our camp came here and we liked it. I liked it too. Can I have 2 dollars for a camp pennant? Please write. Your son, *Leonard.*

* * *

Dear Harold: Last night the concert was terrific. Wish you could have seen that crowd and that starry sky. Brahms, blanket and Bertha. I tell you, son, the mixture is parfait as we used to say in Allentown and I only wish this went on forever. Say hello to the boys and wind up that old phonograph. Your palsy, *Harry.*

* * *

Dear Sadie: Guess what. I'm in Tanglewood. Yep, that's right. When I tell you how I got here you'll call me a liar. All right, just wait. Beautiful place and the weather is divine. Wore my shorts all day. The X on the picture shows you where I sat on the lawn to hear the concert today. Extremely enjoyable music. Am I glad I came. Your friend, *Jill.*

* * *

Dear Ma: How are you? I am fine. I like concerts. We sit and listen but Henry kept throwing grass in my face. Henry is a problem child our camp leader said. Please write. Your son, *Alfred.*

Columnist Berkowitz is dean of the Berkshire Music Center.

10—The Berkshire Eagle, Monday, July 25, 1960

Whitestone

OPERA SCENES will be presented in the theater-concert hall at Tanglewood tonight for Friends of the Berkshire Music Center. Rehearsing here an excerpt from Mozart's Don Giovanni are Maine Makas (Zerlina), John Lodge (Don Giovanni) and Sherrill Milnes (Masetto). Puccini's one-act opera, "Sister Angelica," also will be presented on program starting at 8:30.

Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,026

JUL 19 1960

Music Center Opera Recital Series To Open Tomorrow

Boris Goldovsky, head of the Opera Department of the Berkshire Music Center at Tanglewood, has released the program for the initial recital of opera scenes.

These will be held tomorrow afternoon at 2:30 in the Theater-Concert Hall. The performance will be open to Friends of the Berkshire Music Center.

Robert Evans, Thomas Philips, Fredric Popper, Arthur Schoep, Felix Wolfes, all members of the Opera Department faculty, have assisted Mr. Goldovsky in the preparation of this performance which is the first of two sets of opera scenes to be presented during the Tanglewood season. The second will be Monday evening, July 25. At the Gala Evening on Aug. 4 celebrating the 20th anniversary of the Berkshire Music Center, the Opera Department will present scenes in the garden, and the world-premiere of Jan Meyerwitz opera "Port Town," which will be the concluding half on the concert given by the Music Center students in the Music Shed.

Tomorrow's performance will include two scenes from Don Giovanni and one from Cosi Fan Tutte by Mozart. These will be followed by one scene from each of the following operas: Riggoletto, Don Pasquale, Faust, La Boheme, and Carmen.

Transcript (e)
NORTH ADAMS, Mass.
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JUL 23 1960

1960 Koussevitzky Memorial Service In Lenox Tomorrow

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Dr. Hugh Ross, head of the choral department at the music center, will direct the Tanglewood choir. Stefan Lind will be the baritone, and John Burke, the organist.

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NEW YORK, N.Y.
HERALD TRIBUNE
D. 325,065 S. 505,121

JUL 17 1960

Increase of Interest In Modern Music

By FRANCIS D. PERKINS

This country's symphony orchestras are paying increasing attention to twentieth-century composers, while record companies are still more receptive toward them. This is the conclusion drawn by the American Symphony Orchestra League from a survey made by Broadcast Music, Inc., and reported at its recent national convention. The survey is based upon the 1959-'60 programs of seventy-four orchestras and the latest Schwann catalogue of long-playing records.

Not far from half (41 per cent) of the composers who figured in the orchestral programs were of this century, while the figure for recordings was 64.5 per cent. In number of works played, the current century scored 30.5 per cent of the works played by the orchestras and 16.2 per cent of the number of performances. In the share of the programs occupied by music of the last sixty years, this country was represented by 57.6 per cent of the composers, half of the works played and 37 per cent of the number of performances. Ravel, with ninety-three hearings, was the most represented foreign composer, and Aaron Copland headed the American share of the list with fifty-eight performances. Samuel Barber, George Gershwin, Roy Harris, Alan Hovanhess and Walter Piston were the next in order.

• • •

Fromm Series

The Fromm Music Foundation is sponsoring two concerts and six lecture-concerts of contemporary music at the Berkshire Music Center this summer. William Masselos' recital of Aaron Copland's piano music tomorrow in Tanglewood's Theater-Concert Hall, in honor of the composer's approaching sixtieth birthday, offers works which Mr. Copland considers as representative of the three important periods in his career: the Variations (1930), Sonata (1939-'41) and Fantasy (1957).

Luciano Berio's "Circles," for voice, harp and percussion, commissioned by the foundation, will have its first performance in a concert by members of the Boston Symphony and others under Richard Burgin's direction on Monday night, Aug. 1. Roger Sessions, Peter Maxwell Davies, Stravinsky and Martinu will also be represented. The remaining Friday afternoon lecture-concerts will be devoted to music by Leon Kirchner (July 22), Elliott Carter (July 29), Karl-Birger Blomdahl (Aug. 5) and John Cage (Aug. 12). Admission to all the Fromm events is free.

Eagle 8/11/6,

Off the Beam at Tanglewood

To the Editor of THE EAGLE:—

What a distortion of purpose! Tanglewood, which was organized and set into motion by a man who saw in the United States abounding talent and inspiration, but no creative leadership or unified social purpose, is now a center for mediocrity on the one hand, and—in the composition department—for dehumanized musical systems. The vision of Dr. Koussevitzky, which saw students working under the guidance of professional and responsible musicians, is epitomized in its decay in this Friday's [Aug. 12] Fromm Fellowship concert. John Cage, whose artistic integrity may be found in one composition of silence and in another in which the tuba player is instructed to strip to the waist, will expound his ideas to the eager audience of students and visitors. At the same time a chamber work involving the jazz artist Ornette Coleman was cancelled for unsound reasons, one of which was lack of rehearsal time. (The work had been scheduled by the head of the composition department and should therefore have been allowed sufficient rehearsal time automatically).

Is the dean of the Berkshire Music Center serious when he speaks of the major world interest in electronic and Cagean music? Does the head of the composition department realize the implications of his decision to cancel the appearance of a jazz artist of Coleman's stature and musical significance, while at the same time stressing in the season's presentations mechanical and/or frivolous perversions of musical thought? Is it not obvious that at the Friday Fromm concerts of modern music, played before the same small audience of some 200 people, a great fear clouds the composers and performers; a fear which, in spite of the long introductory talks and endless references to tradition and tolerance, leaves the audience like blocks of ice; a fear that to break out into genuinely dramatic feeling, to search for singing, lyrical qualities, will be condemned as old-fashioned and even vulgar by fellow composers? What a contradiction to the great art of the past, and how horrible a distortion of the original purpose and leadership of Tanglewood!

I think it only fair to mention that I am the composer whose work Mr. Copland belatedly decided not to do; but I hope you will accept the fact that this letter is not, so to speak, "sour grapes." It is a heartfelt and cumulative reaction to the Center's workings over the past two summers, from one who deeply loves what Tanglewood *has* stood for.

JACK DUFFY.

Interlaken.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,071

JUL 26 1960

Listeners' Forum At Tanglewood

TANGLEWOOD — The second session of the three-part series of the Listeners' Forum will take place at Tanglewood in the chamber music hall tonight at 8:30.

Entitled "The Performer as Listener," this meeting of the forum will have as participants G. Wallace Woodworth, moderator; Leon Kirchner, composer; Joseph Silverstein, performer; and Alfred Frankenstein, music editor of the San Francisco Chronicle.

The participants meet the requirements of the general scheme of this new series of lectures since, at each meeting, a composer, performer and critic comprise the panel.

Theme of the final session on Aug. 2 will be "The Critic as Listener."

Traveler (e)
BOSTON, Mass.
Circ. 178,037

AUG 16 1960

Bulletins

LENOX (UPI)—Student conductors from Brazil and Japan won top awards at the Berkshire Music Festival, it was announced today. Diogo Pachecho of Sao Paulo, Brazil, won the Gertrude Robinson Smith scholarship to further his musical studies. Seiji Ozawa of Tokyo was awarded the Serge Koussevitsky Memorial Fund scholarship. Harold Farberman, regular timpanist with the Boston Symphonyy Orchestra, was listed with the other two as among the three best student conductors at the summer session.

Courant (m)
HARTFORD, Conn.
Circ. 108,563

AUG 19 1960

same date last year.

Winsted Student Gets Music Prize From Tanglewood

WINSTED (Special) — Nicholas Cappabianca of 117 Prospect St. was given the Raphael Sagalyn Award at the Berkshire Music Center, Tanglewood, Lenox, Mass. Cappabianca attended the Berkshire Music Center this summer and studied composition with Aaron Copland under a tuition grant awarded by the center.

The Raphael Sagalyn award includes a cash prize of $300 and was won by Cappabianca for an orchestral work he completed at Tanglewood.

Cappabianca was graduated from the College of Music of the University of Hartford in 1955 and received a master's degree in music theory from the college in 1959. He studied composition with Arnold Franchetti of Lyme two years.

Pianist Masselos To Play Tonight At Tanglewood

In honor of Aaron Copland's 60th birthday, pianist William Masselos will perform three of the composer's works in the Tanglewood Theater tonight at 8:30.

On the program are the Piano Fantasy, Piano Variations and the Piano Sonata.

Mr. Masselos' recital, open to Friends of the Berkshire Music Center and the public without charge, will be presented as part of the Fromm Music Foundation's program at the Berkshire Music Center.

Campus Girl

Eagle 7/23

Chamber Music Concert Tomorrow At Tanglewood

Works by Faure, Milhaud and Bartok will be performed at the chamber music concert tomorrow morning at 10 at Tanglewood.

Opening the concert will be the Piano Quintet No. 1 by Faure, to be followed by Milhaud's Wind Quintet, and Bartok's String Quintet No. 2.

The program is being presented under the auspices of the Friends of the Berkshire Music Center.

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hand in the recreation program.

Eagle 7/20/60

Opera Scenes Scheduled at Tanglewood

TANGLEWOOD — Two scenes from Don Giovanni and one from Cosi Fan Tutte by Mozart are included in the program for the initial recital of opera scenes this this afternoon at 2:30 in the theater concert hall here.

The performance is open to friends of the Berkshire Music Center. Also on the program are one scene from each of the following operas: "Rigoletto," "Don Pasquale," "Faust," "La Boheme" and "Carmen."

Boris Goldovsky, head of the Opera Department of the Berkshire Music Center, was assisted in preparation of the program by Robert Evans, Thomas Philips, Frederic Popper, Arthur Schoep, and Felix Wolfes, all members of the Opera Department faculty.

Another set of opera scenes will be presented Monday evening. At an observation of the 20th anniversary of the Berkshire Music Center Aug. 4, the Opera Department will present the world premier of Jan Meyerwitz' opera, "Port Town."

Register (e)
TORRINGTON, Conn.
Circ. 10,918

AUG 19 1960

Music Award

Nicholas Cappabianca, son of Mrs. Esabella Cappabianca, Prospect Street, won a Raphael Sagalyn award for an orchestral work which he entered in the composers' competition at the Berkshire Music Center at Tanglewood, Lenox, Mass., last week. He had previously been awarded a tuition scholarship grant to Tanglewood for study in composition with Aaron Copland, the distinguished American composer and chairman of the faculty at Tanglewood.

Goewey Rites Held

Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,026

JUL 22 1960

Public Invited to Hear Quartet

LENOX — Burt Engel, manager of Festival House, has announced that the public has been invited without charge to hear the Lenox Quartet play Saturday at 5 p.m. in the Green Room at the resort.

The quartet holds chamber music recitals every Saturday as well as Tuesdays at 8:30 p.m. Members of the quartet are studying and teaching at Tanglewood under fellowship grants from the Fromm Music Foundation in Chicago.

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KANSAS CITY, MO.
STAR
D. 338,237 S. 360,361
JUL 24 1960

Area Students Busy at Tanglewood.

By Joseph Kaye.

TANGLEWOOD, Lenox, Mass., July 23—The lawns gleam in the sun, the great old trees stand sentinel on all sides, and students walk about bright-eyed with enthusiasm. That is Tanglewood, where the Boston symphony holds its summer 6-week festival, and that is the Berkshire Music center, a school founded and directed by the orchestra.

Four musicians from the Missouri-Kansas area are helping celebrate this year, the 20th anniversary of the center. They are Barbara Baird, violist, of Independence, Mo., Marion Marshall, cellist, of Topeka; Martha Williams, cellist, of Shawnee, Kas., and Donald McCall, also a cellist, of Kansas City, Mo. They are as enthusiastic as all the others who come from many parts of the United States, and of the world, for post-graduate work, which consists of participating in performances by the student orchestra, chorus, opera and chamber music groups.

Miss Marshall is a small, brown-haired, sensitive-featured girl of 21 who was discouraged from taking up the cello because she was so short—about five feet. Nevertheless, she has already been engaged by the Indianapolis Symphony orchestra and plans a professional career which she hopes will lead her continually upward. So intent is she on a cello future that she has decided against marriage as incompatible with a career.

"But my teacher bet me five dollars," she said, "that I will be married by the time I'm 25."

Martha Williams is a vivacious blonde of 18, who, differing with Miss Marshall, wants to combine a career with marriage. She says she realizes that the cello is not so popular an instrument as the violin or piano—"You know the prejudice against the cello," she said. So she doesn't believe marriage and a family will interfere with her career. But there is no mistaking her love for her large instrument.

"I love it like crazy," she declared. "Always wanted it, and asked for it as a birthday gift." That was when she was about 12. Miss Williams has given solo recitals in Kansas City. She was a student of Catherine Farley at the conservatory there, and later went to study with Luigi Silva at the Hartt College of Music in Hartford, Conn.

Miss Baird happened to be unavailable when this correspondent visited Tanglewood. Donald McCall, a former student at the center, is here as a member of a quartet that plays students' compositions. He is also a student of Catherine Farley and like Miss Marshall, has a job in a symphony orchestra — the Pittsburgh Symphony.

Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 25,958
AUG 4 1960

Electronic Concert Monday At Tanglewood

An open-air electronic concert will be heard at Tanglewood Monday at 8:30 p.m., featuring works composed for the occasion by 1960 composer-in-residence Luciano Berio.

The concert will employ a stereo tape recorder and four groups of speakers, plus the necessary transformers and amplifiers. In each group of speakers, two speakers will broadcast channel A and two will broadcast channel B from the stereo tape recorder. Berio will operate the master control console from within the Tanglewood Main House. The audience will be encouraged to move around so as to hear the 360-degree perimenter of sound.

Berio's new work "Circles," premiered at Tanglewood Monday

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4 Springfield Union 7/5/60

Music Center Notes 20th Season

Aaron Copland, composer and chairman of the faculty at the Berkshire Music Center (left), and Miss Florence Dunn of Williamstown, a faculty member, discuss the Center's 20th anniversary opening ceremonies Sunday at Tanglewood with C. D. Jackson, Life magazine publisher and a trustee of the Boston Symphony Orchestra. In opening-day speeches, Copland and Jackson both emphasized the role of music and musicians in promoting world-wide peace.

PHILADELPHIA, PA.
INQUIRER
D. 618,557 S. 1,033,048
AUG 21 1960

Conductor Eleazar de Carvalho has been signed by his native Brazil to form the new Brasilia Philharmonic. Using his position as director of the Berkshire Music Center Orchestra, at Tanglewood, for scouting purposes, he signed the trombone section for the South American project. Above (left to right) are De Carvalho, Robert Moore, Camden, N. J.; Eugene Watt, Sedalia, Mo.; Raymond Turner, Albert Lea, Minn., and James Kidwell, Ada, Okla.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,071
AUG 5 1960

Tanglewood Tales

Awards culminating the summer's student musical activities will be presented at the concluding concert of the Berkshire Music Center Orchestra on Saturday afternoon, Aug. 13 at 3. The prizes and scholarships will cover a wide range of Tanglewood activity and will touch upon the work accomplished by every aspect of the Music Center.

The three young men who have shared the podium as active conductors of the student orchestra will each conduct a movement of Tchaikovsky's Fifth Symphony. For this Harold Farberman, Seiji Ozawa, and Diogo Pacheco will be joined by Oleg Kovalenko who has been a conducting auditor. Seymour Lipkin will conduct the only other work on the program, the Symphony in Three Movements by Stravinsky.

Two works of contemporary chamber music will be heard at the last concert of student chamber music Sunday morning Aug. 14 at 10 in the theater concert hall. The Stravinsky Octet for winds and brasses prepared by Louis Speyer of the Boston Symphony Orchestra is to open the program to be followed by Spohr's Nonet coached by Rosario Mazzeo also of the Boston Symphony.

The Opera Department under the direction of Boris Goldovsky will present a recital of opera scenes Tuesday afternoon at 2 in the theater concert hall. Included in the program will be two scenes from Mozart's Cosi Fan Tutte and two from Carmen. Other operas portrayed in part will be "Don Giovanni," "The Marriage of Figaro," "La Traviata," and "Madame Butterfly."

In the preparation of this series of performances, Mr. Goldovsky has been assisted by Robert Evans, Thomas Philips, Frederic Popper, Arthur Schoep, and Felix Wolfes.

The opera scenes on Tuesday will mark the completion of the Opera Department's season. This performance is open to members of Friends of the Berkshire Music Center.

Sunday morning's student chamber music program will open at 10 with the Schubert String Quartet in C minor. The four players have been coached by Alfred Krips, assistant concertmaster of the Boston Symphony Orchestra. The middle work in this program is to be the Divertimento by Roussel. This is scored for five wind instruments and piano, and was prepared under the direction of Ralph Gomberg, principal oboe of the Boston Symphony. Concluding the morning program will be the Dvorak Piano Quintet prepared by Joseph de Pasquale, principal viola of the BSO.

This concert is one of the large series presented during the Tanglewood season under the auspices of the Friends of the Berkshire Music Center.

On Sunday, Aug. 14, the final chamber music program of the Music Center's season will be held in the theater concert hall rather than the Chamber Music Hall.

Times (e)
HARTFORD, Conn.
Circ. 121,657
AUG 16 1960

At the Keyboard

WINSTED music student Nicholas Cappabianca, at right, discusses lesson with his composition teacher, Aaron Copland, during classroom session at Berkshire Music Center at Tanglewood, Lenox, Mass. Student resides at 117 Prospect St.

Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,026
AUG 12 1960

Awards Will Be Made Tomorrow At Music Center

Awards culminating the summer's student musical activities will be presented at the concluding concert of the Berkshire Music Center Orchestra at Tanglewood, Lenox, tomorrow afternoon at 3 o'clock. The prizes and scholarships will cover a wide range of Tanglewood activity and will touch on the work accomplished by every aspect of the Music Center.

Three young men who have shared the podium as active conductors of the student orchestra will each conduct a movement of Tchaikovsky's Fifth Symphony. For this Harold Faberman, Seiji Ozawa and Diogo Pacheco will be joined by Oleg Kovalenko who has been a conducting auditor. Seymour Lipkin will conduct the only other work on the program, the Symphony in Three Movements by Stravinsky.

Two works of contemporary chamber music will be heard at the last concert of student chamber music Sunday morning at 10 in the Theater-Concert Hall. The Stravinsky Octet for winds and brasses prepared by Louis Speyer of the Boston Symphony Orchestra is to open the program to be followed by Spohr's Nonet coached by Rosario Mazzeo also of the Boston Symphony.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,071
AUG 16 1960

Scholarship Winners Named At Berkshire Music Center

TANGLEWOOD — At the conclusion of the 20th anniversary session of the Berkshire Music Center, a large number of scholarship awards were presented by the administration of the school. The winners were selected from a student body which totaled 286 young musicians who came to Tanglewood from 34 states, the District of Columbia, and 13 foreign countries.

The Carlotta M. Dreyfus scholarship, a tuition award, was presented to Gail Frances Hewitt of New York. In addition to playing in the weekly concerts of the Berkshire Music Center Orchestra, in which she was concertmistress on alternate weeks, Miss Hewitt played in two concerts of Sunday morning chamber music.

George Shirley of New York, a young tenor in the opera department, received the High Fidelity magazine scholarship. Mr. Shirley gained fine critical notices for his performance as one of the sailors in the world premiere of Jan Meyerowitz' opera "Port Town."

The Gertrude Robinson Smith scholarship, named in honor of the founder of the Berkshire Symphonic Festival, the antecedent of the present Berkshire Festival, went to Diogo Pacheco of Sao Paulo, Brazil. Mr. Pacheco was one of three active conductors of the student orchestra this season. This is his second year at the Music Center.

Spalding Award

Mrs. Albert Spalding of Great Barrington established a fund, the income of which is presented as the Albert Spalding Prize for the most promising and outstanding instrumentalist in the student body. This year the prize was won by Jesse Levine of New York. Mr. Levine was first viclist in the student orchestra and played in several of the Sunday morning chamber music concerts.

The Lyda Watson Hersloff scholarship established by Miss Laura Hersloff was presented to Marianne Marshall of Topeka, Kas. Miss Marshall played cello in the Berkshire Music Center Orchestra.

Mary Anne Stephens of Covington, Ky., received the Selly A. Eisemann scholarship, a tuition award. Miss Stephens played French horn in what was an outstanding brass section in the student orchestra.

Outstanding Conductor

Seiji Ozawa, the outstanding student conductor of the season, was awarded the Koussevitzky memorial scholarship established by the residents of Berkshire County to honor the memory of the late Serge Koussevitzky, founder of the Berkshire Music Center. The young Japanese conductor was one of three active conductors who shared the podium at each of the student orchestra's weekly concerts.

The department of composition announced a double award of the Raphael Sagalyn Award presented for the best orchestral work by a student in that department. The winners were Ezra Sims of Boston and Nicholas Cappabianca of Winsted, Conn.

The Koussevitzky Music Foundation presented four grants to scholarship students this year. Those named were Barbara Baird of Independence, Mo.; Fred Gruenebaum, Montebello, Calif.; Lily M. Siao, Corona, N.Y.; and Shuntatsu Kohno of Tokyo, Japan. During the season Miss Baird shared the first desk of the viola section in the student orchestra while Mr. Gruenebaum was the principal oboe of that orchestra. Mr. Kohno also played viola, and Miss Siao was a pianist in the chamber music department.

A new award in memory of Arthur Abell and established by Mrs. Arthur Abell was presented for the first time to Anne Marcus, a cellist, from New Rochelle, N.Y.

Berkshire Students

Prior to the start of the school session a number of scholarships were announced. These included 15 Berkshire scholarships to residents of Berkshire County: Mrs. Sally Aaronson, Brenda Aaronson, Mrs. Freda Sass, Mary Violet, and Carol Sykes, all of Pittsfield; Francis Cardillo, North Adams; Jack Duffy and Sally Collier, Interlaken; Holly McLennan, Tyringham; and Virginia Ripley, Stockbridge. The following Lenox residents attended as Berkshire scholarship students: Dolores Hoover, Elizabeth Muller, Patricia Gilroy, the Rev. David Ellms.

The Margaret Lee Crofts scholarships for students of composition were won by Ezra Sims, Boston, and Robert E. Bernat, Waltham. Sharon Mulligan of Staten Island, N.Y., was the recipient of the Delta Omicron International Professional Music Fraternity scholarship.

Taissa L. Silvers, Detroit, Mich., received the National Federation of Music Clubs scholarship. The Minneapolis Star and Tribune scholarship for a resident of Minneapolis went to Elsie Campbell. Louis Wildman of the Portland (Oregon) Junior Symphony Orchestra received the scholarship established by the orchestra for one of its members.

Fromm Fellowships

The Fromm Music Foundation of Chicago, Paul Fromm, president, makes available each year a number of fellowships for young musicians whose special skills and interests are in the study, teaching, and performance of contemporary music. This group played at the seminars in contemporary music held each Friday afternoon at the Berkshire Music Center, and at the Composers Forums. The Fromm Fellows this year were: Peter Marsh, violin, Seattle, Wash.; Theodore Mantz, violin, Minneapolis, Minn.; Scott Nickrenz, viola, Hamburg, N.Y.; Donald McCall, cello, Kansas City, Mo.; John Perras, flute, New York; Bernard Shapiro, oboe, New York; Jerome Rosen, clarinet, Davis, Calif.; Jane Taylor, bassoon, New York; William Brown, horn, Pittsburgh, Penn.; Paul Jacobs, piano, Paris, France; Marguerite Willauer, soprano, Boston.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,071
AUG 13 1960

Young Student at Tanglewood Named Conductor in Utica

Jose Serebrier, a student conductor at the Berkshire Music Center at Tanglewood, has been named conductor of the Utica Civic Symphony Orchestra, Utica, N.Y. He will also teach at Utica College of Syracuse University in Utica.

The 22-year-old Serebrier, who has conducted the student orchestra several times during their Thursday night concerts at Tanglewood, was chosen conductor of the Utica orchestra last week from a field of over 50 applicants.

A native of Uruguay, Serebrier has attended the Berkshire Music Center for five years, beginning in 1956. That year he won the Koussevitzky Foundation Award. Also a composer, his works have been played many times at Tanglewood, several of which he conducted himself.

For the past two years, Serebrier has been apprentice conductor of the Minneapolis Symphony under Antal Dorati. The young conductor's Symphony No. 1 was performed in November, 1957, by the Houston Symphony under Leopold Stokowski. Serebrier will be guest conductor for a week this November of the National Symphony in Washington, D.C.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,071
AUG 13 1960

Fifteen Berkshire Students Enrolled at Music Center

Dolores Hoover of Lenox listens to Dr. Hugh Ross relate some of his experiences as head of the choral department at the Music Center. Dr. Ross is the conductor of the Schola Cantorum of New York City.

WHEN DR. CHARLES MUNCH and the Boston Symphony Orchestra conclude the 1960 Festival season at Tanglewood tomorrow afternoon with a performance of Berlioz' "The Damnation of Faust," it also will mark the end of busy summer for 15 Berkshire students at the Berkshire Music Center. Many of the area students will be in the Festival chorus for the last program of the year. The Berkshire representatives in the school, operated each summer for the past 20 years by the Boston Symphony Orchestra, include seven from Pittsfield: Mrs. Sally Aaronson, Mrs. Freda Sass, Mary Violet, who are in the chorus; Lynne Priest, Carol Sykes, Brenda Aaronson, members of the listening and analysis department and Daniel Secunda, who is studying cello. Others from the county are: Francis Cardillo of North Adams, clarinet; Jack Duffy of the Stockbridge School, Interlaken, who is studying composition; Virginia Ripley of Stockbridge and Patricia Gilroy of Lenox, chorus and listening and analysis department; Elizabeth Muller of Lenox and Holly McLennan of Tyringham, listening and analysis department; Dolores Hoover of Lenox and Sally Collier of Interlaken, chorus.

—J.G.W.M.

Photos by Whitestone

Professor G. Wallace Woodworth of Harvard University, head of the listening and analysis department, established this season at the Music Center, gives some special attention to these Berkshire students. Seated front, Elizabeth Muller and Patricia Anne Gilroy of Lenox, Lynne Priest, Mrs. Freda Sass of Pittsfield; second row, Carol Sykes of Pittsfield, Florence Dunn, formerly of Williamstown and standing, Brenda Aaronson and Mary Violet of Pittsfield, Holly McLennan of Tyringham.

Samuel Mayes, first cellist in the Boston Symphony Orchestra, one of the instructors during the summer at the Berkshire Music Center, gives a private lesson to Daniel Secunda of Pittsfield.

Florence Dunn, formerly of Williamstown, associate to Dr. G. Wallace Woodworth in the listening and analysis department, gives a blackboard lesson to Holly McLennan of Tyringham.

SCHENECTADY GAZETTE, THURSDAY, AUGUST 11, 1960

CHORAL DIRECTOR—Carol Ann Russo, left, conducts a rehearsal of the chorus at Tanglewood under the watchful eyes of Hugh Ross and Lorna Cooke DeVaron, the head and associate of the choral department.

"SOUND OF GLASS"—Mrs. Avis Richardson, left, demonstrates the sound of musical glasses for the benefit of Florence Dunn and G. Wallace Woodworth of the listening and analysis staff at the Berkshire Music Center. Mrs. Richardson has been an enthusiast regarding musical glasses and bell tones for many years.

Taught by Top Artists—

3 From City Studying Music at Tanglewood

By DOROTHY RITZ
Gazette Music Editor

Three Schenectadians have been studying at the Berkshire Music Center, Tanglewood, this summer in three separate departments of the school.

* * *

THEY ARE Miss Carol Ann Russo of 1334 Sumner avenue, who teaches music in Scotia; Richard Marshall, who conducted the Schenectady Light Opera Company performance of "La Perichole" last year and who is now employed as head of the opera program at the University of Buffalo, and Mrs. Avis Richardson of 1181 Waverly place, who is studying in the newest department of the Music Center—the department of listening and analysis.

* * *

THE BERKSHIRE Music Center, now concluding its 20th season, has been on of the pioneers in the summer study of music during the six-week period of the Berkshire Festival concerts by the Boston Symphony Orchestra at Tanglewood, near Lenox, in the Berkshires.

The faculty of the Berkshire Music Center is made up of eminent musicians from throughout the United States and abroad and students learn to practice their profession under professional conditions and are trained in performance by performing before large audiences of mature concert patrons.

* * *

MISS RUSSO, a member of the Tanglewood choir and the Festival chorus, each of which has performed on numerous occasions this season, has sung with these groups under Charles Munch and Pierre Monteux. The Festival chorus sings in concert with the Boston Symphony Orchestra.

The department of choral music also has a number of students studying choral conducting. Miss Russo has been doing a great amount of this work under the guidance of Hugh Ross, head of the department and one of the leaders in the field of choral music.

* * *

MARSHALL has been studying directly under Boris Goldovsky, head of the Tanglewood Opera department.

Goldovsky has developed many innovations in operatic production which are now an established part of opera throughout the world. Marshall said he has been particularly impressed this summer with Goldovsky's ideas on staging, which are in the contemporary trend toward re-emphasis on the importance of the stage in opera.

* * *

MRS. RICHARDSON has found that the listening and analysis group has given her access to all other departments of the Berkshire Music Center. With every rehearsal open to students, she has had an opportunity to hear the student orchestra, attend the seminar meetings in contemporary music and the Sunday morning concerts by members of the chamber music department.

EMOTING—Richard Marshall, standing, directs the action and singing of two of the opera students at Tanglewood in an outdoor rehearsal in front of the Theatre-Concert Hall. Marshall is working this summer under the direction of Boris Goldovsky, head of opera department at Tanglewood.

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It all began when two small boys
in Pawtucket secretly played
on their older brothers' clarinets.
Now graduate students in music,
the two symphony hopefuls . . .

Tootle at Tanglewood

STORY BY RUTH TRIPP PICTURES BY EDWARD C. HANSON

Lenox, Mass.

TWO YOUNG clarinetists from Pawtucket, Edward Avedisian of 575 Broadway and Craig M. Watjen of 48 Underwood Street, are the only two students registered from Rhode Island at the Berkshire Music Center for the 1960 session. Mr. Avedisian is enjoying his second summer here and Mr. Watjen his first.

Both young men came over to chat with me recently after a long rehearsal session with the student orchestra. Otherwise they might have stayed on at "The Barn," the rehearsal hall for this group, because the Rhode Island musicians are officially custodians there. In return for their dormitory, they take care of the housekeeping chores, such as arranging the chairs properly for each type of assembly and generally keeping the place tidy. I asked about the dusting and from the blank silence, I gathered that there is no dust in Lenox. Green grass everywhere and the fresh breeze from the lake take care of such matters. Mr. Avedisian said, "You know, this is actually a barn. It's not a converted model."

And so, we got on to musical matters. Song sparrows sang overhead and a tiny chipmunk skipped across the path to the press office and disappeared under the doorstep. If he was in search of news, I could have told him that the sessions would be over by the middle of August and he would have his world to himself once more. The boys said that their surroundings were perfect, either for concentrated study or complete relaxation. They swim every day and agreed that the program was well balanced between work and play. Their fellow students are interesting and there is time for pleasant talk between study hours and the evening concerts or at Lenox School, where the dormitory students have their meals.

There is a curious parallel course to be noted in the budding careers of these two young musicians. Both attended music classes and studied at East Senior High School (now Tolman), under the direction of Matthew Gryzb, a teacher of wind instruments who is now teaching in Connecticut. Both boys became interested in clarinet at an early age because their older brothers were studying the instrument. They told similar stories of having taken the expensive and forbidden instruments from their compact cases to try a few notes when no one was there to object. They both agreed that, for a small boy, there is nothing so complicated as a clarinet to disassemble and put back into its proper sections of the small case, especially in a hurry.

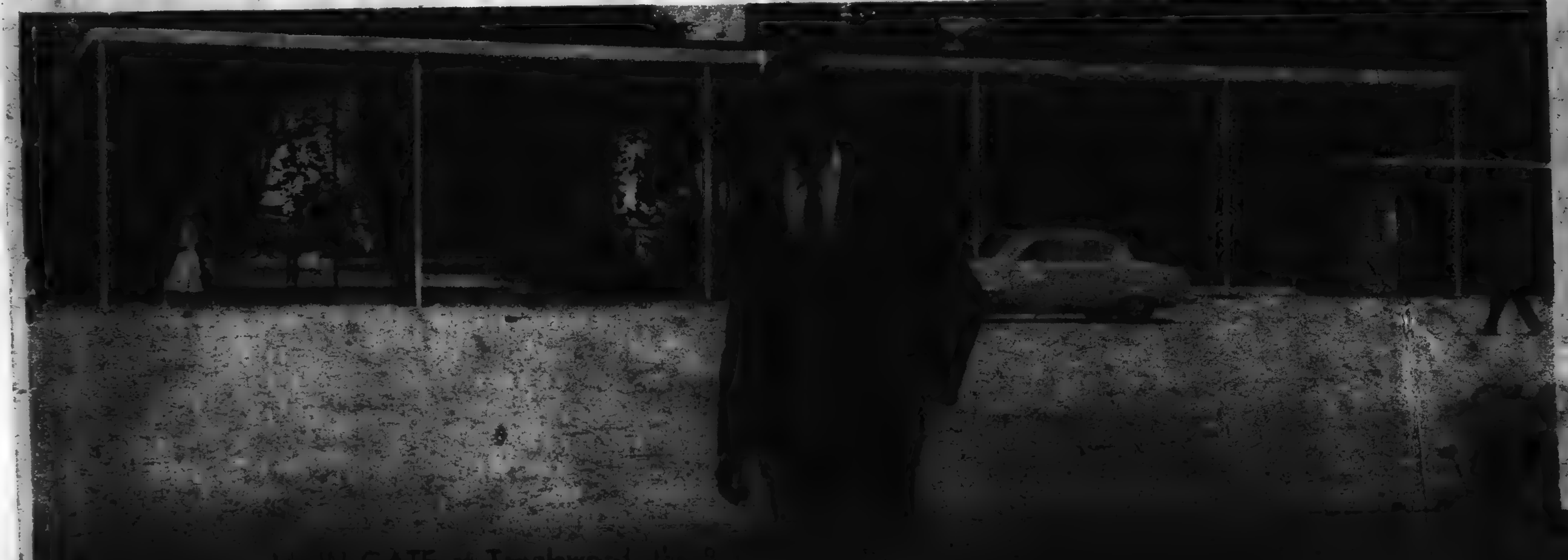
The next coincidence finds them both playing the difficult clarinet parts from Stravinsky's *Fire Bird Suite* for a panel of five first desk men from the reed section of the Boston Symphony Orchestra, in auditions for Tanglewood. Edward played at Symphony Hall because he is a student in the graduate school at Boston University. After graduating from East High in '55, he earned his B.A. there and is now working toward his M.A. in music.

Craig auditioned in New York at Juilliard School of Music where he will complete his graduate work. He finished at East High in '53, went to St. Georges in Newport for a year and then earned his B.A. at Harvard in '58.

Their summer schedule at Berkshire Center begins at 6 a.m. Usually they practice technique at 7, go to breakfast at 8, rehearse with the orchestra from 9:30 to 12:30 and then take an hour for lunch. The chamber music ensembles meet for rehearsal from 1 to 3:30 and so it goes.

Craig has already played clarinet in a Mozart Quintet for wind instruments and piano at the concert of July 17. Edward played at the July 10th concert in the Hindemith Quintet for flute, oboe, clarinet, horn and bassoon.

Debussy's *La Mer* was on the list for one of the student orchestra concerts, conducted by Seiji Ozawa, a young conductor from



MAIN GATE at Tanglewood, the [illegible]

[illegible] Symphony's [illegible] student group. Edward [illegible] faces camera.

Sunday Journal
PROVIDENCE, R. I.
Circ. 186,189
AUG 14 1960

HOUSEKEEPERS making music. Avedisian, with clarinet, and Watjen in The Barn.

Kawasaki-Shi, Japan, who came back with the Boston Symphony Orchestra after their recent tour in the Orient. I saw Mr. Ozawa enjoying an American sandwich and a cup of coffee at the Tanglewood cafeteria. He was the center of an animated discussion, probably about *La Mer.*

Other scores the young Rhode Islanders have worked on are Mussorgsky's *Night on Bald Mountain,* Brahms' Symphony No. 2 and Rachmaninoff's Second Piano Concerto.

They talked of the extraordinary acoustics of the big Shed, with its improved stage backdrop and agreed that the perfect way to listen to music was outside, under the stars, with a blanket spread on the lawn and the Boston Symphony Orchestra playing. I remembered at this point that "the thoughts of youth are long, long thoughts" and knew without asking that the boys were quite likely to be thinking of the time when they, too, will be a part of a major symphony somewhere. Somehow, you seem near the sky at Tanglewood.

COLUMBUS, OHIO
DISPATCH
D. 182,830 S. 243,249
SEP 4 1960

Passive Listening Called Dangerous

When Charles Munch, conductor of the Boston Symphony Orchestra, last spring named G. Wallace Woodworth to head the Department of Listening and Analysis for the summer Berkshire Festival, Mr. Woodworth issued a statement which even listeners at a distance might find worth pondering. Mr. Woodworth conducted the Harvard Glee Club and the Radcliffe Choral Society for a quarter of a century, and is now James Edward Ditson Professor of Music at Harvard University.

In his opinion the immeasurable quantities of music with which American ears are constantly bombarded is undermining the real pleasure of listening. "I suppose more people can be said to listen to music today than ever before in the history of the world," he wrote, "but I am not at all sure that this indiscriminate background listening may not be gradually and insidiously debasing the coin. We have music while we eat, music while we do our shopping, music while we drive our car, music while we read the paper, music while we work, music while we sit by the fire, music while we talk with other people.

"THERE ARE two things wrong: first, a great deal of the music is utterly inferior and worthless, and second, the continued effect of mere passive background listening may well be permanently damaging.

"The understanding of music consists of responding to music on its own terms. . . . Receptiveness to beauty calls for infinitely more than passive listening. It challenges the utmost concentration and the utmost energy of penetration on the part of the listener."

Patrons of the concerts of the Symphony Club of Central Ohio — which for 37 years has been bringing distinguished visiting orchestras to Columbus—have unparalleled opportunity for such creative listening. Orchestras from Boston, Pittsburgh and Philadelphia are on the current series, opening on Oct. 27 with the Boston Symphony under Mr. Munch. Season tickets are now on sale at the Symphony Club boxoffice, Summers' Music Store, 114 East Broad St., telephone CApital 4-1515.

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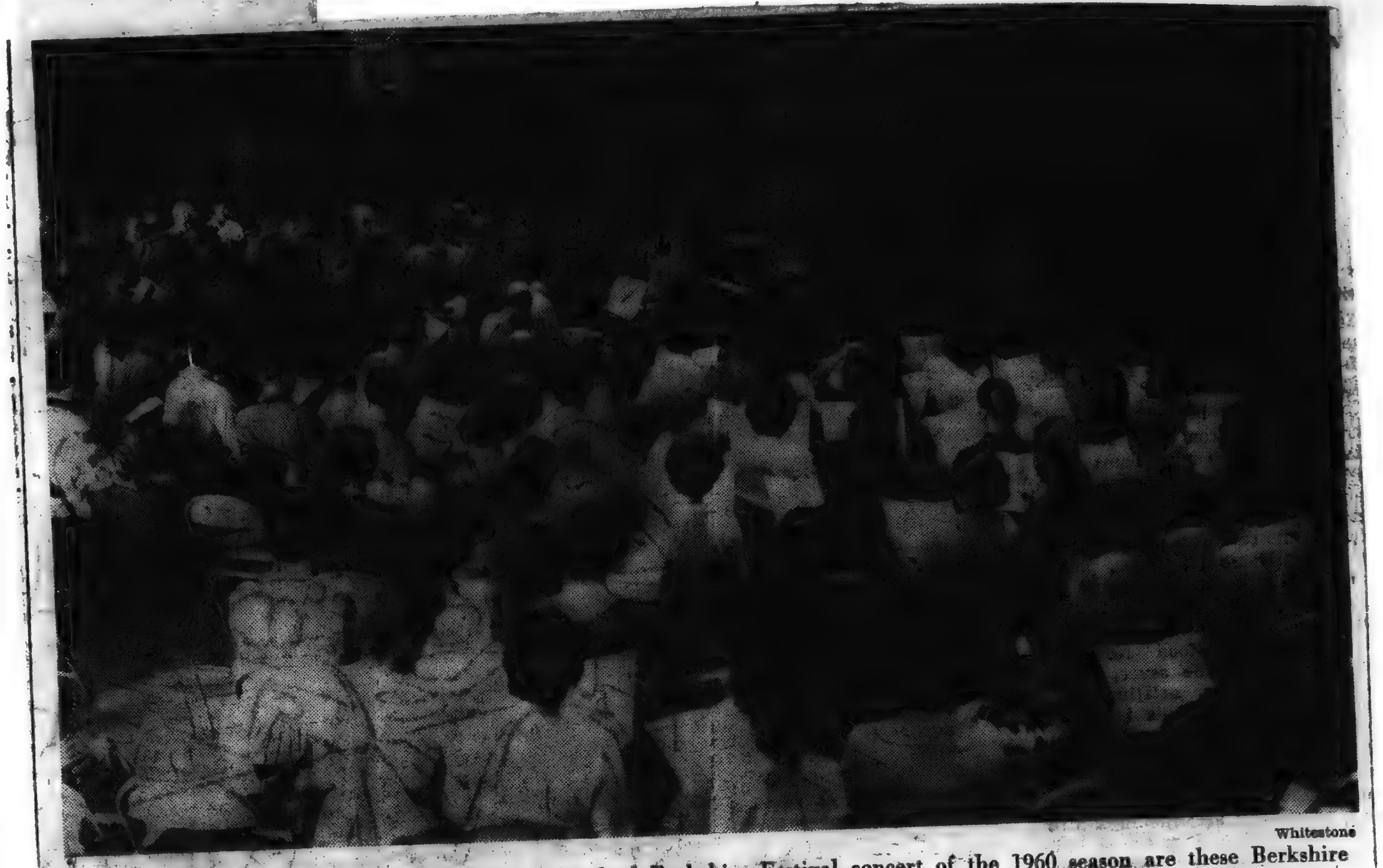
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,071
AUG 12 1960


Whitestone

REHEARSING AT TANGLEWOOD for the final Berkshire Festival concert of the 1960 season are these Berkshire Music Center students who make up the Festival chorus. Dr. Charles Munch, who will conduct the Boston Symphony in a performance of Berlioz' "Damnation of Faust," Sunday afternoon at 2:30 in the Music Shed, has been rehearsing the chorus all week in one of the Tanglewood music halls in preparation for the closing program.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,071
AUG 13 1960

Themes From Tanglewood

By RALPH BERKOWITZ

ALL GREAT institutions have boards of trustees. All boards of trustees receive reports drawn up at great length regarding the accomplishments and aims of their institutions. Recent surveys by a well-known Madison Avenue agency indicate that only 2.58 per cent of all trustees in the United States have read through an annual report. It has therefore occurred to this reporter to make an independent statement in the form of a short report to Tanglewood's trustees and at the same time to allow readers to look over our shoulder to see how these things are done. Here it is:

* * *

Dear Trustees: We've just finished our 20th season of the Berkshire Music Center and most of us on the faculty and staff feel that it was one of the best. Certain defects in our school are inherent in the musical situation in America today and we think you ought to know about them.

The most important of these is the dwindling supply of violin students in the United States. All symphony orchestras are finding it more and more difficult to find first-rate replacements and all conservatories are hard put to fill their violin classes.

* * *

Summer schools like Tanglewood likewise find it difficult to maintain their standards in string playing, which in the case of wind instruments are getting higher each year. The reason for this is of course a sociological and economic one, but Tanglewood ought to be in the forefront of a major effort to turn the tide.

Competition among educational institutions is healthful. Since Tanglewood started, many other important summer centers have sprung up, all seeking the most talented and promising young musicians. But the facilities and possibilities for intensive work in our school are unique. We believe we could let the world know more about them and thereby attract an ever-increasing number of the finest talents. We often find that potential students are unaware of Tanglewood's desire to have them join us.

* * *

All the remaining topics in this report are of a minor nature but we think you will want to know of them simply to have a full picture of the 20th session's work.

"He inserted words from 'South Pacific'."

* * *

On Aug. 3 Prof. Woodworth ran out of chalk for his blackboard. He sent Miss Janet Squell to fetch some, but she unfortunately slipped on the wet grass [illegible] it was raining [illegible] and she broke a brooch given to her by her Aunt Mildred. (We don't believe we can be sued for this.)

A conducting student of Eleazar de Carvalho was found cleaning out his pipe with a baton. This created quite a furor, but Mr. Carvalho's firm hand soon restored order and not more than 20 minutes were lost from the rigid schedule.

A similar incident took place July 29 when a choral singer inserted words from "South Pacific" to a melody in Berlioz' "Damnation of Faust." Hugh Ross's quick ear spotted the reprobate, who was unceremoniously heaved over the high hedge into Hawthorne Street. After due penance, however—singing the full second baritone part three times, solo, in French—the student was reinstated amid cheers and the opening of a small bottle of champagne.

* * *

The instrumentalists have been a fairly staid lot this year. However, a group in one of Mr. de Pasquale's classes was heard by him to count their rests, not one-two-three-one-two-three, but two-dollars-second-race-five-dollars-fourth-race. Here again the instructor's quick ear kept all in order, and these students were prohibited from receiving their subscriptions to the *Daily Racing Form* for two weeks.

Several other incidents of this mild character might be recorded; but they would probably appear redundant. It remains but to say that the Berkshire Music Center's 20th session produced some of the finest concerts, brought forth some of the most promising music from young composers and guided and inspired almost 300 young musicians towards the highest ideals of their art.

* * *

In closing our season it seems most appropriate to voice the remark of a famous baseball player in last year's World Series. An interviewer on the radio said to him, "Well, Perchy, are you glad that the Series is over?" and he answered in a burst of spontaneity, "I sure are."

This is the last of seven weekly columns by Mr. Berkowitz, who is dean of the Berkshire Music Center.

BETHLEHEM, PA.
GLOBE-TIMES
D. 28,894

AUG 5 1960

Hellertown Teacher Studies At Tanglewood

Miss Maria Galati, pianist and teacher at the First Church of Christ, Hellertown, is completing six weeks of study at the Berkshire Music Center, Tanglewood, Mass.

She is one of seven pianists chosen for the chamber music department at Tanglewood. On July 31, Miss Galati performed in concert the Leos Janacek Capriccio for piano and wind instruments.

In addition, she is a member of the Festival Chorus, which has appeared with the Boston Symphony Orchestra, in Beethoven's Ninth Symphony and Faure's Requiem, under the direction of Charles Munch and Pierre Monteux.

Miss Galati is the daughter of Mr. and Mrs. Philip Galati, 751 Turner St., Allentown.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,071

AUG 13 1960

Student Batons Will Wave Afar

By SUSAN WHITTLESEY

When the last notes of this season have died at Tanglewood, there will be echoes heard from Boston to Paris and Utica to Brasilia. They'll be carried by students from the conducting department at Tanglewood's Berkshire Music Center.

* * *

Three winners and three alternates were chosen as the top talent out of 21 student conductors in a competition early in the six-week season at the Tanglewood school. In coming months, they'll be putting their Berkshire training and experience to use on three continents, either in further study or in work with orchestral groups.

The talent competition was the first of its kind at the Berkshire Music Center. Its chief purpose was to single out leaders for the student orchestras.

* * *

In the past, the BMC has chosen its active conductors "on their merits," but without having seen them all work under the same conditions. "This year, everyone submitted himself to the same examination by the faculty," says BMC Administrator Leonard Burkat.

Top scorers were assigned to share the responsibility for conducting the student orchestra in daily rehearsals and in the Thursday night Shed concerts.

Whitestone

José Serebrier rehearsing student orchestra

They also received the personal instruction and critiques of Eleazar de Carvalho, head of the conducting department, in private classes.

Three alternates, runnersup in the competition, also received the special attention of Mr. de Carvalho in small classes. The other 15 conducting students, who represent 10 states and Canada, audited rehearsals, criticized and attended group classes.

Geographical distribution played no role in choosing the top six conductors, but the winners form a miniature United Nations.

Seigi Ozawa is from Tokyo, and has been living in Paris this past year. Diogo Pacheco is from Sao Paulo, Brazil. Harold Farberman is from Boston.

The alternates were Man Bok Kim of Taegu, Korea; Oleg Kovalenko, originally from Kiev, U.S.S.R., now living in California, and Jose Serebrier, from Montevideo, Uruguay.

* * *

Diogo Pacheco claims, "I learned more at Tanglewood in six weeks this summer than I have on my own in 10 years."

In his home town of Sao Paulo, Brazil, he has been working on a newspaper, and for several years has been conducting small orchestras on the side. His Tanglewood training has qualified him to become Mr. de Carvalho's assistant this fall as his fellow-countryman sets up the official symphony orchestra of Brazil's new capital, Brasilia.

Seigi Ozawa will return to Paris to continue his studies with private teachers. He was first-place winner in the Concours International de Chefs d'Orchestre in Besancon, France, last fall. Through this accomplishment, and the impression he made on one of the influential Concours judges — Charles Munch, by name — Mr. Ozawa was granted a BMC scholarship for study here this summer.

"Tokyo," he comments, "is no good for study of music." He adds that he has found this country "very open" and full of opportunity.

* * *

Harold Farberman, a full-time timpani player in the Boston Symphony Orchestra, is also a composer and conductor. He returns to Boston to continue his musical career. He has conducted chamber groups made up of BSO members, and expects to continue with them; they have performed in Boston and New York.

Of the alternates, 22-year-old Jose Serebrier has the most extensive background in conducting. This young Uruguaian, who often conducted the Tanglewood student orchestra on Thursday nights, proved himself recently by winning a competition to become director of the Utica (N.Y.) Civic Symphony Orchestra. He won over 50 others. He will teach part time at Utica College of Syracuse University, located in Utica. For the past two years he has been apprentice conductor of the Minneapolis Symphony.

* * *

Winner in 1956 of the Koussevitzky Foundation Award at Tanglewood, composer Serebrier's Symphony No. 1 was premiered in November 1957 by the Houston Symphony under the baton of Leopold Stokowski. Serebrier has been conducting since the age of 11 when he organized and conducted the first all-high school orchestra in Uruguay, which toured the country and gave nearly 100 concerts over four years. Later he was conductor of both the National Chamber Orchestra and the National Symphony of Uruguay.

In November, he will be guest conductor for one week of the National Symphony in Washington, D.C. He is also under commission by the Harvard Musical Assn. to write an opera, having been chosen after a nationwide competition.

Alternates Kim and Kovalenko will return to their studies at Stamford and the University of California, respectively.

Since roads to musical success seem to lead both to Tanglewood and from it, this year's students obviously are on their way. The trail already is marked by the careers of such former student conductors as Mr. de Carvalho and Leonard Bernstein.

Whitestone

Student conductors Farberman, Ozawa and Pacheco with conductor De Carvalho

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Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 25,958

AUG 18 1960

Berkshire Music Center Awards Scholarships

Scholarships and awards were presented to outstanding students of the Berkshire Music Center in Lenox at the conclusion of their season. The winners were selected from a student body which totaled 286 young musicians who came to Tanglewood from 34 states, the District of Columbia and 13 foreign countries.

Award winners were: Gail F. Hewitt of New York City, the Carlotta M. Dreyfus Scholarship; George Shirley of New York, the High Fidelity Magazine Scholarship; Diogo Pacheco of Brazil, the Gertrude Robinson Smith Scholarship; Jesse Levine of New York, the Albert Spalding Prize for the most promising and outstanding instrumentalist in the student body; The Lyda Watson Hersloff Scholarship to Marianne Marshall of Topeka, Kan.; Mary Anne Stephens of Covington, Ky., the Selly A. Eisemann Scholarship.

Seiji Ozawa of Tokyo, Japan won the Koussevitzky Memorial Scholarship as the outstanding student conductor; The Ralph Saga yn Award for the best orches ral work produced a double win er this year, Ezra Sims of Bos on and Nicholas Cappabianca of Winsted, Conn.

The Koussevitzky Music Foun lation presented four grants to cholarship students. They were: Barbara Baird of Independence, Mo.; Fred Gruenebaum, Monte ello, Calif.; Lily M. Siao, Colona, N. Y., and Shuntatsu Kohno of Tokyo, Japan.

A new award in memory of Arthur Abell and established by Mrs. Arthur Abell was presented to Anne Marcus, a cellist from New Rochelle, N. Y.

POMONA, CALIF.
PROGRESS-BULLETIN
D. 26,815 S. 29,101

AUG 2 1960

Denes Attends Music Center At Tanglewood

CLAREMONT — George Denes, of 3051 Rockmont Ave., is among nearly 300 students attending at the Berkshire Music Center during its 20th anniversary season at Tanglewood, Lenox, Mass.

Denes is the founder and, for the past seven years, the director of the Claremont Civic Symphony Orchestra.

At Tanglewood, Denes is a violinist in the Berkshire Music Center Orchestra, the full symphony orchestra made up of students attending the school. He also is manager of the orchestra.

INDEPENDENCE, MO.
EXAMINER
D. 11,326

SEP 2 1960

Miss Baird Receives A Music Award

Miss Barbara Baird, daughter of Mr. and Mrs. Albert G. Baird, 602 N. Delaware, has been given one of four grants awarded at the Berkshire Music Center, Tanglewood. Miss Baird received the Koussevitzky Music Foundation grant.

Miss Baird shared the first desk of the viola section in the orchestra. There was an enrollment of 286 students at this 20th anniversary season of the music center.

The Tanglewood season (comprising concerts by the Boston Symphony and activities of the school, the Berkshire Music center) finished the 6 week summer season with a total attendance of [illegible],579.

Eagle 8/13/60

Tanglewood Students' Concert To End 1960 Season Today

TANGLEWOOD—The sixth and final concert of the Berkshire Music Center Orchestra, trained by Eleazer de Carvalho of Brazil, will be given this afternoon at 3 in the Music Shed.

Scholarship Winners

Two of the conductors who will appear with the student orchestra have been named winners of scholarships given through the Koussevitzky Memorial Fund and Miss Gertrude Robinson Smith of Stockbridge, president of the Berkshire Symphonic Festival Inc., the pioneer of the Festival idea in the Berkshires. They are Diogo Pacheco of San Paulo, Brazil, who was awarded the Gertrude Robinson Smith scholarship for conducting, and Seiji Ozawa of Tokyo, Japan, who won the conducting award from the Koussevitzky Memorial Fund established by Berkshire County residents in memory of the late conductor of the Boston Symphony Orchestra.

This afternoon's student orchestra program follows:

Symphony No. 5 in E Minor, Op. 64 — Tschaikovsky
Andante—Allegro con anima.
Diogo Pacheco (Sao Paulo, Brazil) conductor.
Andante cantabile.
Oleg Kovalenko (Pacific Grove, Calif.) conductor.
Finale
Seiji Ozawa (Kawasaki-shi, Japan) conductor
INTERMISSION
Overture to the Magic Flute — Mozart
Man Bok Kim (Taegu, Korea) conductor.
Symphony in Three Movements — Stravinsky
Andante, con moto
Seymour Lipkin, conductor.

Like all student events held during the Festival season, this afternoon's final Music Center program is open to the Friends of the Berkshire Music Center.

The 1960 Festival ends this weekend when Dr. Charles Munch will conduct the BSO in the concluding concerts in the Music Shed tonight at 8:30 and tomorrow afternoon at 2:30.

Last night, with Pierre Monteux on the podium, a crowd of 6,783 persons attended the con-

Festival Finale
Continued on Page 11

Whitestone

WINNERS of scholarships at the Berkshire Music Center include these two young conductors who will appear this afternoon in the Music Shed with the student orchestra for final concert of group, trained by Eleazar de Carvalho of Brazil. At left is Seiji Ozawa of Tokyo with Diogo Pacheco, Brazil.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,071
AUG 13 1960

Festival Finale

Continued From First Page

cert which featured the piano soloist, Jorge Bolet.

Tonight Dr. Munch will conduct the first portion of the program when Gary Graffman will be heard in Chopin's Piano Concerto in E Minor, and Handel's Suite for Orchestra from "The Water Music." Aaron Copland, assistant director of the BMC, will conduct his first symphony to conclude the program.

Tomorrow afternoon, the BSO and Dr. Munch will present the most ambitious work of the season when four soloists and the Festival chorus will be heard with the orchestra in a performance of Berlioz' "The Damnation of Faust."

Attendance at the 1960 Festival concerts thus far has been on a par or slightly in excess of last year's all-time high. If the weather holds out tonight and tomorrow, another new record will be established.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,071
AUG 8 1960

Open Air Electronic Concert At Tanglewood This Evening

TANGLEWOOD — The first open-air electronic concert in the United States will be held here tonight at 8:30 under a grant from the Ford Foundation.

The Berkshire Music Center's 1960 composer in residence, Luciano Berio, will be in charge of the program consisting of works he especially composed for the occasion. He will employ electronic equipment supplied by the East Coast Electronic Co., of Boston and the Concert Network, Boston.

The equipment will consist of an Ampex 300 series stereo tape recorder, and four groups of speakers placed in trees on the Tanglewood lawns adjoining the main house along with necessary transformers and amplifiers.

In each group of speakers, two speakers will broadcast channel A and two will broadcast channel B from the stereo tape recorder. The volume controls will be mounted on a master control console and Mr. Berio will manipulat the console from within th Tanglewood main house.

The audience, on the lawns will be encouraged to move abou in order the hear the 360 degre perimeter of sound.

Studied at Milan

Mr. Berio was born in Imperi Oneglia in 1925. He began hi music studies with his father, a organist and composer. He entered the Milan Conservatory o Music where he studied composition with Paribeni and G. F Ghedini and orchestra conductin with Votto and Giulini. He won several scholarships while there and graduated with highest honors. Since then, aside from his composing, he has also been active as a conductor both on the radio and in concerts throughout Europe.

In 1952 he was granted a Koussevitzky Foundation scholarship which enabled him to attend the Berkshire Music Center where he studied with Luigi Dallapiccola.

He arrived in the United States in May for a coast to coast lecture tour. He is accompanied by his wife, Cathy Berberian, who sang the vocal part of Mr. Berio's new composition, "Circles," which was premiered at the Fromm Foundation's concert in the Tanglewood theater last Monday night.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,071

AUG 13 1960

Music Review

New Note at Seminar

By JAY C. ROSENFELD

THE FINAL lecture-concert of the seminar in contemporary music, sponsored by the Fromm Musical Foundation was given yesterday afternoon in the chamber music hall at Tanglewood. The music of John Cage was the sole source of the program. The composer was in attendance as a participant in two sections of the afternoon.

Cage evokes incredulity in some quarters. Others, approaching him with a desire to be convinced, find much to satisfy them. We found his "string quartet in four parts" easy to take, as unusual as it is. He designates the four movements as "quietly flowing along," "gently rocking," nearly "stationary" and "quodlibet."

* * *

AN ANALYSIS would bring on a discussion in semantics: whether sound is music, or vice versa. He asks the four performers to use no vibrato, allows them practically never to play above a whisper, has the cello play scordatura although the others tune their instruments normally. There is a primitive austerity to his music, if we have agreed to call it such, and we even were willing to consider his squeals and scratches not unpleasant. They might have been wind in trees and monotone singsong. This goes for the first two sections. The third, for us, was too long and the last one, though the shortest, was disappointing because it reverted to recognizable rhythm.

* * *

A DEMONSTRATION of his ideas on new aspects of form in instrumental music and electronics was executed with the composer reading at a microphone which he turned on and off while continuing to talk, all this to the dictates of a stop watch, and a pianist injecting dissonant chords by the same method, except for one instance when the sense was beatific and the pianist played a gentle F major triad. This could have been wit.

Cage becomes less coherent and more amusing, at best, in his "concert for voice, flute, clarinet and strings." The composer stands erect on the stage and swings his arms like hands on a clock, and, we would guess, one complete revolution a minute, still by clock computation. The musicians are distributed separately in the hall, each as independent and far removed from the other as possible. They have no bar-lines and apparently no definite note designations but take their cues from the circling arms of the composer and improvise within limits.

* * *

THE STRINGS SLIDE, the clarinetist blows in the mouthpiece without the clarinet, the cellist slaps a strap on the floor, shakes a large carton of tin cans, the violist pricks toy balloons, the violinists shoot off toy cap pistols, squirt water pistols at the auditors, squeeze French auto horns, use the wood of their bows on the strings, and every unusual device in the book.

Cage was introduced to the audience by Aaron Copland, head of the Berkshire Music Center. This is no recent experiment of Cage. He has been doing it for years. After the quartet we thought much of it ludicrous but it is no joke to Cage and if one could talk with him and see his earnestness there would be at least some doubt if he has his tongue in his cheek consistently. The hall was crowded and the laughs were unrestrained. Cage remained unperturbed and commands respect.

Times (e)
HARTFORD, Conn.
Circ. 121,657

AUG 17 1960

Now, the Scales . . .

INSTRUCTION for the clarinet takes place under open skies at the Berkshire Music Center, Tanglewood, for Barbara Anne Kolb of 30 Beacon St. The man with baton is Eleazor De Carvalho, head of the Department of Instrumental Music

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NEW YORK, N.Y.
TIMES
D. 614,169 S. 1,254,635

AUG 28 1960

THE WORLD OF MUSIC: BRASILIA

By ALLEN HUGHES

PRESIDENT Juscelino Kubitschek of Brazil, the dynamic instigator of that nation's vital forward surge during the past few years, has decided that a first-class symphony orchestra should be established to meet the cultural needs of the residents in Brasilia, the glittering new inland capital of the country.

Many of the brilliantly beautiful buildings designed for the city by Oscar Neimeyer are still under construction, and the concert hall is yet to be started, but the Brazilian government has authorized an expenditure of approximately $500,000 a year for five years to develop the Brasilia Philharmonic Orchestra, and Eleazar de Carvalho has been called upon to create and conduct it.

A native of Brazil, Mr. Carvalho is intimately acquainted with its musical resources, and he feels that it simply cannot provide enough experts to build an orchestra of international stature. Therefore, he has obtained permission from the Government to import 75 per cent or 72 of the 96 players that are to make up the new musical organization.

It Will Have Orchestra With Many of Its Men Engaged in U. S. A.

Last week, Mr. Carvalho returned to Brazil after spending the summer at Tanglewood, where his own talent was shaped under the tutelage of Serge Koussevitzky, and where he has been a member of the conducting faculty for several years. Before he left, however, he had engaged four clarinetists, four trombonists, and a tuba player for the Brasilia Philharmonic. The nine young instrumentalists were selected from among the ranks of the Berkshire Music Center Orchestra.

If all goes according to Mr. Carvalho's wishes, they will be established in Brasilia by the end of the year and ready to begin rehearsals with their colleagues from Europe and South America under the terms of the three-year contracts all will have.

It is not expected that the nine engaged so far will be the only Americans there, for Mr. Carvalho has great respect for the skill and business-like attitude of our orchestra players and would like to have as many of them as he can.

This being the case, expert instrumentalists are hereby notified that full-time positions are still available in the Brasilia Philharmonic, and that application blanks for same can be obtained from Senhora Dora Vasconcelos, Consul General of Brazil, 630 Fifth Avenue, New York 36, N. Y.

Those who write for applications will receive some interesting information with them. They will learn, for example, that the pay for those engaged (ranging roughly from $250 to $400 monthly) will approach that of Brazilian senators. Since this may not convince them of its munificence, they will be further informed that in Brazil they can buy a suit of clothes for $15 and a pair of shoes for $5, that they can go to the theatre (including the opera) for 50 cents and to the movies for a dime. Servants will be available at $20 a month, and the income tax bite will come to only 8 per cent of the total pay.

Instrumentalists who refuse to fly need not apply, for it is expected that some sixty of the orchestra's 100 concerts a year will be played in Rio de Janeiro and in São Paulo, and since distances are vast in Brazil, the trips to these cities will have to be made by air.

TOLEDO, OHIO
TIMES
D. 36,819

AUG 30 1960

Success Of Other Cities Points To Need Of Summer Music Here

By FREDERICK J. KOUNTZ

The American vacation summer is getting short to the point of extinction. It has been used, employed, enjoyed by millions of our countrymen. And it is now approximately the time to begin planning for the summer which is almost a year ahead.

Summer music ventures do not normally run through a whole summer. Six to seven weeks is generally a full course. And, so far as this summer is concerned, most of the full courses have run out. Some of the statistics which have come to hand are interesting, if not decisive.

The Berkshire Festival which in all constitutes the Boston Orchestra's summer music school and summer concert series, celebrated this year the 25th year since the Boston Orchestra first participated in what was at the time the forerunner concerts which were to lead to the Berkshire Festival, and the 20th anniversary of the founding of the Berkshire Music Center.

Figures Impressive

And, to one who can recall the time when there was no Berkshire Music Center and when what was then roughly designated the Berkshire Festival was of one evening actually deluged in a tent halfway between Lenox and Stockbridge, this summer's figures are impressive.

At Tanglewood during the lately concluded summer season there were presented for public consumption 24 festival concerts, 6 open Boston Orchestra rehearsals to which a nominal admission was charged, one event designated simply A Gala Evening, and one session of the Boston Pops under Arthur Fiedler.

At all these gatherings the total attendance was 173,579 which figure is 6,000 short of last summer's total. However the ticket sales for 1960 mounted up to $385,500. That figure was almost $50,000 larger than the intake in 1959. And the greater income was compounded in spite of the fact that the weather was uncooperative on 12 concert days and that, in some ranges, the ticket prices had been increased. All of it adds up to a big business in music.

The Berkshire undertaking is known to a great many people throughout the country. The summer activities at the Eastman School in Rochester, N.Y., are not equally common knowledge. But they are known to a greater number of music students.

There were 900 students at Eastman this summer as against 286 at the Berkshire Music Center. But also at Eastman 39 public concerts were played during the summer.

And the concerts by the Eastman Chamber Orchestra, conducted by Frederick Fennell, which are played every Thursday night during the summer and which appear to be the backbone of the Eastman summer concert series, drew a capacity audience at every performance and would apparently have been played in each case to a substantially larger audience if the hall which housed them had been larger.

The summer music business is here to stay without doubt and it is growing like mushrooms in season. Not all the ventures are as large or as materially successful as those at Tanglewood and at the Eastman School. And only a few of them were initiated under conditions so advantageous to continued production. But by and large the history of all of them is the same.

Somebody here or elsewhere, like Adolf Busch at Marlboro in Vermont, has started a summer music school or a summer concert series, and the same individual or somebody else has kept it going. The Marlboro undertaking is now administered by Rudolf Serkin. It is noncommercial, non-profitable in the material sense, but it continues and some of the finest music making anywhere is to be encountered every summer in that out of the way hamlet.

All of which is food for some thought for us in Toledo. We need summer music in a more active, concentrated form than any which exists presently. And there appears to be no obstacle in the way of it that cannot be surmounted.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,071

AUG 10 1960

Whitestone

ELECTRONIC CONCERT, the first ever held in the United States, was given at Tanglewood Monday evening under a grant from the Ford Foundation. Here, Luciano Berio, 1960 composer in residence, handles the equipment, which consisted of an Ampex 300 series stereo tape recorder, and which sent the sound through four groups of speakers placed in the Tanglewood theater.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,071

AUG 17 1960

Whitestone

BRAZIL BOUND are these four trombonists of the Berkshire Music Center Orchestra who have been engaged by Eleazar de Carvalho, left, to play with the Brasilia Philharmonic Orchestra: left to right, Robert Moore of Camden, N.J., Eugene Watt of Sedalia, Mo., Raymond Turner of Albert Lea, Minn., and James Kidwell of Ada, Okla. Carvalho was commissioned by the Brazilian government to form the orchestra.

tudent Orchestra Trombonists oin Brasilia Philharmonic

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As the season progressed, Mr. de Carvalho had his eyes on the trombone section of his student orchestra. He made them an offer to join the Brasilia Philharmonic, and the accepted as a unit.

The trombonists are Robert Moore of Camden, N.J., Eugene Watt of Sedalia, Mo., Raymond Turner of Albert Lea, Minn. and James Kidwell of Ada, Okla.

TOLEDO, OHIO
TIMES
D. 36,819

AUG 30 1960

Success Of Other Cities Points To Need Of Summer Music Here

By FREDERICK J. KOUNTZ

The American vacation summer is getting short to the point of extinction. It has been used, employed, enjoyed by millions of our countrymen. And it is now approximately the time to begin planning for the summer which is almost a year ahead.

Summer music ventures do not normally run through a whole summer. Six to seven weeks is generally a full course. And, so far as this summer is concerned, most of the full courses have run out. Some of the statistics which have come to hand are interesting, if not decisive.

The Berkshire Festival which in all constitutes the Boston Orchestra's summer music school and summer concert series, celebrated this year the 25th year since the Boston Orchestra first participated in what was at the time the forerunner concerts which were to lead to the Berkshire Festival, and the 20th anniversary of the founding of the Berkshire Music Center.

Figures Impressive

And, to one who can recall the time when there was no Berkshire Music Center and when what was then roughly designated the Berkshire Festival was of one evening actually deluged in a tent halfway between Lenox and Stockbridge, this summer's figures are impressive.

At Tanglewood during the lately concluded summer season there were presented for public consumption 24 festival concerts, 6 open Boston Orchestra rehearsals to which a nominal admission was charged, one event designated simply A Gala Evening, and one session of the Boston Pops under Arthur Fiedler.

At all these gatherings the total attendance was 173,579 which figure is 6,000 short of last summer's total. However the ticket sales for 1960 mounted up to $385,505. That figure was almost $50,000 larger than the intake in 1959. And the greater income was compounded in spite of the fact that the weather was uncooperative on 12 concert days and that, in some ranges, the ticket prices had been increased. All of it adds up to a big business in music.

The Berkshire undertaking is known to a great many people throughout the country. The summer activities at the Eastman School in Rochester, N.Y., are not equally common knowledge. But they are known to a greater number of music students.

There were 900 students at Eastman this summer as against [illegible] at the Berkshire Music Center. But also at Eastman 39 public concerts were played during the summer.

And the concerts by the Eastman Chamber Orchestra, conducted by Frederick Fennell, which are played every Thursday night during the summer and which appear to be the backbone of the Eastman summer concert series, drew a capacity audience at every performance and would apparently have been played in each case to a substantially larger audience if the hall which housed them had been larger.

The summer music business is here to stay without doubt and it is growing like mushrooms in season. Not all the ventures are as large or as materially successful as those at Tanglewood and at the Eastman School. And only a few of them were initiated under conditions so advantageous to continued production. But by and large the history of all of them is the same.

Somebody here or elsewhere, like Adolf Busch at Marlboro in Vermont, has started a summer music school or a summer concert series, and the same individual or somebody else has kept it going. The Marlboro undertaking is now administered by Rudolf Serkin. It is non-commercial, non-profitable in the material sense, but it continues and some of the finest music making anywhere is to be encountered every summer in that out of the way hamlet.

All of which is food for some thought for us in Toledo. We need summer music in a more active, concentrated form than any which exists presently. And there appears to be no obstacle in the way of it that cannot be surmounted.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,071

AUG 17 1960

Whitestone

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,071
AUG 10 1960

Whitestone

ELECTRONIC CONCERT, the first ever held in the United States, was given at Tanglewood Monday evening under a grant from the Ford Foundation. Here, Luciano Berio, 1960 composer in residence, handles the equipment, which consisted of an Ampex 300-series stereo tape recorder, and which sent the sound through four groups of speakers placed in the Tanglewood theater.

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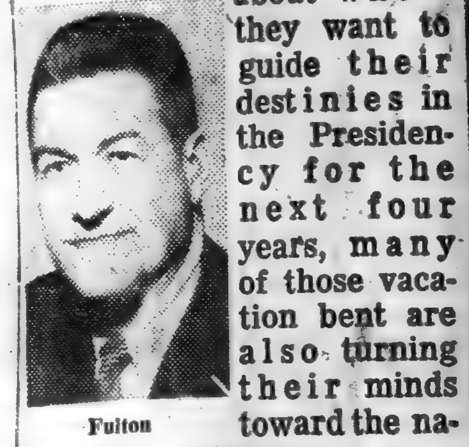
CHICAGO, ILL.
TRIBUNE
D. 883,213 S. 1,199,862
JUN 19 1960

You Can Trace the Birth of U.S. in Boston

Historic Shrines Plentiful

By William Fulton


Fulton

BOSTON—In these days when Americans are thinking about whom they want to guide their destinies in the Presidency for the next four years, many of those vacation bent are also turning their minds toward the nation's early history.

Here, in the heart of Old Boston, the visitor can stroll along "Freedom Trail" and see historic shrines which tell the story of the struggle for independence. Also enshrined here are the beginnings of Boston as a great cultural center.

The Bay state's travel officials say 65 per cent of the queries they receive come from prospective tourists asking about the historic landmarks.

• • •

They also point out that if the weather turns steamy, the vacationers can seek refuge at nearby salt water beaches on Cape Cod, Nantucket, and Martha's Vineyard, or motor westward via the magnificent Massachusetts turnpike to the breezy Berkshires and other mountain scenery.

In downtown Boston 15 historical sites are within leisurely walking distance. Get a map and start out at "point one," the Park Street church where William Lloyd Garrison gave his first anti-slavery address in 1829. The edifice has been long known as "Brimstone Corner," not only because of the fiery sermons by early preachers but because brimstone for gunpowder was stored in its cellar during the war of 1812.

• • •

Next take a look at the State house, built on John Hancock's cow pasture. The "New State house" was erected from 1795 to 1797. A few steps away is quiet Louisburg square where Louisa May Alcott lived and wrote. Not far away is Boston common, where witches and Quakers were hanged on the "old elm," the ancient burial grounds of King's chapel, which obtained its red cushions and vestments from Queen Anne.

For the literary minded there is the "Old Corner Book store," rendezvous for such celebrities as Longfellow, Emerson, Hawthorne, Holmes, Harriet Beecher Stowe, Whittier and Julia Ward Howe.

No one should miss the Old South Meeting house where the outraged colonists held the mass meetings that sparked the revolution, nor the Boston Massacre site, Faneuil hall [cradle of liberty], Old North church where two lanterns were hung to signal Paul Revere that the redcoats were moving on Lexington and Concord, and Revere's house.

The tides no longer lap on Griffin' wharf where the Boston Tea party took place, but the harbor is still there. The U. S. S. Constitution and Bunker hill should be visited. Lexington and Concord, where the revolution started, are only short drives out of Boston.

Train service from New York City to Cape Cod, after a lapse, has been resumed this summer. Cape Cod, whose only other industry is growing cranberries, attracts 85 per cent of its summer residents as tourists from other areas.

There is a mushrooming growth of motels on the cape—not large ones but comfortable hostelries. The old fishing port of Gloucester lost five of its old rocking chair hotels in recent years and these are being replaced by modern motels.

Completion of "Plimouth [old spelling] Plantation," not far from Plymouth Rock where the Pilgrims carved their home out of the wilderness, is nearing.

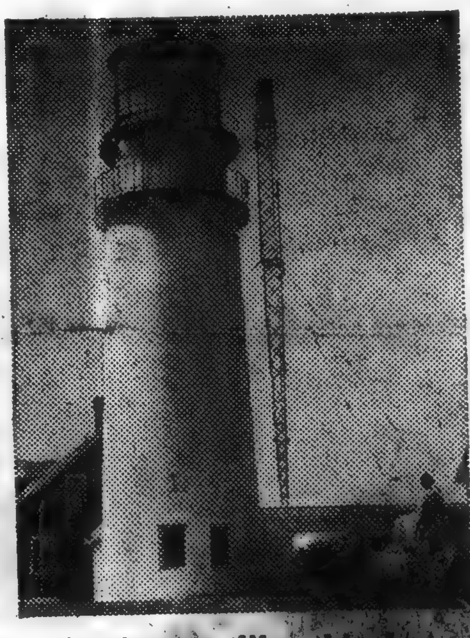
One of the most famous summer events in Massachusetts is the Tanglewood Music festival in the Berkshire mountains in the western part of the state. The Boston Symphony orchestra and the world's leading musicians draw crowds in July and August.

For those who don't have an ear for music, touring thru the beautiful Berkshires is still a treat.

One of the Bay state's growing attractions is Sturbridge village, off the turnpike midway between Boston and the Berkshires. Here the visitor steps into an early New England town. Thirty-five buildings have been moved from various sections of New England and reconstructed on a 200 acre tract of meadow and woodland.

Some of the structures date back to 1735. Here may be seen skilled craftsmen demonstrating early American skills and crafts from weaving on a 200 year old loom to dipping bayberry candles in kettles of hot wax. And for fine eating there is the "Publick house," of gustatory renown.

Each July a unique festival to St. Peter, guardian of the fleet, is held in Gloucester, Mass., one of America's greatest fishing centers.


Lighthouses like this beacon on Cape Cod dot the New England coast.
[United Air Lines Photos]

NEW YORK, N.Y.
WORLD-TELEGRAM & SUN
D. 453,331 SAT. 174,917
JUL 14 1960

Brooklyn SOCIETY

By RUTH G. DAVIS.

MEMBERS OF THE Women's Committee of the Boston Symphony Orchestra and music-loving Brooklynites are looking forward to the annual excursion to the Berkshire Festival at Tanglewood, Mass., July 31. Started four years ago this trip to hear the Boston Symphony Orchestra has become increasingly popular.

Mrs. Andrew L. Gomory of 84 Joralemon St., vice president of the committee, is chairman of the excursion.

Groups of residents are making up parties for this event. Some will travel by private automobile and others will take the excursion, which includes a round trip on the New Haven Railroad, a picnic luncheon on the beautiful Tanglewood grounds and a reserved seat for the concert. Closing date for reservations is Tuesday, July 26.

The orchestra will be conducted by Pierre Monteaux. The program will include Mozart's "Haffner" Symphony and Beethovens' Ninth Symphony.

Ruth G. Davis

NEW YORK, N.Y.
DAILY NEWS
D. 2,026,850 S. 3,332,879
JUL 8 1960

Music Outing

The Brooklyn Academy of Music will sponsor its fourth annual "Sunday at Tanglewood," a special one-day excursion to the Berkshire Festival, July 31. Heading the trip is Mrs. Andrew L. Gomory, of 84 Joralemon St. Brooklyn.

NEW YORK, N.Y.
DAILY NEWS
D. 2,026,850 S. 3,332,879
JUL 6 1960

Tanglewood Excursion

An all-day excursion to the Berkshire Festival at Tanglewood, Mass., will be conducted July 31 by the Brooklyn Academy of Music. Those taking the trip will hear the Boston Symphony Orchestra conducted by Pierre Monteux in Beethoven's Ninth and Mozart's "Haffner" Symphonies. Reservations including train transportation, luncheon and concert tickets are available at the Academy, 30 Lafayette Ave. Mrs. Andrew L. Gomory of 84 Joralemon St. is chairman of the "Sunday at Tanglewood."

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ter, is announced.

Globe 6/27/60

What's Proper

Wardrobe Tips For Tanglewood

Q—We are new in this area and plan to go to Tanglewood. What sort of clothes are worn there? Thank you so much! It's a great help to have someone knowledgeable to ask.—Mrs. P. M., Stoneham.

A—You give me something to live up to! At Tanglewood, you'll find everything from blue jeans up, but most people wear just pretty Summer dresses, cool and comfortable, and take along a sweater, just in case. Also —do wear comfortable shoes. Theres' a good deal of walking to do. You are in for a great treat— you want your clothes to feel easy enough so they won't distract you. A "for instance"—full skirts are apt to be more adapted to strolling and sitting on the grass than tight ones—ELIZABETH BERNKOPF.

BROOKLYN, N.Y.
BAY NEWS
W. 11,909
JUL 9 1960

BROOKLYN, N.Y.
KINGS COURIER
W. 15,719
JUL 9 1960

Academy Of Music Sponsors Excursion To Berkshire Festival

The Brooklyn Academy of Music will sponsor it fourth annual "Sunday at Tanglewood" a special one-day excursion to the Berkshire Festival on Sunday, July 31st.

The Boston Symphony Orchestra, which recently returned from a Far Eastern tour under the auspices of President Eisenhower's International Exchange Program for Cultural Presentations, will be conducted by Pierre Monteux, the beloved octogenarian. The program of July 31, chosen by The Brooklyn Academy of Music because of its unusual interest, includes Mozart's "Haffner" Symphony (No. 35 in D Major, K. 385) and Beethoven's Ninth, the Choral Symphony.

Under the non-profit sponsorship of The Brooklyn Academy of Music, the "Sunday at Tanglewood" excursion costs only twelve dollars ($12.00) for adults and ten dollars ($10.00) for children, including round-trip transportation on the New Haven Railroad, a luncheon and a weather-protected reserved seat under the Music Shed. Should the concert-goer wish to obtain a better seat location, he may apply $3.00 of the $12.00 "package price" toward locations at $3.50, $4.00, $4.50, $5.50 and $6.00. Brooklyn Academy members for hte 1960-61 season tre entitled to a reduction of $1.00 on their reservations, making the price $11.00 for adults and $9.00 for children. The "Sunday at Tanglewood" Special leaves Grand Central Terminal on Sunday, July 31, at 8:29 a.m. (EST), returning at 10:12 p.m. Reservations may be made through the Brooklyn Academy of Music, 30 Lafayette Avenue, Brooklyn 17, (STerling 3-6700).

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,071

JUL 9 - 1960

Why Tanglewood Isn't Buggy

By RICHARD HAPPEL

Tasue

Superintendent Kiley at work in Tanglewood attic

Except for the loyalty and diligence of the silent partners at Tanglewood, Berkshire Festival evening programs might be as much a torment as a pleasure.

These partners go into action at dusk, make no audible sound to disturb the music-lovers and others, and unless you are especially watching you aren't aware they even exist. They arrive in the spring, ahead of the artists and customers, and leave with cold weather. The Boston Symphony Orchestra management appreciates their long years of loyalty, and shows it by spring-cleaning their quarters each year.

* * *

This is not arduous; simply airing out the place and shoveling up some two bushels of droppings. And don't look with such disapproval on these untidy allies. They can't help it. They're Tanglewood bats.

James Kiley, grounds superintendent, says for as long as he remembers, which is 12 years, the bats have lived in Tanglewood's old, gray mansion. Actually, they date much earlier. All day they hide in the fourth-floor attic, dark as a cave, and airless. This is no figure of speech. He took us up there.

The last flight of stairs is steep as a ladder, with a solid door at the top, and well that it is solid. When we stepped inside, crouching down because of the low ceiling and rafters, a faint, sickly, musty odor that goes with bats-in-residence hit us gently at first, then overpoweringly. It stayed with us for hours, and didn't help much at lunchtime.

* * *

Crunching over the gravelly droppings on the floor, we followed in crouch, to a low rafter where Mr. Kiley's flashlight picked out a cluster of bats packed tightly into the angle with the ceiling. They squirmed uneasily in the light, emitting almost inaudible squeals of protest.

Throughout the attic there probably were hundreds, if not thousands, of them, but we had seen and smelled enough. Back in the fresh air, Mr. Kiley told us he often watched at dusk from in front of the mansion, as the little creatures emerged from under the eaves in twos, threes and more, in an endless parade.

How they get in and out is a mystery, as the attic is perfectly weatherproof. Bat men say, however, they can squeeze through the tiniest openings that defy even a driving storm. Once in the open, the Tanglewood bats go to work, gobbling up bugs, principally mosquitoes, at a prodigous rate.

* * *

The late Arthur Palme of Pittsfield, several years ago made a study of these bats, and presented some scientific facts to boot. Four zoologists from Harvard, as well as Berkshire author Clay Perry accompanied him, and they estimated there were at least 10,000 bats nested there then. Mr. Kiley was unable to guess the number when we went up, but our nose-count indicated at least that many.

It's a matter of record, according to Mr. Palme's report, that a bat gobbles up its own weight in bugs every night. If it dines exclusively on mosquitoes, it figures to 80,000 per bat. One can readily see why these silent workers are so popular with the management, and this is no reflection on the mosquito control project which sends a spray truck through the grounds once a week. It might be fitting and proper for the Boston Orchestra to play at least one number from "Die Fledermaus" each season in tribute.

But even though the bats have made Tanglewood one of the few outdoor music festivals free of pesky mosquitoes, they are not, as a class, popular with people. The management has never given them any publicity, even though the customers have nothing to fear from the little creatures. They shun light and the Shed like poison. Perhaps they don't like music. Almost never have they been noticed in action. Silently, unobtrusively, they keep the area swept clean of mosquitoes, which breed like crazy in the moist, lush grounds.

* * *

Where they go in winter, nobody knows. Bats are a funny lot. Bartlett Hendricks, science curator of the Berkshire Museum, assures us that they cannot winter in the old attic, since the fierce cold would do them in. Some bats migrate south with the birds, others find a cozy cave and hibernate, but whether the decision is made according to species or by inherited instincts of a group, is an unsolved question. The important point about Tanglewood bats is that they always return in the spring.

One of the last chores in readying Tanglewood for the season is to open the attic skylight, and shovel up the two bushels of droppings. Then the bats are snugged in for the summer.

And about those droppings. They make wonderful fertilizer for the gardens. Could anyone ask more from a partner, silent or otherwise?

NEW YORK, N.Y.
MIRROR
D. 847,979 S. 1,275,193

JUL 10 1960

MOTOR TOURS

Berkshires Tops the List

By GENE GRAF

PITTSFIELD, Mass.—If I were pinned down to name the Summer area offering the widest variety of attractions for New York City vacationers, my first vote would probably go to the Berkshires.

After rattling around these scenic rolling hills for a few days, I am amazed at the mixture of sports and symphonies, culture and comfort that can be turned up here in western Massachusetts. No matter what your taste is, unless it's for salt-water bathing, it can be satisfied here.

THE MOST publicized local activity of course, is the Berkshire Music Festival at Tanglewood in nearby Lenox. The 1960 Festival began just this last week and will continue through Aug. 14, with the Boston Symphony Orchestra and other musical groups offering varied programs.

Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,026

JUL 11 1960

Two Pool Pieces at Tanglewood

LENOX—For many years during the Berkshire Festival season, the Tanglewood formal gardens have been the showplace of contemporary sculpture by artists of the Berkshire area.

Throughout the current season two pool pieces, one of brass, the other of steel, recently completed by Homer Gunn, will be at the small pools within the garden. Gunn has previously exhibited work at Tanglewood, and his "Horses" may be seen at the main gate.

A resident of Richmond, Gunn will have other sculpture on exhibition early in August in the Lenox library, at Peggy Best's studio, Stockbridge, and as a part of the Independent Six Group in the Glass House at the main gate, Tanglewood.

Gunn also is represented in the Lenox Gallery and the Close Gallery in New York City.

* * *

SONNTAGSBLATT STAATS-ZEITUNG UND HEROLD, DEN 10. JULI 1960

MUSIKTEMPEL IM FREIEN: Eine Luftaufnahme des Waldgeländes von Tanglewood während eines Symphoniekonzertes. Vor dem Haupteingang die vollbesetzten Parkplätze; hinter dem Festspielhaus, das 8000 Personen faßt, sitzen und liegen im Gras viele, die keinen Sitzplatz mehr bekamen. Im Hintergrund der reservierte Parkplatz für Logenbesitzer.

Zum Beginn des Berkshire Music-Festivals:

Musik und Natur in einer idealen Kombination: Das ist Tanglewood

Von EGON STADELMAN

Auf den großen Landkarten der amerikanischen Nordost-Staaten, in Reiseführern und Fahrplänen von Eisenbahnen und Fern-Autobussen mag diese Ortschaft nüchtern und sachlich Tanglewood heißen. Für Millionen musikfreudiger Menschen ist diese Ortsbezeichnung seit langem nicht mehr eine geographische Bezeichnung, sondern ein kultureller Begriff. Viele nennen Tanglewood, das während der Sommermonate aus einem Dornröschen-Dasein zu dem großen und bunten Erlebnis der Musik der Meister vergangener und unserer Tage erwacht, das "Salzburg der Vereinigten Staaten".

Ob dieser Vergleich nun in allen Einzelheiten zutrifft — wir zum Beispiel sind der Ansicht, daß Salzburg mit seiner immerhin städtischen Erscheinung, mit seinen eleganten Hotels und Restaurants, mit seinen Kaffeehäusern und Geschäften einen völlig anderen Eindruck vermittelt — spielt kaum eine Rolle. Wichtig allein ist, daß hier in einer der lieblichsten Gegenden des amerikanischen Ostens ein neuer Sammelpunkt für Musikfreunde der ganzen Welt geschaffen worden ist, eine Stätte der Erbauung, die zugleich für hunderte junger Künstler und Musik-Studenten eine Stätte des Lernens ist.

*

Im Lauf der vergangenen Woche haben die Berkshire Music-Festivals — wie die Tanglewood Konzerte offiziell genannt werden — wieder begonnen, und wer gestern abend seinen Radio-Apparat auf WQXR eingestellt hatte, hörte die erste Übertragung aus dem Festspielhaus — einem Holzbau mit flachem Dach, in Form eines Dreiecks prachtvoll auf einen von Wiesen umgebenen Hügel gesetzt. Es faßt rund 6000 Personen. Sein flaches Dach ruht auf schlanken Säulen.

Die Seiten des Dreiecks sind offen, und nur an seiner Spitze, wo das Orchester-Podium steht, findet sich eine solide Holzwand. Die belebende Luft der umliegenden Wälder und Berge strömt in dieses schönste Dreieck moderner Architektur und die Musik zieht ungehindert aus der Halle über die Wiesen, Hügel und Wälder von Tanglewood.

Das ist der Zauber Tanglewoods, der alljährlich mehr und mehr Menschen in seinen Bann zieht. 6000 Besucher mögen in dem Festspielhaus sitzen und sich der Konzerte erfreuen, die von dem Boston Symphonie-Orchester und von weltbekannten Solisten dort gegeben werden. Viele mehr — oft sind diese Abende von über 20,000 Personen besucht — genießen eine einzigartige Kombination von Musik und Natur, die Tanglewood bietet.

Sie sitzen gegen die Bäume gelehnt oder auf mitgebrachten Decken und sehen in der Ferne Hügelketten, die in das leuchtende Rot einer Abendsonne getaucht sind, sie blicken über Laubwälder, die unendlich zu sein scheinen, und Bergseen, die glitzern und funkeln wie Diamanten.

Wenn all das in der samtenen Abenddämmerung versunken ist und die Konzerte beginnen, haben sie über sich die Sterne, deren milder Schein sich in den Seen im Tale spiegelt, oder einen Mond, der schwer und voll über den Hügeln hängt. Und kein störender Laut mischt sich in die Musik. Man hört nur das Rauschen des Abendwindes in den Blättern, mitunter vielleicht den Schrei eines Nachtvogels oder das leise, heimliche Zirpen einer Grille. Ganz selten, jenseits der Berge, glaubt man vielleicht ein gedämpftes, fernes Summen eines hochfliegenden Flugzeuges zu hören, das an Menschen und Städte, an unsere Zeit und an ihr Tempo erinnert.

Dann wird es wieder still. Beethoven und Mozart regieren wieder in den Hügeln von Massachusetts, und die Wirklichkeit, das Heute ist fern.

*

Ein Märchen? Vielleicht! Denn selbst die Geschichte, wie Tanglewood zu seinem Namen kam, liest sich wie ein Märchen. Vor hundert Jahren erwarb der Dichter Nathaniel Hawthorne ein Stück Land mit einem kleinen Häuschen in den Berkshire-Hügeln. Er liebte diesen Platz. Hier schrieb er seine besten Novellen, in denen er die Landschaft mit glühenden Worten beschrieb. "Tanglewood" nannte er diese Landschaft in seinen Werken. Und später wurde dieser von einem Dichter ersonnene Name in die Wirklichkeit übernommen.

Aber das war nicht das Ende des Märchens. Der "Es-war-einmal"-Zauber war noch nicht gebrochen. Im Januar 1936 wohnte eine der Erbinnen des Tanglewood-Besitzes einem der Konzerte des Boston Symphonie-Orchesters bei. Seit zwei Jahren schon hatten in den Berkshires Kammermusikkonzerte, gelegentlich auch Orchesterkonzerte, stattgefunden, und die Dame, die jetzt nachdenklich in Boston saß und Serge Koussevitzky und dem Orchester lauschte, hatte diese Konzerte stets gefördert.

Nun kam ihr eine glänzende Idee: Warum das romantische Gut Tanglewood nicht dem Bostoner Symphonie-Orchester zur Verfügung stellen, so daß es regelmäßige Sommer-Konzerte geben könne?

Aus der Idee wurde Wirklichkeit. Acht Monate später, am 5. August 1936, dirigierte Koussevitzky das erste Konzert auf dem Hügel von Tanglewood, der nun einen neuen Besitzer hatte: Das Bostoner Symphonie-Orchester. Es war ein Beethoven-Konzert. Die 3. Leonoren-Ouvertüre wurde gespielt, die Sechste Symphonie und die "Fünfte". Zwei weitere Programme folgten — begeistert aufgenommen von dem Publikum, das durch bewundernde Zeitungsberichte angelockt, zu Tausenden kam.

Das vierte Programm jenes Jahres 1936 war Richard Wagner gewidmet. Es war ein Programm, das nie zu Ende gespielt wurde: Ein gewaltiges Sommergewitter zog unversehens auf, und das offene Zelt, in dem das Orchester saß, flog in dem plötzlichen Sturmwind fast davon. Peitschender Regen schlug Orchester-Mitglieder und Publikum in gemeinsame unrühmliche Flucht. Als alles vorüber war, erklärte Serge Koussevitzky, daß er nie wieder ein Musikfest in Taglewood leiten würde, solange nur ein Stück Zeltleinwand zwischen seinem Orchester und einer Katastrophe stehen würde.

Aber die freundliche Märchen-Fee, die über dem Hügel von Tanglewood zu walten schien, ließ sich durch ein Gewitter — schwer und wagnerisch wie es gewesen sein mag — nicht vertreiben: Innerhalb einer Woche waren von Musikfreunden, die von der Tanglewood-Idee begeistert waren, 80,000 Dollar aufgebracht worden, ein Architekt wurde mit dem Bau einer Halle — die wir eingangs beschrieben haben — beauftragt, und pünktlich, wie vorgesehen, begann im Juli 1937 das Tanglewood-Festival in der neuen Halle. Bachs Kantate "Ein' feste Burg" leitete das Programm ein, gefolgt von Beethovens Neunter Symphonie. Und selten war wohl die Bedeutung der Schiller-Worte klarer: Das waren in der Tat andere Töne und freudenvollere.

*

38,000 Besucher kamen in den Festspielwochen 1937. Seither sind es Sommer um Sommer mehr geworden, und in diesem Jahr, dessen Saison in den Berkshires nun begonnen hat, dürften mehrere Hunderttausend die beglückende Pilgerfahrt nach Tanglewood antreten. Zahllose andere werden die Konzerte durch die Radioübertragungen hören. Tanglewood, vor knapp 25 Jahren noch ein unbekannter Flecken Erde, ist heute eines der großen und bedeutenden Kulturzentren der Vereinigten Staaten geworden. Die Konzerte, die dort veranstaltet werden, haben sich Weltruf verschafft.

Und nicht nur die Konzerte. Auch die Musikschule, die den Festspielen im Jahre 1940 angegliedert wurde. Der Gedanke, der zur Gründung dieser Schule führte, war einfach und logisch: Man hatte zwei Monate ein berühmtes Orchester zur Verfügung. Damit allein ist der ideale Stamm einer Musikfakultät gegeben. Außerdem wurden junge Komponisten nach Tanglewood eingeladen, um dort ihre sogenannten Meisterklassen zu geben, eine intime, fast ideale kleine Opernbühne wurde geschaffen und bietet jungen Musikstudenten eine einzigartige Gelegenheit zu theoretischer und praktischer Arbeit, Anregung, Gedankenaustausch, geistiger und musikalischer Fortbildung. Die jungen Menschen, die an diesen Sommerkursen teilnehmen, tragen das, was sie hier lernen, hinaus in die Welt; und so bleibt Tanglewood nicht nur in den Sommermonaten lebendig.

Und das scheint mir eine Bedeutung zu sein, die noch weit über die Freude und den Genuß hinausgeht, in der magischen Landschaft der Berkshires die Musik der Meister meisterhaft gespielt hören zu können. Tanglewood ist heute auch das Zentrum ernster musikalischer Arbeit geworden — musikalischer Arbeit; deren Früchte wir erst in den kommenden Jahren ernten werden.

Es ist ein Sammelpunkt neuer Kräfte, ein lebendiger Quell. Kein Märchen mehr — sondern Wirklichkeit.

BACKFISCH-SCHWÄRMEREI: Sonja Ziemann, eine der begabtesten der jungen deutschen Schauspielerinnen in der Rolle einer bis über beide Ohren verliebten Siebzehnjährigen in dem neuen Film "Mit 17 beginnt das Leben . . ." der in dieser Woche im Casino-Theater in der 86. Str. läuft . . . Glückliches Objekt dieses Schwarms: Paul Hubschmid . . .

BROOKLYN, N.Y.
FLATBUSH LIFE
W. 13,000

JUL 23 1960

places to go... things to do

Beethoven fans will be flocking to the Berkshire Music Festival this weekend and next, as some of the master's greatest works are on the program to be played by the Boston Symphony. Tonight at 8:30, his Piano Concerto No. 5 (The Emperor Concerto) is the featured work, with Claudio Arrau as soloist. Two other popular program pieces share the spotlight on tonight's program – Respighi's "Fountains of Rome", and "Till Eulenspiegel," by Strauss.

Tomorrow, Sunday, Beethoven's Symphony No. 5 will be played in the Music Shed at Tanglewood; the other featured work on the 2:30 program is Mendelsohn's Violin Concerto.

Next weekend, Beethoven's heroic Ninth Symphony will be played on Sunday under the baton of Pierre Monteux. On Saturday night, Ravel's "Daphne and Chloe" Suite No. 2; Piston's Symphony No. 6; and the "Symphony Fantastique" by Berlioz will be conducted by Charles Munch.

The concert series comes to an end two weeks after next weekend, so if you've been putting off making the short trip to this musical paradise, delay no longer!

LOCKPORT, N.Y.
UNION-SUN JOURNAL
D. 12,107

JUL 23 1960

WICHITA, KANS.
EAGLE
D. 105,018 S. 123,453

JUL 24 1960

Travelers' Quiz

Q. Because of their interest in music, I would like to take my family to a music festival during our vacation in New England this summer. I understand there is one at Tanglewood—which I believe is either in Connecticut or Massachusetts. Could you tell me where I can get information on this?

A. The Berkshire Festival at Tanglewood, Lenox, Mass., will be held from now through Aug. 14. Performances are on Friday and Saturday nights at 8:30 and Sundays at 2:30 p.m. Tickets are from $2.50 to $6.50 per person. Unfortunately, all hotels and motels are booked, but private home accommodations are available. Reservation requests may be submitted to Berkshire Hill Conference, Pittsfield, Mass.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,071

JUL 16 1960

Why Tanglewood's Turf Isn't Tangled

Tague

SECRETS of Tanglewood's untangled, velvety lawns rests in the mowers pulled ahead of the tractor, shown here with James Kiley, grounds superintendent, who designed the forward boom. Ordinary mowers pulled behind tractor leave uncut ribbons of grass, pressed down by big wheels, which spring back later to give unsightly appearance. Tractor modifications cost $200, more than repaid in few mowings, and use of heavier tractor which completes job in half a day, rather than former two days.

CLEVELAND, OHIO
SUN-PRESS
W. 44,777

JUL 21 1960

American Modern Music Fails In Europe

The American export business isn't doing so well this summer, at least as far as modern music is concerned. This comes as a surprise, when new works by Asians and Europeans are being featured on summer music festivals all over America. Out of 23 of Europe's major music festivals, from Helsinki to Athens, only two are presenting American music. Chamber works of Aaron Copland and Walter Piston will be performed at Edinburgh, and a String Quartet of Elliott Carter will be heard in Venice. But that's about all.

Here in America, festival rosters are filled to the brim with new (and sometimes unpronouncible) names of composers who are the recipients of America's "world neighbor" policy. For example, the Guggenheim Band Concerts in New York are putting on works by Boris Blacher of Germany and Ikuma Dan of Japan. The Empire State Festival at Bear Mountain, New York, is slating operas by Czechoslovakia's Janacek and Italy's Pizzetti (a repeat of his Murder in the Cathedral) and a symphony by Russia's Khatchaturian if it is completed in time.

Tanglewood, one of America's most influential music festivals, located in the Berkshires, will perform Dutilleux's Second Symphony (France), Khrennikov's First Symphony (U.S.S.R.) and a host of modern classics by Stravinsky (Russia), Sibelius (Finland), Respighi (Italy), and Vaughn Williams (England). Guest composer at Tanglewood this summer is 35-year-old Italian Luciano Berio, a leading exponent of electronic music, who is giving some lecture-recitals there. This is only a sampling of a vast number of festivals being given throughout the country. And not listed are the names of many Americans who are represented on these programs.

Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 25,958

JUL 29 1960

There's Spice In Variety

The Berkshire Festival has long since settled down to the status of a tradition. It took a surprisingly short time for this to happen, for the great Music Shed is still relatively new, and the building, students, and work of the Music Center, which is Tanglewood's summer school, are anything but hoary.

Nevertheless, the heart of the Tanglewood season so far as the general public is concerned, the series of concerts by the Boston Symphony Orchestra under the baton of Dr. Charles Munch, draws an increasingly wide and loud chorus of sneers from the musical cognoscenti, because the programs stick so closely to the standard classical repertoire.

This is a criticism that the Boston Symphony hears at home in Boston as well as at Lenox. It is an understandable one, for those who listen to symphony music a great deal may rightly ask a great orchestra to give them more variety from the library of symphonic music and more of contemporary work. How else can continued [illegible] encouraged?

On the other hand, concert goers who hear a full symphony, live, only three or four times a year hardly get sick of Beethoven's symphonies, and the favorite works of Mozart, Brahms, Wagner, Strauss and company. This is what they want to hear the Boston Symphony play.

It does seem that the late Dr. Serge Koussevitzsky was trying to strike a middle course at Tanglewood when he introduced contemporary music in sometimes startling juxtaposition to the old masters. And while we on the whole champion the people who prefer not to have the Boston Symphony fool around on the one or two occasions a year when they can hear it, there is much to be said for putting the Pines of Rome on the shelf for a few seasons.

We have heard a tremendously moving [illegible] Requiem at Tanglewood this year, and surely the fact that it had never been heard there before added rather than detracted from its effectiveness. Can't we have Beethoven's Ninth, as usual, and something less frequently heard, too?

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HOUSTON, TEXAS
CHRONICLE
D. 195,448 S. 218,587
JUL 17 1960

THE SPOTLIGHT

Tanglewood: The Horns Shipped Water for $100,000

BY ANN HOLMES
Fine Arts Editor

LENOX, Mass.—Twilight tarries long over the green, rolling Berkshire Hills, so that it is still quite bright outside as the crowds move into the large fan-shaped Music Shed to hear Charles Munch and the Boston Symphony Orchestra open the Tanglewood Music Festival's season of major events.

People have come from miles around, dressed for comfort, to sit either in the 6000 chairs under the permanently covered shed, or to loll on blankets on the grass at the rear and to listen to the luminous tones of one of the world's great orchestras while looking up at the stars. The moon was out, too, for this first concert, and the young listeners seemed eager to enjoy nature as well as the music.

Back From Tour

Just back from a highly successful eight-week tour of the Orient, the orchestra and its conductor, Charles Munch, immediately went into the busy summer program. While many in the orchestra remained in Boston to play the free esplanade concerts in the shell beside the Charles River, a 30-man ensemble, including many first chairs, came up to Lenox to play the first of three Bach programs.

Acoustics are notably fine in this wide open building, erected in 1938 from a design by the late celebrated architect, Eliel Saarinen. And last year, a new acoustic shell was placed behind the orchestra with excellent reflective results. Overhead, a linkage of black triangular acoustical reflector panels seems to wing away like a flight of Brancusi bats.

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The sound came pouring out from that keenly disciplined band like pure gold. Such perfection of tone is thrilling any time, and to hear it in a setting so idyllic even heightens the pleasure. I suspect the ensemble never looked more opulently handsome, either, in their white coats, sitting upon their broadly curved stage, making music against a deep red background. It was a striking picture.

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Down below, the light shone on Lake Mahkeenac, where the students of the Berkshire Music Center, operating simultaneously at Tanglewood, have boating privileges. The breeze stirred the pines and the hemlocks around us. Students strolled by with violins in cases; opera students from Boris Goldovsky's Opera Workshop, a part of the school; strode along in joyous full voice.

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Music issued from the practice rooms in the great hulking gray Victorian house which formed the heart of this vast estate and is now both student center and honeycomb of practice rooms.

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Amazing

What an amazingly large operation all this is! The Tanglewood Festival itself has continued to grow. One night 16,000 persons came to a single concert. Last year, 182,000 people came to the concerts during the six-week period, and brought in $35,000 at the ticket gates. Still, the festival is a deficit operation, and as it it not a separate artistic or financial entity, but rather a part of the big Boston Symphony $2,000,000 annual operation, its bills are paid from other funds.

The Berkshire Music Center which has around 300 selected students for ensemble work under the fine soloists of the Boston orchestra and other top artists makes the festival atmosphere a working one and lively. Leonard Bernstein is doubtless the most famous of the alumni, but many of them are in significant spots as assistant conductors and concert masters in orchestras around America.

Whole Story

The whole story of Tanglewood and its sister activity, the music center, is one of determination on the part of interested patrons, and men like Koussevitzky. Contributions have been extraordinary, beginning with the gift of the great historical Tanglewood estate itself where Hawthorne wrote "Tanglewood Tales" and began "The House of Seven Gables." Today there are lists of scholarships and foundations which make the whole thing possible. The single most ardent supporter of the festival from the start was a Miss Gertrude Robinson Smith, who gave time, energy and money again and again to keep the festival going in the first years. A bronze plaque in the Music Shed hails her today, and conjures in the minds of many, the image of that day in 1937 when they had the $100,000 storm, a blessing in disguise that forced the festival into the permanent setting, in which it is glamorously to be found today.

AT TANGLEWOOD MUSIC SHED, LENOX, MASS.
Crowds Gather for Music in Glamorous Setting

Sunday Republican
SPRINGFIELD, Mass.
Circ. 112,664

JUL 31 1960

Brazil Newsmen Attend Concert At Tanglewood

STOCKBRIDGE — A delegation of six Brazilian editors and publishers, accompanied by a State Department interpreter are registered at the Red Lion Inn for the week end. They attended the Tanglewood concert Saturday night, and earlier in the day visited with members of the Boston Symphony Orchestra, many of whom have played in Brazil at one time or another.

The visit to the Berkshire was arranged by John F. Downing of the Berkshire Hills Conference and Lawrence J. Flynn promotion director of Massachusetts Department of Commerce.

The Brazilians are in the United States studying the North American system of communications, including newspapers, radio and television, under the direction of the leaders program of the State Department. There will be seven stops on the country wide tour. The Tanglewood appearance is the only one in New England.

They were interviewed over the Voice of America from Tanglewood during the day and met with others in the communication fields giving general comments on Brazil and their part in the economy. They will be at Tanglewood again today.

Those who make up the party are Olmio Barros Vidal, Rubens Ulhoa Cintra, Fransisca Braga Sobrinho, Aloisius R. Schneider, Milton Hernandes and Mario Erbolato. With them is a State Department interpreter, Roland Enos.

Belgium has 7,000 miles of railroads.

New Englander
BOSTON, Mass.
Circ. 12,558

AUG 1960

Wider Range

The Tanglewood Berkshire Festival at Lenox, Mass., has outgrown its beginnings.

This year for the first time [illegible] concerts of the Bach and Mozart week-ends were given in the 6,000 seat Music Shed instead of the 1,200 seat Theatre Concert Hall.

To improve the [illegible] Shed setting for the intimate programs played by the reduced 40-member orchestra, a new portable stage enclosure was built consisting of 28 triangular plywood panels.

The festival opened last month with Charles Munch directing the Boston Symphony Orchestra.

HOUSTON, TEXAS
CHRONICLE
D. 195,448 S. 248,587
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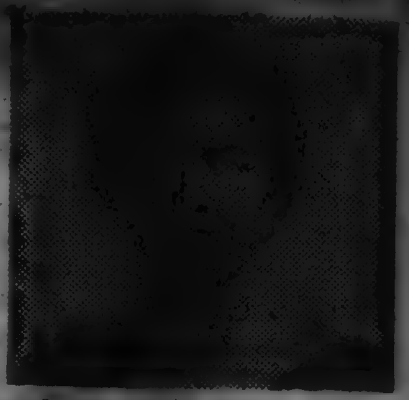

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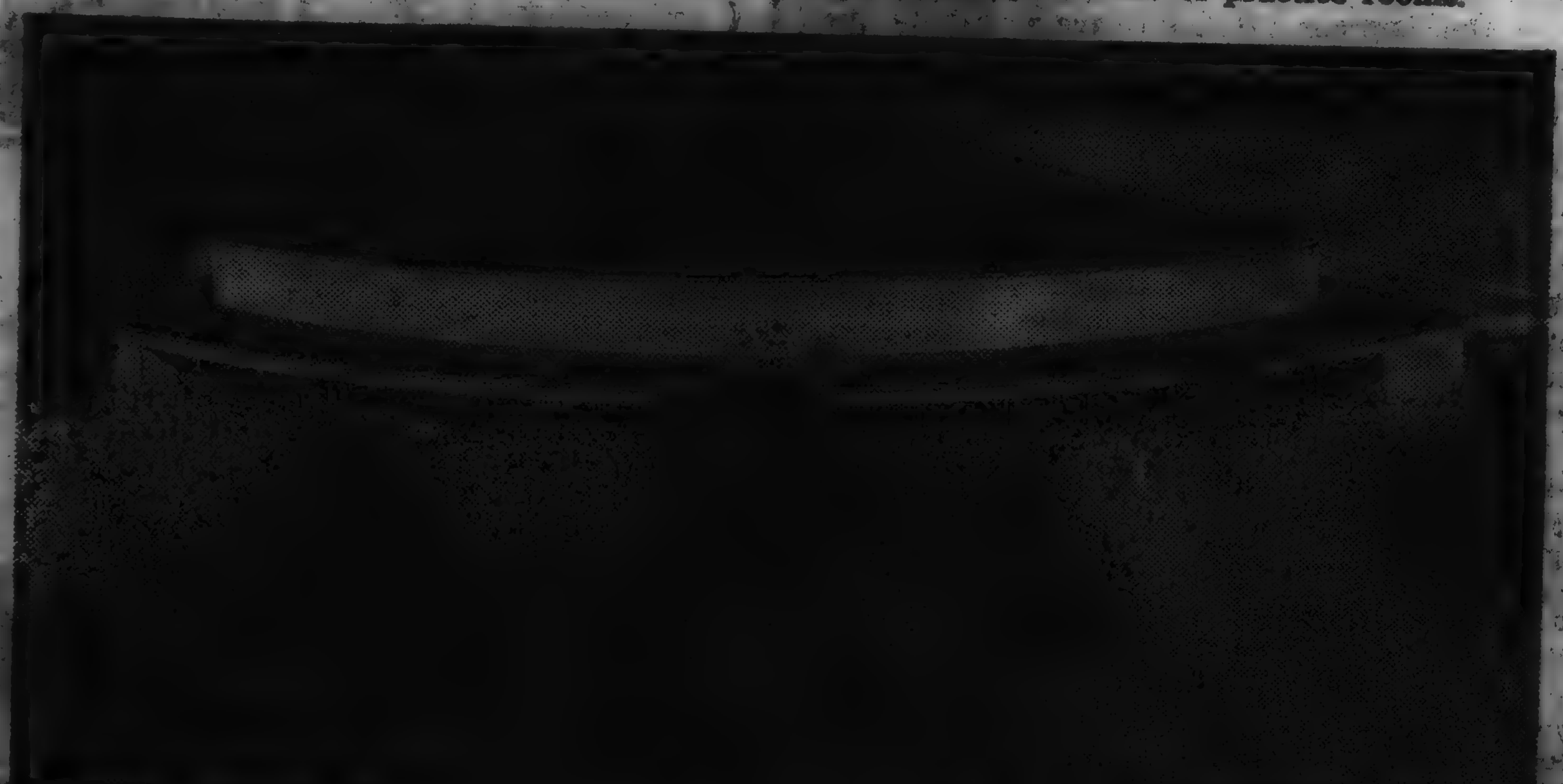
Whole Story

The whole story of Tanglewood and its sister activity, the music center, is one of determination on the part of interested patrons, and men like Koussevitzky. Contributions have been extraordinary, beginning with the gift of the great historical Tanglewood estate itself where Hawthorne wrote "Tanglewood Tales" and began "The House of Seven Gables." Today there are lists of scholarships and foundations which make the whole thing possible. The single most ardent supporter of the festival from the start was a Miss Gertrude Robinson Smith, who gave time, energy and money again and again to keep the festival going in the first years. A bronze plaque in the Music Shed hails her today, and conjures in the minds of many, the image of that day in 1937 when they had the $100,000 storm, a blessing in disguise that forced the festival into the permanent setting, in which it is glamorously to be found today.



AT TANGLEWOOD MUSIC SHED, LENOX, MASS.
Crowds Gather for Music in Glamorous Setting

Sunday Republican
SPRINGFIELD, Mass.
Circ. 112,664

JUL 31 1960

Brazil Newsmen Attend Concert At Tanglewood

STOCKBRIDGE — A delegation of six Brazilian editors and publishers, accompanied by a State Department interpreter are registered at the Red Lion Inn for the week end. They attended the Tanglewood concert Saturday night, and earlier in the day visited with members of the Boston Symphony Orchestra, many of whom have played in Brazil at one time or another.

The visit to the Berkshir was arranged by John F. Dow ing of the Berkshire Hills Co ference and [illegible]

setts Department of Commerce.

The Brazilians are in the United States studying the North American system of communications, including newspapers, radio and television, under the direction of the leaders program of the State Department. There will be seven stops on the country wide tour. The Tanglewood appearance is the only one in New England.

They were interviewed over the Voice of America from Tanglewood during the day and met with others in the communication fields giving general comments on Brazil and their part in the economy. They will be at Tanglewood again today.

Those who make up the party are Olmis Barros Vidal, Ruben Ulhoa Cintra, Fransisca Braga Sobrinho, Aloisius R. Schneider, Milton Hernandes and Mario Erbolato. With them is a State Department interpreter, Roland Enos.

Belgium has 7,000 miles of railroads.

New England [illegible]
BOSTON, Mass.
Circ. 12,558

AUG 1960

Wider Range

The Tanglewood Berkshire Festival at Lenox, Mass., has outgr[illegible] beginnings.

This year for the first ti[illegible] concerts of the Bach and Moza[illegible]-ends were given in the 6,000 seat [illegible] Shed instead of the 1,200 seat Th[illegible] Concert Hall.

To improv[illegible] the [illegible] Shed setting for the intimate [illegible] played by the reduced [illegible] orchestra, a new portable stage enclosure was built consisting of 28 triangular plywood panels.

The festival opened last month with Charles Munch directing the Boston Symphony Orchestra.

228

CHICAGO, ILL.
CHICAGO'S AMERICAN
D. [illegible] S. 505,570
JUL 24 1960

ROGER DETTMER

August Agenda:

NOW THAT SUMMER MUSIC has passed the half-way mark on the downtown lakefront and at Ravinia, and with the fall theater season ready to roll on Sept. 1, it's time to consider the August interim.

I had hoped this year, before our autumn schedule jelled, to spend a couple of working weeks in San Francisco at the opera, not visited since 1957. Kurt Herbert Adler's Bay City company doesn't, however, commence to trill and thunder until Sept. 16, by which time Chicago's fall calendar will be three theater openings and two New York Philharmonic concerts old.

And so, instead, I shall swing northeast to shop Shakespeare in Connecticut with a preliminary week-end at Tanglewood in the Massachusetts Berkshires for final summer concerts by the Boston Symphony orchestra.

CONNECTICUT Shakespeare has been on one previous summer "agenda"—in 1958—when "A Midsummer Night's Dream" featured June Havoc as Titania, and when "Hamlet" was brooding Fritz Weaver. This year the fare is "Twelfth Night," "The Tempest" and "Antony and Cleopatra," with Katharine Hepburn as both Viola and the Serpent of the Nile.

I've not, on the other hand, visited Tanglewood as a representative of CHICAGO'S AMERICAN. My last time there was in 1952, when Charles Munch concluded the summer season with a scaled-down but nonetheless exciting performance of Berlioz's mammoth "Grand Messe de Morts." This year, as the capstone, he has chosen the same Berlioz's dramatic oratorio, "La Damnation de Faust," for Aug. 14.

THE BERKSHIRES, I'm advised, have greatly changed—and improved—since '52, when a motor trip to Tanglewood from Manhattan meant driving the spectacularly scenic, but also slow and heavily trafficked, Taconic State parkway.

Today the time-conscious driver can pick up the New York thruway at Tarrytown, leave it south of Albany for an expressway that connects with the Massachusetts turnpike, and be in Lenox a couple of hours later.

I cannot imagine, however, that anything has really changed the Tanglewood scene. Lenox simply would not be without rows of Boston dowagers, each in her assigned rocking chair, on the porch of the Curtis hotel, quietly deploring the week-end influx of concert goers who keep Tanglewood's operating deficits low.

As a precaution, I've requested accommodations at the Red Lion inn in nearby Stockbridge, and am still hoping as this is written that the Boston Symphony's cordial publicitor, Harry Beall, can persuade the management that someone from Chicago need not necessarily be a crude frontiersman.

I'M HOPING to discover next month, after a two year absence, that Stratford, Conn. has multiplied and improved facilities for the overnight visitor who savors metropolitan cuisine. The roads, tho, I'll have to report on when they've been tested. The leisurely driver can go south from Tanglewood thru Springfield, Mass., and enjoy some of the loveliest scenery on the eastern seaboard, tho these 127 miles to Stratford have been said, by the disgruntled, to consume almost as many driving hours.

New England [illegible], except for the multi-lane toll roads completed or under construction, are the poorest by and large north of Georgia and east of Arkansas. You might remember, however, if driving in the east—whether or not on the festival route—that the New York thruway has taken a lot of heavy traffic off the Taconic from Albany to Tarrytown, and that the new Connecticut turnpike now allows one to enjoy the scenic beauties of the Merritt parkway without fear of being run down, or over.

As for the entertainment, one can predict that it will be of a quality, but that's the subject for a subsequent Sunday story, when August is waning. After that—a week or 10 days of sun, sleep and general lazing about at the tip of Long Island, before September arrives.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,071
JUL 23 1960

Name in the News

Orchestra Boss With an Ear for Harmony

The duties of an orchestra manager seem pretty obvious: Get 105 muscians on stage, provide a conductor, see that the music is properly distributed, and there's nothing more to do the rest of the day, or evening, but listen.

Tod Perry (Thomas D. Jr., really, but to scarcely anyone) has been with the Boston Symphony Orchestra since he came out of the Navy in 1946, first as assistant to George [illegible] and then himself in command since 1954. He makes no complaints about the onerousness of his job. He takes it all in stride, but even a [illegible] accounting of his responsibilities [illegible].

There are the musicians, naturally the basis and *raison d'etre* of the enterprise. There is also a permanent staff of some 40 employes whose duties cover every phase of the two great properties the orchestra owns—Symphony Hall in Boston and Tanglewood here in this county—and such minor details as the operation of food organizations for the "Pops" and here in Lenox. The orchestra operates these as services to their public and not as ventures inspired by the profit motive. There is also a music store here for which they choose to remain personally answerable.

Much-Traveled Musicians

The orchestra plays four series of concerts every season in Boston, a short series in Cambridge, another at the Massachusetts Institute of Technology, a short series in Providence — these all within easy commuting distance. Then there are the New York and the Brooklyn series, at least two fortnight tours each year, those within the United States, and then the overseas tours, such as the one to Japan and Australia from which they returned only last month. There are broadcasting dates and recording assignments, and a few other minor demands, such as the six-week summer school known as the Berkshire Music Center which would be in itself a major task for most ordinary men.

Tod was born in Grand Rapids, Mich., although he usually adds, with undue and inexplicable haste, that his mother was from Vermont and his father a mechanical engineer from Boston. The "D" in Tod's name stands for Doane. His grandfather, Thomas Doane, was chief engineer for the building of the Hoosac Tunnel. Later, when he shifted to the Burlington Railroad, he persuaded them to set aside a tract of land in Nebraska for educational purposes. The resulting institution, Doane College, was named for him.

Destiny Takes Charge

A Yale graduate, Tod Perry started his career as a school teacher. Destiny, however, was at work, and he later left teaching to become concert manager for the Curtis Institute in Philadelphia, whence he went to Boston to manage New England Mutual Hall. The next steps now seem somewhat inevitable.

Beyond the obvious multiplicities of the BSO manager's job, there is the larger, if more nebulous, problem of keeping people happy—the paying and the paid. Happily, of course, attracting audiences for the BSO is not a formidable task these days. The Boston series are over-subscribed with regularity, and Tanglewood shows no signs of faltering. In fact, the moving of the Bach-Mozart concerts from the theater-concert hall to the big Shed in order to accommodate ever-increasing audiences is manifest evidence to the contrary. Mr. Perry modestly denies any part in this, but there is plenty of documentation for the contention that well-managed art is more successful than that left to its own casual devices. Thus, the BSO in its public relations is in the enviable position of finding its problems pretty much limited to mollifying the stranger in Boston who has a free evening and is likely to be indignant that Symphony Hall is sold out.

Manos

Manager Perry: Nothing to do but listen.

Equally vital to Mr. Perry is the morale of the orchestra. Musicians are human beings, in spite of some opinions to the contrary, and they make no more and no fewer demands than anyone else, although Tod would opine that they definitely do not make fewer. Their gripes come through his office and they can range from the tilt of a bassoonist's chair on stage to space for a piccolo player to bring home a huge memento in the orchestra's baggage from a foreign tour. The good will of everyone concerned on stage and in the hall is an orchestra manager's prime matter of solicitude. The calibre of the performances the BSO consistently provides, and the size of the audiences in Boston, here and everywhere, probably are the best measure of how well Perry fills his position.

Tod is apt to speak of his job in much the same terms a merchant or factory superintendent uses—his task is the distribution of his product, in this case, the good performance of good music. Halls are limited in capacity. Symphony Hall seats 2,631; the Shed at Tanglewood some 6,000, the lawns incalcuable numbers. But beyond the financial intricacies of his office is a deep and genuine desire to play for as many people as want to hear.

Just the Usual Headaches

There are not many disruptions in the normal activities of the Boston Orchestra. There are sicknesses among the musicians, aberrations in train and plane service which delay soloists, a pedal lyre may fall off a piano during a performance (one did for Serkin), but a manager can never allow all his time and vision to be focussed on details at hand. He must look ahead, far ahead. Matters of personnel, equipment, the counting house, and—not to be ignored—the possibilities of inventive science, and the basic omnipresent one, audiences, are things which can not be filed in the office at the close of day.

Fortunately, Mr. Perry's wife, Helen, a trained botanist and horticulturist, and their two boys, Doane, 18, and Rodney, 16, know enough about the BSO to know when to discuss it and when to divert the conversation to less urgent subjects. Mr. Perry's talent for good relations is equally evident at home.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,071

JUL 23 1960

Bookspan, the Voice of Tanglewood

By RICHARD HAPPEL

The name of Martin Bookspan is a household word in households that care for good music. And if the household dotes on the Boston Symphony Orchestra, then Mr. Bookspan's name [illegible] all the rest, at least among radio announcers. He is commentator for the BSO broadcasts over WQXR, the "radio station of the *New York Times.*"

These are carried live from Boston's Symphony Hall on Saturdays in winter, and from Tanglewood live during the Festival season. They are heard in the Berkshires over the WQXR network, a system of FM outlets which fan out from the parent station, the one most readily received locally being WFLY in Troy.

Since Mr. B has for years been no more than a pleasant voice that lives in our loudspeakers, we made a point of looking him up at work in the broadcast room at Tanglewood on the Saturday that ended the Bach-Mozart series. The program was under way when we arrived, and Mr. B, his wife, and a small group of associates were sitting outside the room, in a kind of vestibule through which BSO musicians enter and leave the Music Shed stage.

* * *

He greeted us warmly in the voice with which we have become familiar, and we chatted amiably until a chap peering through the crack of the double doors leading to the stage turned and made unmistakable hand signs to pipe down. So we adjourned outdoors to a bench. A single bulb over the door to the musicians' room cast enough light for us to make notes.

The glorious music produced by Director Charles Munch and his players enveloped us as we interviewed Mr. Bookspan. Quickly we learned that he was born in Boston, and since 1947 has known Tanglewood, first as a member of the audience, later as raido, television and recordings coordinator for the Boston Symphony, and since 1956 with WQXR.

* * *

At this point a program break became imminent, and we followed him into the recording and broadcast room which we found filled with eight men seated at five tape machines. The recorders' plastic spools were revolving in relentless unison. Recording was for three Boston stations, which would broadcast the tapes on later programs. Up front, in what we learned was favored position was a WQXR engineer monitoring the live program. The room resounded with music pouring in from the stage over four or five speakers.

Martin Bookspan in broadcasting room at Tanglewood's Shed

Tarue

The room was paneled with perforated, sound-absorbent wallboard. Mr. B climbed up into a cubicle about three feet off the floor, and with a window through which he was afforded an unobstructed view of the Shed stage. Unobstructed, that is, for the full-orchestra concerts. However, the new portable screening that is set up for smaller concerts and fewer players presents him with a view of only the back of the screen.

This is a handicap. Mr. Bookspan is supposed to give a chatty description of Mr. Munch and the orchestra receiving the applause of the audience. Here Mrs. Bookspan enters the picture, or rather, the broadcast. She is stationed outside at the vestibule door peephole with a telephone, and relays what goes on to her husband holding a phone at the other end of the line, close to his ear lest her words spill over into the mike.

With disarming spontaneity we heard him tell the listening audience that Mr. Munch and Mr. Serkin, guest artist, had retired into the wings. "Here they are, returning for another bow to the enthusiastic audience. They are shaking hands. The applause is tremendous."

The final number was to be in several movements, and we retired again to the bench. Mr. Bookspan told us that WQXR taped all the programs, except the live ones on Saturdays. The tapes are played in the winter when the BSO is on tour and not available for live pickup. The live concerts, incidentally, are carried from both Boston and Tanglewood to the New York studios over leased wires. But when the Boston Symphony presents their winter concerts at Carnegie Hall in New York, a few blocks from the WQXR studios, they cannot be picked up live. Tapes must be played. Something about their contract.

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ATLANTA, GA.
JOURNAL-CONSTITUTION
SUN. 502,527

JUL 31 1960

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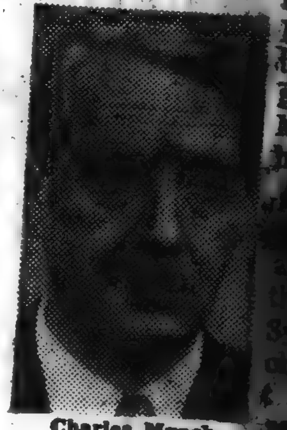

Charles Munch

Mr. McDonald spent five days at the Berkshire Festival and talked to Charles Munch, conductor of the Boston Symphony, which just returned from a 36-concert tour of the Far East. Mr. McDonald said the Symphony is considering an Atlanta concert the season after this.

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NEW ENGLANDER
BOSTON, MASS.
MONTHLY 9,700

AUG 1960

Wider Range

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To improve the Music Shed setting for the intimate programs played by the reduced 40-member orchestra, a new portable stage enclosure was built consisting of 28 triangular plywood panels.

The festival opened [illegible] month with Charles Munch [illegible] the Boston Symphony Orchestra.

Courant (m)
HARTFORD, Conn.
Circ. 108,563

AUG 6 1960

Newington

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,071

AUG 8 1960

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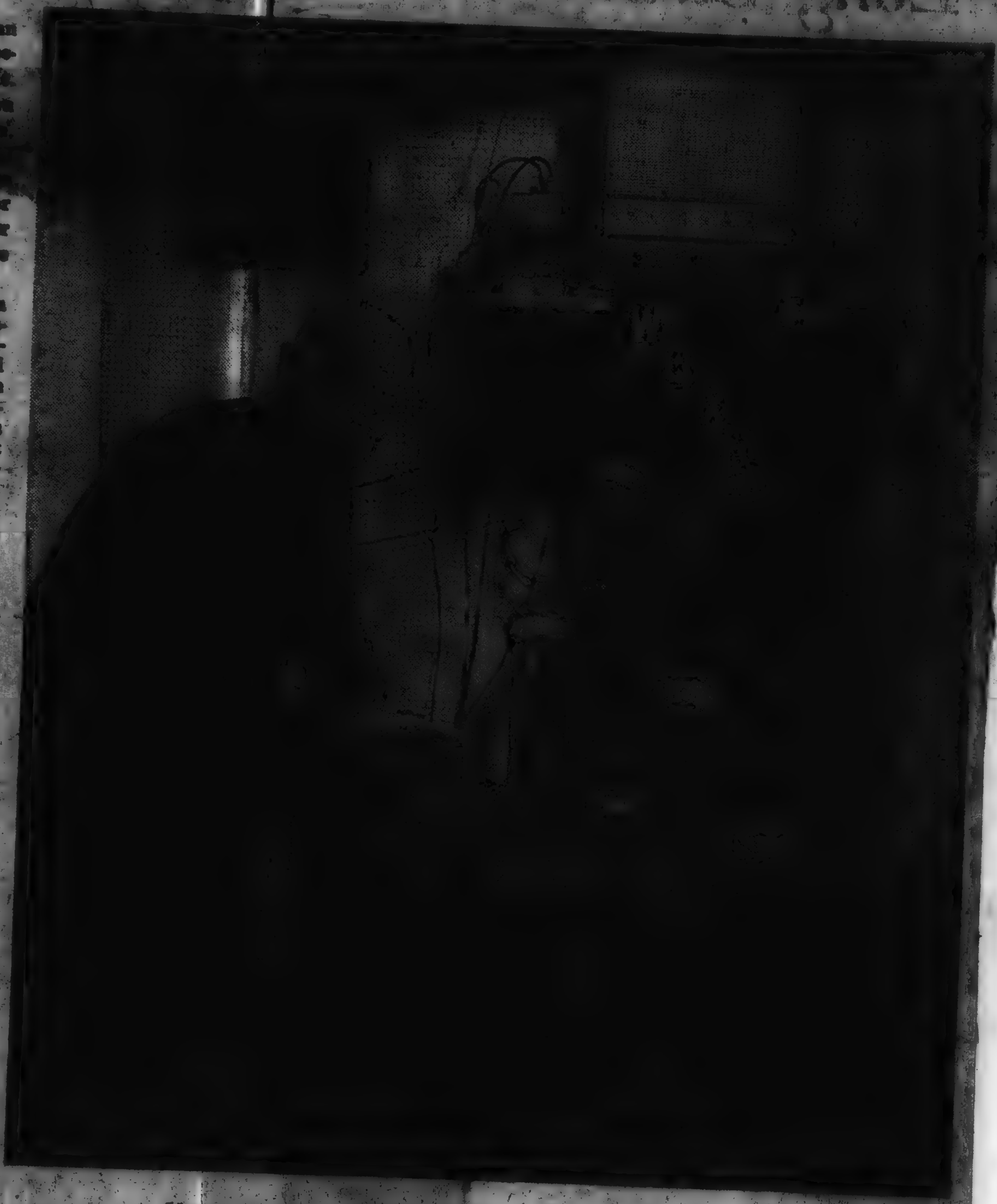

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JOURNAL-CONSTITUTION
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The festival [illegible] with Charles Munch [illegible] Symphony [illegible]

Courant (m)
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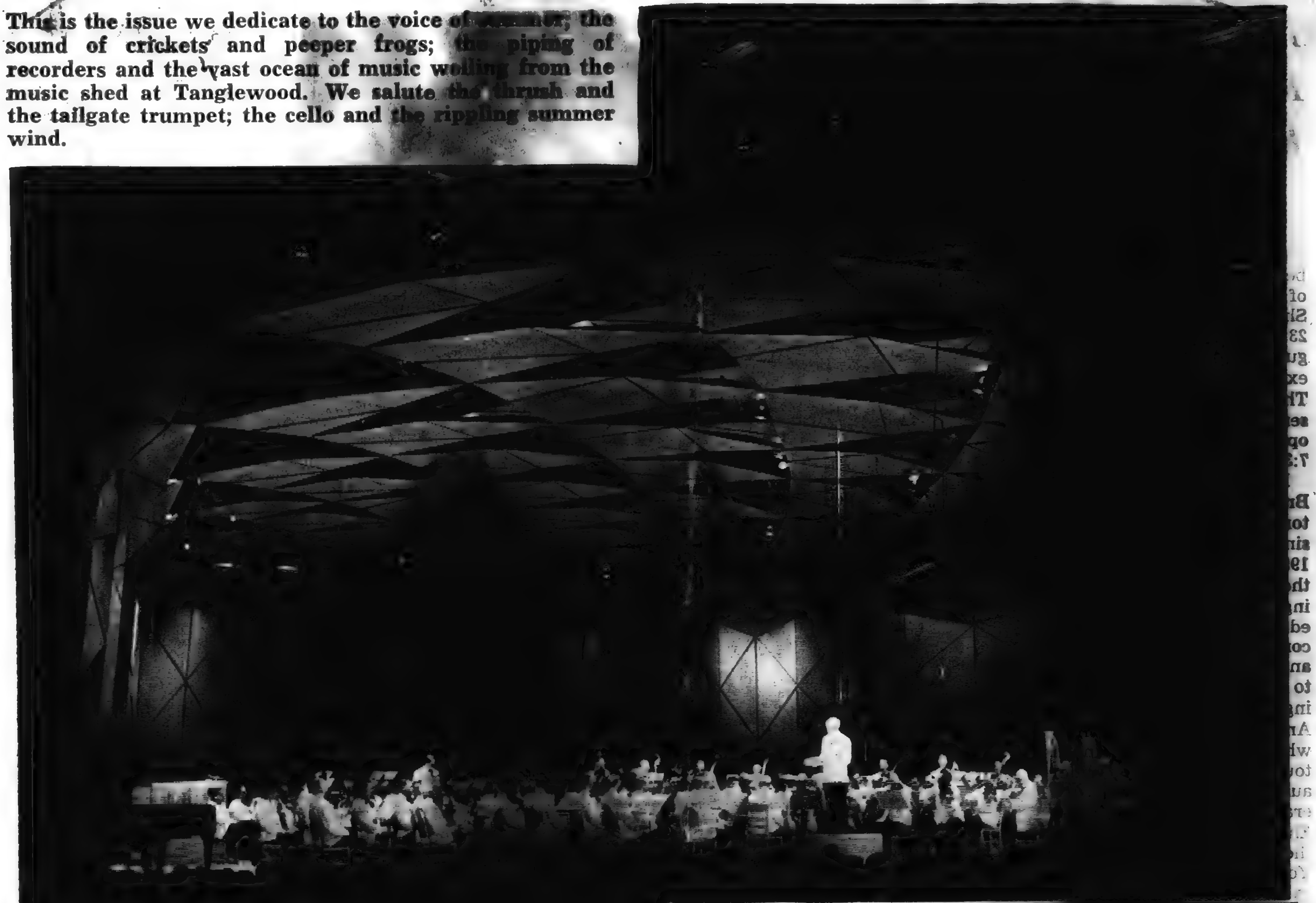
Journal
LAKEVILLE, Conn.
Weekly Independent
Circ. 2,498

JUL 21 1960

This is the issue we dedicate to the voice of summer, the sound of crickets and peeper frogs; the piping of recorders and the vast ocean of music welling from the music shed at Tanglewood. We salute the thrush and the tailgate trumpet; the cello and the rippling summer wind.



In Lenox A Summer Sound

In 1948 Nathaniel Hawthorn moved into a little red cottage on the Lenox estate of William Aspinwall Tappan named *Tanglewood.* Here he began work on *The House of Seven Gables,* wrote *The Wonder Book* and planned its supplement, appropriately to be named *Tanglewood Tales.*

In describing the view from the great estate he wrote:

"There is a glen between this house and the lake through which winds a little brook with pools, and tiny waterfalls over the great roots of trees. The glen is deep and narrow and filled with trees, so that it is all dense shadow of obscurity. Beyond the lake is Monument Mountain, looking like a headless sphinx wrapped in a Persian shawl, when clad in the rich and diversified autumnal foliage of its woods; and beyond Monument the dome of Taconic, whose round head is more distinct than ever in winter, when its snow patches are visable but which generally is a dark blue unvaried mountain top."

In 1936 William Aspinwall Tappan's descendants gave *Tanglewood,* with all its scenic magnificence, to Doctor Serge Koussevitsky and his Boston Symphony Orchestra as a setting for an annual Berkshire Music Festival. In the summer of 1937 the first concerts were given which were to make the name of the old estate an international symbol of great music.

Like a huge bonfire, the *Tanglewood* enterprise has served as a beacon to music lovers from all over. The license plates in its spreading parking lots read like a geographical index. Like a bonfire, too, its scattering sparks have ignited kindred fires in the surrounding area of southern Berkshire County and northwestern Connecticut, and rekindled to new brightness existing ventures in all the arts.

Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,026

JUL 29 1960

Around Berkshire

Music Center Collection on Exhibit

LENOX — A special collection of portraits, sketches and photographs are on exhibit through August at the music room of the Lenox Library in observance of the 20th anniversary of the founding of the Berkshire Music Center at Tanglewood.

At the request of the library, several paintings from Serenac, the home of the late conductor, Serge Koussevitzky, were loaned for the exhibit.

Among them is a painting by Leonid Pasternak, father of the late Boris Pasternak, who won the Nobel Prize for literature last year for his novel, "Dr. Zhivago." Subject of the painting is Dr. Koussevitzky conducting his orchestra in Moscow about 1915, with Alexander Scriabine, the composer, at the piano.

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BETHLEHEM, PA.
GLOBE-TIMES
D. 28,894

JUL 26 1960

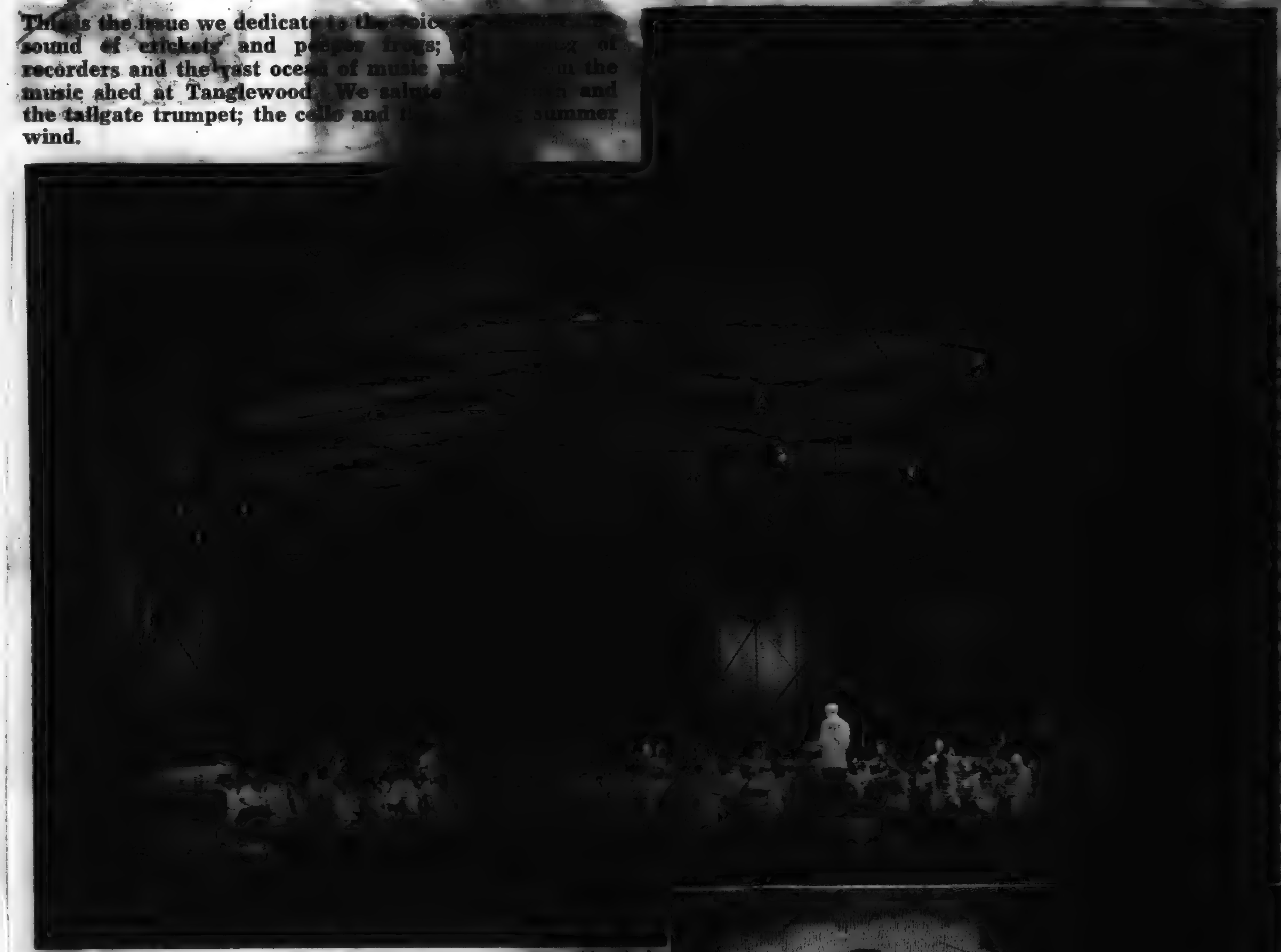
PARDON OUR PARAGRAPHS

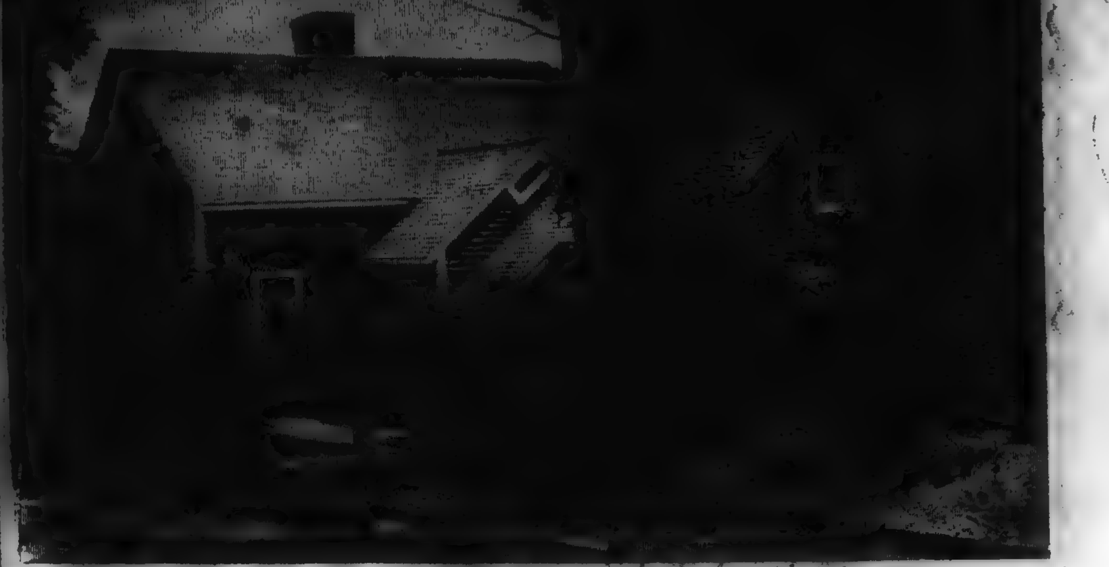
The Tanglewood Music Festival now being held at Lenox, Mass., features three musicians well-known in Bethlehem. Hugh Ross, director of New York's Schola Cantorum, conducted the Festival Chorus in Mozart's "Litany" July 16; Donald Gramm was a soloist with the chorus in Faure's "Requiem" last Friday evening, and John McCollum will be soloist July 31st in Beethoven's Ninth Symphony and again August 14th in Berlioz' "Damnation of Faust." McCollum and Gramm are favorite soloists with the Bethlehem Bach Choir and Hugh Ross is a familiar figure in Bach festival audiences.

Circ. 2,4

JUL 21 1960

This is the issue we dedicate to the [illegible] sound of crickets and peeper frogs; [illegible] of recorders and the vast ocean of music [illegible] the music shed at Tanglewood. We salute [illegible] and the tailgate trumpet; the cello and [illegible] summer wind.





In Lenox A Summer Sound

In 1948 Nathaniel Hawthorn moved into a little red cottage on the Lenox estate of William Aspinwall Tappan named *Tanglewood*. Here he began work on *The House of Seven Gables*, wrote *The Wonder Book* and planned its supplement, appropriately to be named *Tanglewood Tales*.

In describing the view from the great estate he wrote:

"There is a glen between this house and the lake through which winds a little brook with pools, and tiny waterfalls over the great roots of trees. The glen is deep, and narrow and filled with trees, so that it is all dense shadow of obscurity. Beyond the lake is Monument Mountain, looking like a headless sphinx wrapped in a Persian shawl, when clad in the rich and diversified autumnal foliage of its woods; and beyond Monument the dome of Taconic, whose round head is more distinct than ever in winter, when its snow patches are visable but which generally is a dark blue unvaried mountain top."

In 1936 William Aspinwall Tappan's descendants gave *Tanglewood*, with all its scenic magnificence, to Doctor Serge Koussevitsky and his Boston Symphony Orchestra as a setting for an annual Berkshire Music Festival. In the summer of 1937 the first concerts were given which were to make the name of the old estate an international symbol of great music.

Like a huge bonfire, the *Tanglewood* enterprise has served as a beacon to music lovers from all over. The license plates in its spreading parking lots read like a geographical index. Like a bonfire, too, its scattering sparks have ignited kindred fires in the surrounding area of southern Berkshire County and northwestern Connecticut, and rekindled to new brightness existing ventures in all the arts.

Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,026

JUL 29 1960

Around Berkshire

Music Center Collection on Exhibit

LENOX — A special collection of portraits, sketches and photographs are on exhibit through August at the music room of the Lenox Library in observance of the 20th anniversary of the founding of the Berkshire Music Center at Tanglewood.

At the request of the library, several paintings from Serenac, the home of the late conductor, Serge Koussevitsky, were loaned for the exhibit.

Among them is a painting by Leonid Pasternak, father of the late Boris Pasternak, who won the Nobel Prize for literature last year for his novel, "Dr. Zhivago." Subject of the painting is Dr. Koussevitzky conducting his orchestra in Moscow about 1915, with Alexander Scriabine, the composer, at the piano.

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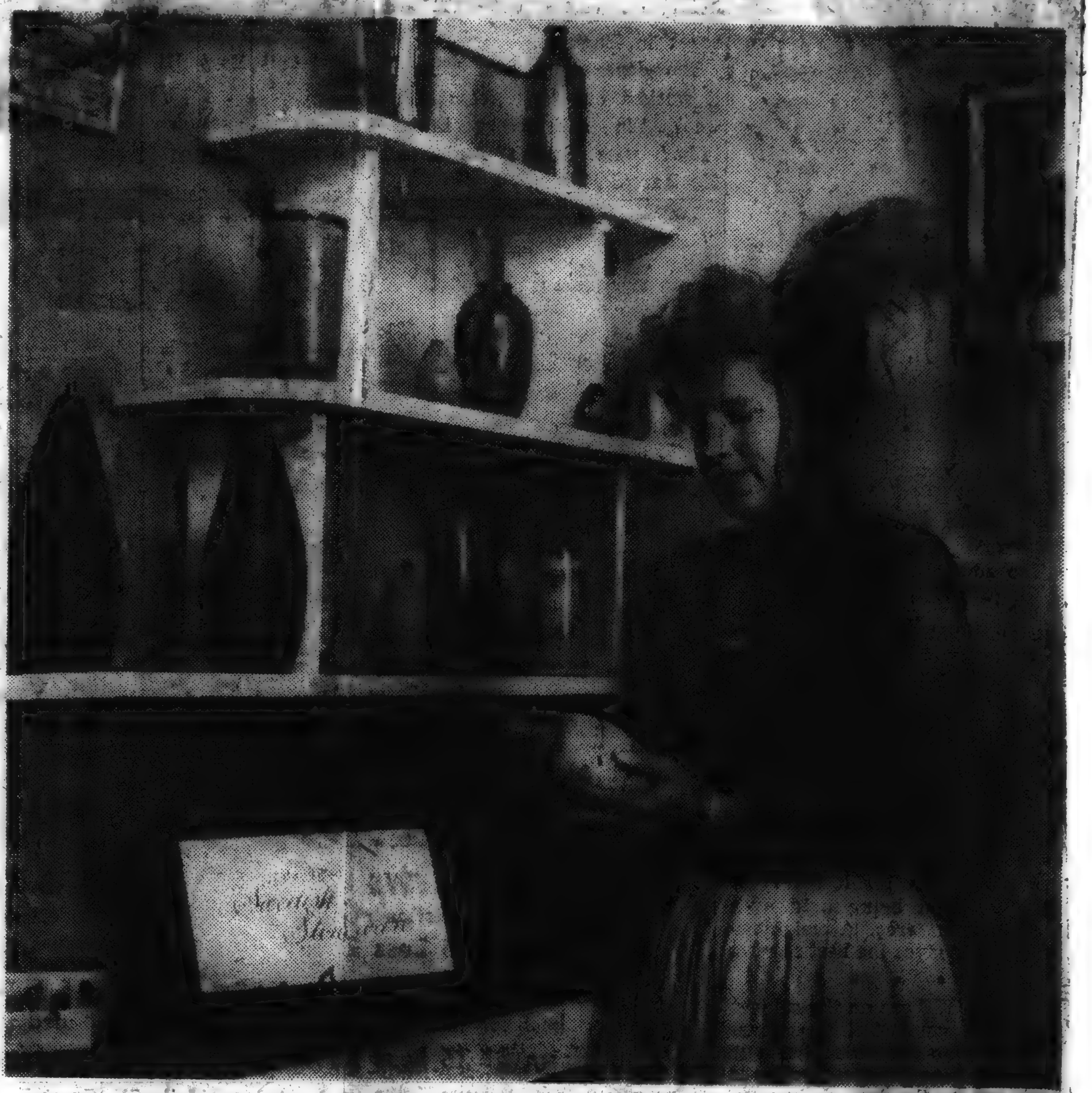
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,071
JUL 29 1960

Meet Mahgee of Sweden, Importer

Wife of BSO Violist Sets Up Shop In Paul's Jewelry Store



Prentiss

I'M MY OWN IMPORTER says Mahgee Karol, alias Mahgee of Sweden. Arranged behind her is display of handmade Swedish stoneware, typical of handicrafts now at Randolph Paul's.

Mahgee of Sweden features some of the most attractive imports since Ingrid Bergman.

Mahgee is the wife of BSO violist Robert Karol. While the Boston Symphony Orchestra was on tour in the Orient last month, Mahgee went back to her natitve Sweden and scoured the country for distinctive import possibilities. Now she has set up shop in Lenox, sharing quarters with jeweler Randolph Paul.

"I'm my own importer," Mahgee Karol says and adds candidly, "so there aren't any middlemen, and my prices are lower as a result." Her current line includes Swedish crystal, pottery, stainless steelware, hand-carved woodenware, and hand-woven skirts. Prices on the whole are substantially less than those in stores which must add a mark-up for special buyers. For instance, you can purchase one of Mahgee's Swedish wool skirts for $10; the crystal begins at $3.50.

Swedish Simplicity, Beauty

Not all of the buying for the present Mahgee of Sweden line was accomplished in one fell swoop last month. Mahgee Karol spent six weeks in her native Sweden last year, scouting the market for imports. Her father, the retired owner of a small department store in south Sweden, introduced her to some of her sources. But the majority of the hoofing was hers. She traveled a total of 2,000 miles through Sweden in her search for new craftsmen whose work embodied the beauty and simplicity identified with Swedish design.

Mahgee Karol looks typically Scandinavian, with wheat blonde hair and sky blue eyes. She has been in America for 10 years, and speaks English as fluently as her native Swedish. Every now and then, though, she has a lapse with the English alphabet. The Swedish alphabet outdoes our with three extra letters, but our J and G confuse her a bit with their similarity. She and her husband have a small son, named Jeffrey—not Geoffrey, thank you.

Eight Years' Apprenticeship

Many of the pieces which Mrs. Karol has imported will be collector's items in a few years. She points this out sadly, because their rarity hinges on the passing of the present generation of craftsmen. The younger generation growing up in Sweden chafes at spending the longer years necessary to learn a craft, so that these arts are slowly dying out, says Mrs. Karol. A case in point is glass-blowing; it takes the average man eight years to develop the skill and lung power necessary to produce a good-sized piece of glass, Mrs. Karol says. She adds parenthetically that the excellence of Swedish crystal is the result of this kind of craftsmanship — aided by the high percentage of lead and special chemicals used in the glass mixture itself. There are some exceptions to the younger generations' attitudes about native crafts, though. Mrs. Karol recalls seeing groups of 13-year-old boys dash to the local glass factory right after school to practice etching on water glasses.

The Test Touch

In her travels, Mrs. Karol has learned how to tell authentic craftwork from mass-produced material. Picking up a dusky blue-glazed vase, she demonstrated how to test-touch the inside of a piece of pottery. "There should be rings or ridges you can feel with your hands — that's the mark of the potter's wheel," she explained. Inverting the vase, she said "and the bottom of an authentic piece of pottery is left uncolored by the potter."

Featured in the Mahgee of Sweden imports is a line of unusual pottery from the south of Sweden. Although the patterns differ — with harlequin diamonds, stylized leaves, or forest scenes represented — they have in common a basic lavender-blue color theme which is quite striking. Most unusual of these lavender-blue pieces is a square plate with rounded edges, depicting what looks like a Swedish Eve skipping rope with a towel in a mythical pasture. This one is $6.95.

Three Teak Mice

One of the best buys in glass is the oval crystal platter for $3.50; a larger size is $10. There is also a range of clear and colored crystal ware, some etched, some plain. A peacock blue tear drop vase of crystal with a clear crystal shell sells for $6.50.

Teak is deftly handled in a series of items which range from three blind mice with leather tails and ears, to richly grained lamp stands. The mice are purely decorative, sell for $1.50 apiece, and are used in Sweden on cheese trays. The lampstands are large oval pieces of teak, grained and cut so that they look like huge Brazil nuts. They are $18:50 each. One of the most unusual pieces in teak is a six-piece swivel candle stick, which looks like a movable split rail fence; it can be arranged in any pattern you desire, costs $12.95.

Teak is also used on a series of handsome stainless steel serving pieces at varying prices.

In addition to these crafts for the home, Mrs. Karol has imported Swedish woolen skirts, thick as blankets. These skirts are woven on the little island of Gotland just off Sweden, from the fleece of sheep on the island. They are done in subdued, misty plaids and plain colors, and range from $10 to $18. These skirts, like many other Mahgee of Sweden imports, have not been available previously in this country.—L.A.S.

Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,026
AUG 1 1960

Around Berkshire

Six Brazilians Visit Tanglewood

STOCKBRIDGE—A delegation of six Brazilian editors and publishers, accompanied by a State Department interpreter, were registered at the Red Lion Inn for the weekend. They attended the Tanglewood concert Saturday night, and earlier in the day visited with members of the Boston Symphony Orchestra, many of whom have played in Brazil at one time or another.

The visit to the Berkshires was arranged by John F. Downing of the Berkshire Hills Conference and Lawrence J. Flynn, promotion director of Massachusetts Department of Commerce.

The Brazilians are in the United States studying the North American system of communications, including newspapers, radio and television under the direction of the leaders program of the State Department. There will be seven stops on the countrywide tour. The Tanglewood appearance is the only one in New England.

They were interviewed over the Voice of America from Tanglewood during the day and met with others in the communication fields giving general comments on Brazil and their part in the economy.

Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,026
AUG 15 1960

Tanglewood Festival Ends; Season Attendance 173,579

The Berkshire Music Festival at Tanglewood, Lenox, attracting almost 19,000 this weekend, concluded its annual six-week season yesterday. Charles Munch and the Boston Symphony Orchestra drew 173,579 for the summer season.

"Damnation of Faust"

Yesterday's concluding performance was the "Damnation of Faust" by Berlioz, directed by Charles Munch and drawing an attendance of 8,931. Accompanying the Boston Symphony Orchestra was the festival chorus, with Eleanor Steber, John McCollum, Martial Singher and David Laurent as soloists.

On Saturday, Handel's "Water Music" suite in an arrangement by Sir Hamilton Harty, began the program before an audience of 9,783. Next came the Piano Concerto in E Minor by Chopin, with Gary Graffman as soloist. The concluding work was Aaron Copland's First Symphony, with Copland himself directing the Boston Symphony Orchestra.

Fewer Than '59

The season's total attendance of 173,579 — slightly lower than last year's figure — was augmented by the six Wednesday night chamber music recitals, drawing a total of 8,304 persons. Almost 12,000 attended the three all-Bach concerts, and 16,184 turned out for the three all-Mozart performances. The 12 concerts by the full Boston Symphony Orchestra attracted 138,871.

The season's two special events, "A Gala Evening" and "The Boston Pops at Tanglewood," drew a total attendance of 15,615. And the Fromm Foundation free concerts attracted 3,113.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,071

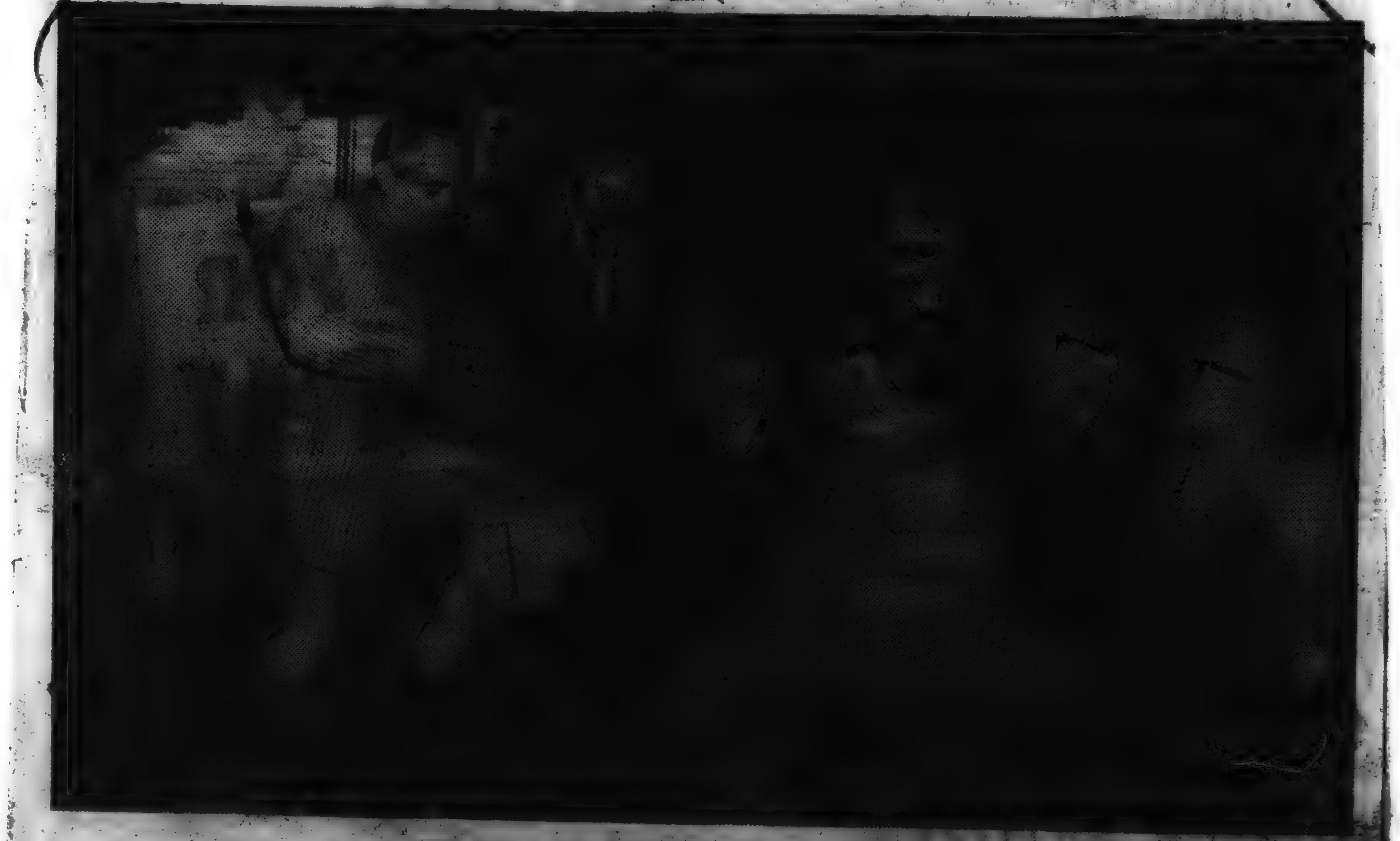
JUL 23 1960

TANGLEWOOD INTERLUDE offers music lovers a chance to view the finely-groomed grounds and admire the Berkshire panorama stretching across Stockbridge Bowl.

Sunday Telegram
WORCESTER, Mass.
Circ. 101,427

JUL 31 1960

cester Sunday Telegram July 31, 1960



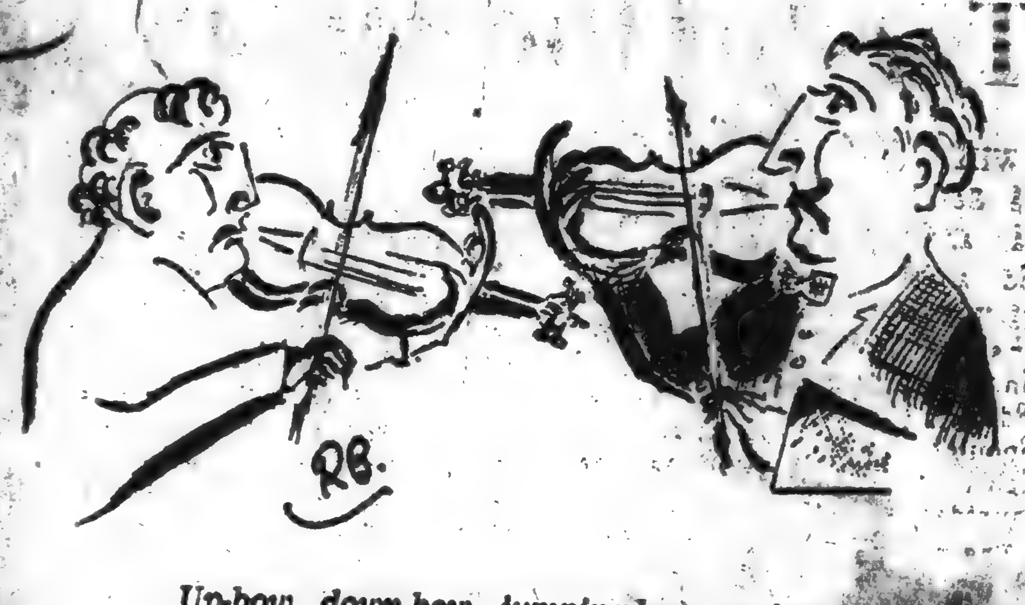
BRAZILIAN JOURNALISTS AT TANGLEWOOD
South American newsmen meet (on extreme left) musicians Jan Meyerowitz and Eleazar de Carvalho

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,071

AUG 6 1960

Themes From Tanglewood

By RALPH BERKOWITZ



Up-bow, down-bow, jumping-bow or frog?

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A composer's kitchen — to push the metaphor a bit — is a place where things are tested, put together, taken apart and subjected to experiments that aim to prove that the work will nourish this and future generations.

* * *

The Tanglewood composer, like all composers, is subject to one mighty factor: someone has to play his music.

This may sound simple enough, since the world is certainly full of players. But players are a strange lot, to a man. When they play music, be it a masterwork by Beethoven or a potential new masterwork completed as recently as last Wednesday, they like to settle instrumental problems that start cropping up with the first drawing of a bow and the first touch of finger to clarinet key.

The poor composer at such a time is relegated to the sphere of those who wait; and being by nature a forbearing and patient soul he is willing to allow the string players to argue the merits of up-bow, down-bow, jumping-bow or frog. To browse while waiting is a natural impulse, and the composer — we will picture him seated at the piano, patiently remaining above the fray—picks up a piece of music bearing on its back cover a list of numbers which the publishing house has put out over the years and which it hopes to sell.

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Utter amazement! However, it is too easy to be amazed at unknown names of composers who have had trios, sonatas and quartets published. Amazement is valid only if there is no reason for publication.

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Mr. Berkowitz is dean of the Berkshire Music Center.

Christian Science
Monitor (e)
BOSTON, Mass.
Circ. 156,267

AUG 8 1960

For the majority of people "Tanglewood" means the lovely Berkshire estate and its famous festival. But, in a few years, these very same people may ask "Tanglewood, Texas, or Tanglewood, Massachusetts?" For there is a Tanglewood, Texas. It started a few months ago as a handsome country club, on Lake Texoma, where hard-pressed businessmen from central Texas might enjoy a secluded retreat in the woods, plus all the pleasure of fishing and sailing on 142,700 acres of water, and all this only a few hours' drive from home.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,071

AUG 15 1960

In Brief . . .

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,071

AUG 20 1960

Other Headlines

THE TANGLEWOOD season ended on a note of artistic triumph Sunday with the Boston Symphony's performance of "The Damnation of Faust" — supplemented by a note of financial triumph with the announcement that gross receipts for 1960 totaled a record-breaking $385,592, up $47,005 from last year because of higher admission prices. Total attendance was down 6,072 from last year's 179,651, but the decline (attributed largely to the weather) was confined to the big concerts by the full orchestra. Attendance at the Bach-Mozart series, chamber music, and student events was higher than last year.

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Th [illegible] Star - Aug [illegible] 2, 1960

Berkshire Festival

New Developments In Musical Mecca

By ERIC McLEAN

LENOX, Mass., Aug. 2 — Nearly all the glamour of the Berkshire Festival is associated with the weekend concerts by the Boston Symphony Orchestra. On Saturdays and Sundays, the normally quiet New England towns of Lenox and Stockbridge, on either side of the Tanglewood estate, become a nightmare of traffic. The automobiles pour in by the thousands from the turnpikes, and the proprietors of even the humblest restaurants in the district can afford to behave like the owner of La Tour d'Argent.

Although the largest crowd turns up just for the Sunday afternoon concert, a considerable number plan on a weekend of music, and every boarding-house and country inn within a radius of twenty miles is filled.

And yet there always seems to be room for more because the attendance of the Berkshire Festivals has risen steadily since they were founded twenty-three years ago.

One of the inexplicable things about the Tanglewood estate is its lawns. When ten to twelve thousand people are herded into the area every weekend, to say nothing of the cars which are parked on the grass (eight thousand last Sunday), one might expect the lawns to end up looking like an abandoned buffalo-wallow. Yet they somehow manage to retain their appearance of a superior golf course—an even and healthy pelt of green.

The other near-miracle of the Tanglewood setting is the famous shed. It is a mathematical segment of a circle, with the orchestra stage at its point. To say that it accommodates six thousand people gives only a small idea of its vastness. It has to be seen.

The sides and back curve of the shed are open except for a short apron from the roof to provide minimum protection from the weather as well as a slight acoustical enclosure.

The sound in this building was imperfect, as might have been expected, but the fact that the music came through with reasonable clarity was cause for wonder.

A few seasons ago, it was decided that some attempt should be made to improve the definition and balance of sound, and the firm of Bolt, Beranek and Newman, the acoustical consultants, were called in. Their solution was a new shell and canopy for the orchestra, employing solid reflecting surfaces and absorbent space, strategically located to reduce the volume of brass and percussion sounds, and to give new clarity and force to the magnificent Boston string section. The scientific solution was presented by the acousticians, and the final pattern was worked out in collaboration with the celebrated architect, Saarinen. The result is exciting, both visually and aurally.

The canopy design appears to be a receding perspective of dark triangles which changes its aspect from every angle of the hall, presenting an almost kaleidoscopic variety of forms.

But the effect of the new shell and canopy on the music is almost uncanny. A full, well-blended, yet detailed sound is projected to the furthermost benches of the shed, and although it begins to deteriorate outside the shell, orchestra tuttis can be heard with surprising clarity over an area many times the size of the shed.

Most people, on first hearing, are convinced that an elaborate system of electrical amplification has been installed, but in actual fact there is not a single speaker in the hall. It might be said that the trick has been done with mirrors, but the astonishing thing is the accuracy with which these acoustical reflectors have been employed to enhance and magnify the sound of the Boston Symphony.

This year, still another set of heavy panels, with angled surfaces to disperse the sound, have been suspended around the back curve of the shed.

To give some idea of the effectiveness of this whole acoustical set-up, I might pick out solo passages, although the design was intended for orchestral sound and not solos.

The first 'cellist has an important role in the slow movement of Walter Piston's Sixth Symphony, and, in the performance I heard, even the attacks of his bow came through clearly although I must have been a good two hundred feet from the source of sound.

The new canopy leaves something to be desired in a piano performance, however. Byron Janis played Rachmaninoff's third concerto last weekend, and while some of the fault may have been his, the solo instrument sounded blurred and rather hard.

But give the acousticians time. They will probably come up with a solution for even the piano — the most difficult of all instruments to project naturally.

MINNEAPOLIS, MINN.
TRIBUNE
D. 223,559 S. 650,165

SEP 11 1960

Summing up the Berkshire festival season of the Boston Symphony, critic **Miles Kastendieck** in Musical America regretted the lack of an "over-all programmatic idea to give it shape" and said that seasoned festival visitors "wished for more provocative programs"

Berkshire Eagle (e)
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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,071

AUG 20 1960

Other Headlines

THE TANGLEWOOD season ended on a note of artistic triumph Sunday with the Boston Symphony's performance of "The Damnation of Faust" — supplemented by a note of financial triumph with the announcement that gross receipts for 1960 totaled a record-breaking $385,592, up $47,005 from last year because of higher admission prices. Total attendance was down 6,072 from last year's 179,651, but the decline (attributed largely to the weather) was confined to the big concerts by the full orchestra. Attendance at the Bach-Mozart series, chamber music, and student events was higher than last year.

THE MONTREAL STAR - AUGUST 2, 1960

Berkshire Festival

New Developments In Musical Mecca

By ERIC McLEAN

LENOX, Mass., Aug. 2 — Nearly all the glamour of the Berkshire Festival is associated with the weekend concerts by the Boston Symphony Orchestra. On Saturdays and Sundays, the normally quiet New England towns of Lenox and Stockbridge, on either side of the Tanglewood estate, become a nightmare of traffic. The automobiles pour in by the thousands from the turnpikes, and the proprietors of even the humblest restaurants in the district can afford to behave like the owner of La Tour d'Argent.

Although the largest crowd turns up just for the Sunday afternoon concert, a considerable number plan on a weekend of music, and every boarding-house and country inn within a radius of twenty miles is filled.

And yet there always seems to be room for more because the attendance of the Berkshire Festivals has risen steadily since they were founded twenty-three years ago.

One of the inexplicable things about the Tanglewood estate is its lawns. When ten to twelve thousand people are herded into the area every weekend, to say nothing of the cars which are parked on the grass (eight thousand last Sunday), one might expect the lawns to end up looking like an abandoned buffalo-wallow. Yet they somehow manage to retain their appearance of a superior golf course—an even and healthy pelt of green.

The other near-miracle of the Tanglewood setting is the famous shed. It is a mathematical segment of a circle, with the orchestra stage at its point. To say that it accommodates six thousand people gives only a small idea of its vastness. It has to be seen.

The sides and back curve of the shed are open except for a short apron from the roof to provide minimum protection from the weather as well as a slight acoustical enclosure.

The sound in this building was imperfect, as might have been expected, but the fact that the music came through with reasonable clarity was cause for wonder.

A few seasons ago, it was decided that some attempt should be made to improve the definition and balance of sound, and the firm of Bolt, Beranek and Newman, the acoustical consultants, were called in. Their solution was a new shell and canopy for the orchestra, employing solid reflecting surfaces and absorbent space, strategically located to reduce the volume of brass and percussion sounds, and to give new clarity and force to the magnificent Boston string section. The scientific solution was presented by the acousticians, and the final pattern was worked out in collaboration with the celebrated architect, Saarinen. The result is exciting, both visually and aurally.

The canopy design appears to be a receding perspective of dark triangles which changes its aspect from every angle of the hall, presenting an almost kaleidoscopic variety of forms.

But the effect of the new shell and canopy on the music is almost uncanny. A full, well-blended, yet detailed sound is projected to the furthermost benches of the shed, and although it begins to deteriorate outside the shell, orchestra tuttis can be heard with surprising clarity over an area many times the size of the shed.

Most people, on first hearing, are convinced that an elaborate system of electrical amplification has been installed, but in actual fact there is not a single speaker in the hall. It might be said that the trick has been done with mirrors, but the astonishing thing is the accuracy with which these acoustical reflectors have been employed to enhance and magnify the sound of the Boston Symphony.

This year, still another set of heavy panels, with angled surfaces to disperse the sound, have been suspended around the back curve of the shed.

To give some idea of the effectiveness of this whole acoustical set-up, I might pick out solo passages, although the design was intended for orchestral sound and not solos.

The first 'cellist has an important role in the slow movement of Walter Piston's Sixth Symphony, and, in the performance I heard, even the attacks of his bow came through clearly although I must have been a good two hundred feet from the source of sound.

The new canopy leaves something to be desired in a piano performance, however. Byron Janis played Rachmaninoff's third concerto last weekend, and while some of the fault may have been his, the solo instrument sounded blurred and rather hard.

But give the acousticians time. They will probably come up with a solution for even the piano — the most difficult of all instruments to project naturally.

MINNEAPOLIS, MINN.
TRIBUNE
D. 223,559 S. 650,165

SEP 11 1960

Summing up the Berkshire festival season of the Boston Symphony, critic Miles Kastendieck in Musical America regretted the lack of an "over-all programmatic idea to give it shape" and said that seasoned festival visitors "wished for more provocative programs."

234

El Panama America 9-11-60

El Festival de la Música de Berkshire

La Srita. Emilia Butcher, Directora de los cursos de música en las Escuelas Latinoamericanas de la Zona del Canal, quien regresó recientemente de Massachusetts, donde pasó varias semanas estudiando en el Centro de Música de Berkshire, dirige el coro de la escuela de La Boca, durante una presentación de dicho coro en la Asociación Panameño-Norteamericana.

Por EMILY BUTCHER,

(Directora de la Escuela de Música de las Escuelas Latinoamericanas en la Zona del Canal)

Después de haber estado viviende seis semanas bajo la contínua influencia de la música es a mi parecer haber estado alejada del mundo y sus problemas, ya estoy de regreso a mi diaria rutina del salón de clases con gratos recuerdos de mi reciente viaje al escenario del Festival de Música de Berkshire, comúnmente conocido como Tanglewood en el Oeste de Massachusetts, en los Estados Unidos.

La historia de Tanglewood data de la época de Nathaniel Hawthorne y lleva consigo fascinantes leyendas así como también ejemplos de los adelantos de la civilización en el desarrollo de las Colinas de Berkshire al Oeste de Massachusetts. En la actualidad, es la casa veraniega de la Orquesta Sinfónica de Boston, la que se presenta cada fin de semana durante la temporada. Aunque los miembros de la Orquesta, el cuerpo de estudiantes y el público quiere y admira a Charles Munch, Director de la Orquesta, siempre están latente rmeiniscencias del fallecido Dr. Serge Koussevitsky antiguo Director. Los nombres de "Tanglewood" y "Koussevitsky" están unidos desde que el al Dr. Koussevitsky a quien se le debe agradecimiento por haber soñado con el establecimiento de un grandioso Centro de Música y Arte q' daría por resultado la irradiación de los rayos de la cultura sobre una nación y sobre el mundo entero", sueño que más tarde se vio realizado en el centro Musical de Berkshire.

La viuda del Dr. Koussevitsky, Olga Koussevitsky ha continuado su profundo interés por el Centro. Su hogar situado cerca de Tanglewood desde donde se divisa Stockbridge Bowl, centro para los jóvenes compositores. En los bosques cercanos planea construir cabañas individuales como sitio de retiro y soledad. Esto, también, es para conservar el gran interés [illegible] Dr. Koussevitsky en los jóvenes compositores norteamericanos.

Aaron Copland, reconocido compositor norteamericano es el director del Centro Musial de Berkshire. Roque Cordero, Director del Instituto Nacional de Música de Panamá fue estudiante en Tanglewood en el verano de 1947.

El Centro ofrece un curso de verano de seis semanas para proporcionar música a través de la participación de instrumentos y voces. Hay grupos de estudio, departamentos para orquestas, ópera, coros, composición, dirección de orquestas y cámaras de música.

Los instructores representan una selección de los mejores de los Estados Unidos y algunas veces incluyen un igual número de renombrados músicos visitantes de otros países. Los estudiantes vienen de todos los Estados de los Estados Unidos así como también de países extranjeros. Son recomendados usualmente al Centro, basados en el interés musical, entrenamiento y habilidad en contribuir intensamente durante los varioados programas presentados al público durante el Festival. El alto nivel de habilidad de los estudiantes, se acopla al calibre de los profesores lo que hacen posible efectuar en seis semanas un intenso entrenamiento el que, de otra manera sería absolutamente imposible.

El edificio de Música de Tanglewood es una inmensa estructura de diseño sin igual, que desempeña una labor única. Ambos, profesionales y aficionados de la música en años recientes disfrutaron de expriencias de extraordinario deleite y valía.

Aparte del espíritu del lugar, es el espíritu del verano en la bellísima región llena de maravillosos paisajes. La vista general después de un día de trabajo —y trabajo intenso ha sido el orden de cada día— es un enriquecimiento colectivo de cultura.

El público, compuesto de todas las capas sociales está por supuesto formado por personas que vienen por la música y su afición hacia ella jóvenes de las vecindades; visitantes que vienen en carro de lejanos y cercanos lugares. Sobrepasando la capacidad de los 6.000 asientos que posee el Edificio, portando sillas, alfombras y cajitas con almuerzos, el público se tiende sobre el césped y bajo los árboles disfrutando de la acústica del lugar que la lleva lo suficientemente lejos doblando la capacidad de la del Edificio. Aquí, miles de personas escuchan juntas y se olvidan de los prejuicios raciales, sociales, y religiosos en su regocijo muto de la lengua universal la música.

Para mí ha sido el más inspirador y fascinante verano que ha valido el haber hecho cada esfuerzo y sacrificio para realizarlo. Ha sido fortificante el haber obtenido nuevas ideas de cómo y qué dirigir, el haber cantado desde el amanecer hasta el crepúsculo con voces entrenadas bajo una experta dirección. Fue instructivo escuchar a mis compañeros estudiantes presentarse en los departamentos de ópera y orquestas. Fue emocionante formar parte de las grandes presentaciones con el coro de Tanglewood y con el Coro del Festival y con la Orqueta Sinfónica de Boston bajo la batuta de personalidades tales como Charles Munch y Pierre Monteux. Yo disfruté de todo esto y siento que cada músico — aficionado, educador o profesional— ganaría con un verano en tanglewood el lugar que ha llegado a ser la meca de la música.

Nota al Jefe de Redacción:

(Uno de los miembros fundadores del Festival de Berkshire junto con la Sra. Gertrude Robinson Smith de Nueva York, fue el Sr. George W. Edman, Primer Secretario de la Embajadade los Estados Unidos y Director del Servicio Informativo de los Estados Unidos en Panamá. El trabajó como empleado de la Junta por muchos años siendo también Presidente del Comité Coordinador. La Sra. de Edman fue Vicepresidenta Ejecutiva a cargo del Comité de Voluntarias de la Comunidad en el Este de los Estados Unidos durante el Festival Infantil. Fue por intermedio del señor y la señora Edman que la Srita. Butcher se interesó en Tanglewwod).

MUSICAL AMERICA
NEW YORK, N.Y.
MONTHLY - CIRC. NOT AVAIL.

SEP 1960

G: Pierre Monteux, right, is given birthday congratulations from Charles Munch, left, during a rehearsal of the Boston Symphony at Tanglewood. Looking on is Thomas D. Perry, Jr., [illegible] the orchestra's manager. Mr. Monteux was 85.

MISS BUTCHER REHEARSING HER CHORUS — Miss Emily Butcher director of music in the Latin American Schools in the Zone, recently returned from several weeks of study at the Berkshire Music Center in Massachusetts. She is shown rehearsing the La Boca chorus at the Panamanian-North American Association's cultural center.

Woman's World

Emily Butcher Of Zone's Latin Schools Back After Musical Trip To Tanglewood

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By EMILY BUTCHER

(Miss Butcher is director of music in the Canal Zone's Latin American Schools)

After six weeks of living in a round-the-clock music environment seemingly shut away from the rest of the world and its problems, I am now back to the routine of my daily classroom work with precious memories of my recent trip to the scene of the Berkshire Music Festival, commonly known as Tanglewood, in Western Massachusetts, U.S.A.

The story of Tanglewood dates back to the days of Nathanial Hawthorne and carries with it legendary fascination as well as examples of the processes of civilization at work in the Berkshire Hills of Western Massachusetts.

Today it is the summer home of the Boston Symphony Orchestra, which performs every weekend during the season. Although the members of the Orchestra, the student body and the audience love and admire Charles Munch, director of the orchestra, reminiscences of the late Dr. Serge Koussevitsky, former director, are ever present.

The names "Tanglewood" and "Koussevitsky" dovetail since to Dr. Koussevitsky goes gratitude for the dream "of the establishment of a great Music and Art Center which will result in the radiation of the beams of culture over a nation and over the whole world," which later found its realization in the Berkshire Music Center.

Dr. Koussevitsky's widow, Mrs Olga Koussevitsky, has continued her deep interest in the Center. Her home, which is near Tanglewood, overlooking Stockbridge Bowl, is established as a center for young composers. In the nearby woods she plans to erect small individual cabins for privacy and solitude. This, too, is in keeping with Dr. Koussevitsky's great interest in young American composers.

Aaron Copland, well known US composer, is the director of the Berkshire Music Center.

Roque Cordero, director of the National Institute of Music in Panama City, was a student at Tanglewood in the summer of 1957.

The Center offers a six-week summer session to provide music through participation in instruments and voice. There are a study group, departments for orchestra, opera, chorus, composition, conducting, and chamber music.

Instructors represent a selection from the very best in America and sometimes include an equally renowned visiting leader from aborad.

Students come from all over America and countries around the globe as well. They are usualiy recommended to the Center on the basis of their musical interest, training, and ability and contribute immensely to the varied programs presented to the public during the Festival.

The high level of student ability, coupled with the calibre of the professors, makes it possible to accomplish in six weeks of intensive training what would otherwise be absolutely impossible.

Taglewood Music Shed, a huge structure of unique design, serves a unique function. Here in recent years both the professional and the amateur of music have enjoyed experiences of extraordinary pleasure and worth.

Besides the spirit of the place is the spirit of summer in the beautiful countryside filled with scenic marvels and literary and historic associations. The general picture through a working day—and hard work has been the order of every day—is a collective enrichment of culture.

The audience, drawn from every stratum of life, is obviously composed of people who come together for music and the love of it—youngsters from neighboring camps; visitors coming by automobiles from near and far.

MISS EMILY BUTCHER

Overflowing the capacity of the 6,000-seat Shed, carrying chairs, rugs, and picnic lunches, the audience spread themselves over the lawns and under the trees enjoying the acoustics of the place that carries far enough to double the capacity of the Shed. Here thousands of people listen together and forget racial, social, and religious prejudices in their mutual enjoyment of a universal language—music.

To me it was a most inspiring and fascinating summer worthy of every effort and sacrifice to make it possible. It was refreshing to gain new ideas in the how and what to conduct, and to sing from dawn till dusk with trained singers under expert guidance. It was educational to hear fellow students perform in orchestra and opera departments. It was thrilling to be a part of all big performances with the Tanglewood Choir or Festival Chorus and the Boston Symphony Orchestra under the baton of personalities like Charles Munch and Pierre Monteux.

I enjoyed it all and feel that every musician — amateur, educator, or professional — would profit from a summer in Tanglewood, the place that has become a mecca of music.

(Editor's Note: A co-founder of the Berkshire Festival along with Miss Gertrude Robinson Smith of New York, was George W. Edman, First Secretary of the US Embassy and director of the United States Information Agency in Panama. He served as clerk of the board for many years as well as chairman of the co-ordinating committee. Mrs. Edman was an executive vice president in charge of the community volunteer committees in the Eastern part of the United States during the Festival's infancy. It was through Mr. and Mrs. Edman that Miss Butcher became interested in Tanglewood.)

TROY, N.Y.
TIMES RECORD
D. 40,588

AUG 3 1 1960

Tanglewood Concerts Set For WAMC-FM

A second evening of Tanglewood concerts by the Boston Symphony Orchestra has been added to the WAMC-FM broadcasting schedule. WAMC is on 90.7 mc.

Starting tomorrow and every Thursday at 8:30 p.m., a full-length concert from the 1960 Berkshire Music Festival will be presented.

NEW YORK, N.Y.
JOURNAL-AMERICAN
D. 571,705 S. 778,562

AUG 1 1960

Trips to Tanglewood

The Brooklyn Academy of Music sponsored its fourth annual "Sunday at Tanglewood," a special one-day excursion yesterday to the Berkshire Festival. Mrs. Andrew L. Gomory, 84 Joralemon st., Brooklyn Heights was chairman.

Heart of the music festival: inside The Shed that seats 6,000.

The Tanglewood Tale of To-day

TANGLEWOOD,
Massachusetts.

OUTSIDE the United States there has been little said or written about a musical phenomenon which ends here each year just as the Edinburgh International Festival is about to begin.

This is the festival at Tanglewood, high in the Berkshire Hills on a beautiful 210-acre estate where Hawthorne wrote his "Tales."

A comparison between Tanglewood and Edinburgh is inescapable. Tanglewood, too, ends each year in the red, but alongside Edinburgh's hand-to-mouth existence it is prodigiously wealthy.

It was born before the 1939-45 War. A benefactor of the Boston Symphony Orchestra gave to the then conductor, Koussevitsky, the Tanglewood estate near the elegant New England village of Lenox, Massachusetts, about 140 miles from both New York and Boston.

Mr. Koussevitsky promptly handed it over to the orchestra, already well-to-do by any standards, with a reminder that it would be an ideal setting for a summer music festival and school.

DISASTER, AND SUCCESS

The first festival venture, in 1937, was catastrophic. A concert in a vast marquee coincided with a violent rainstorm. Instruments were damaged. A woman in the audience mounted the platform and said: "The storm has proved conclusively that we need a shed. We must raise the necessary $100,000 to build one."

The necessary was raised in time to build "a shed" for the following year's festival—and what a shed! It holds 6,037 people seated. On the lawns surrounding its open sides there is room for [illegible] 6,000 more to listen.

Audiences of 12,000 now are nothing out of the ordinary, but the great building, covering one-and-a-half acres, is still affectionately "The Shed."

And such is the support for and prosperity of the Boston Symphony

—From—
NORMAN RILEY

Orchestra and its Tanglewood Festival and School that recently it has been possible to spend another £18,000 on a new canopy over the stage and other installations to improve the acoustics to a degree almost unbelievable in a structure that is, after all, little different from a fan-shaped aircraft hangar.

The orchestra costs over £700,000 a year to maintain. In ticket sales and revenue from broadcasting and recording it earns 90 per cent. of this. The annual deficit is wiped out by voluntary organisations who contributed about £100,000 last year and enabled the festival to endow valuable prizes and scholarships.

All the indications are so far that this year's attendances at the Festival will be at least equal to last year's total of 180,000, who paid £117,000 for admission. Three Beethoven concerts had average audiences of just over 11,000. Demand for seats is mounting so steadily that even final rehearsals are now opened to the public in The Shed on Saturday mornings.

In a downpour of rain I attended one which attracted 2,500 people at 10s each for adults, 3s 6d for children, though they all inevitably were soaked to the skin in the short walk from their cars to The Shed. Six such Saturday mornings have produced nearly £7,000 for the orchestra pensions fund.

These are the kind of figures to arouse envy and despair among festival promoters in Britain, and they are matched by the generous scale on which American music lovers have endowed all the facilities provided at Tanglewood.

These include a theatre-concert hall for opera and recitals, with 1,200 seats, a chamber music hall for 500, and five small studios, apart from countless rooms in which 400 summer school students can work uninterrupted under the guidance of [illegible] members of the orchestra. [illegible] idea of the Stakhanovite atmosphere may be gauged from the installation at the school of 70 pianos by one firm alone.

Most of the students, from all parts of the world, live in a dormitory at a school emptied by holidays. One of the first I met was Miss Astrid Virginia Stocks, 23, of Robin Hood Lane, Kingston Vale, London, a Royal College of Music student doing an advanced course on the oboe. It's a joint tribute to both the infectious enthusiasm of Tanglewood and the Gustav Holst-Herbert Howells tradition at St. Paul's Girls' School to put on record that the last time I heard her play was at a school concert at Brook Green.

Now she joins an exceptional coterie of zealots who have to pay £130 for their tuition and keep for six weeks, on top of fares to Tanglewood. This can be a tough budget for the few without scholarships.

On Thursday the students, who have their own full-scale orchestra, their own opera school, their own school of composition, staged the première of "Port Town," a one-act opera by Jan Meyerowitz.

Mr. Meyerowitz, with such distinguished company as Honegger, Hindemith, Copland, Milhaud and Samuel Barber, has served on the composition teaching staff here. "Port Town" is the third of his operas to get its first hearing here.

NO-NONSENSE SCHOOL

Conductors, players, singers, stage directors, if they survive the six weeks' intensity, leave the school with an implicit endorsement that they belong to the no-nonsense school of professional music.

Tanglewood is idle for 46 out of the 52 weeks of the year. But the economics of this, apparently, are not so bad as to tempt the Boston Symphony Orchestra administration into lending Tanglewood's allure to any other organisation in the spring or autumn.

One cannot help asking: Is there nowhere in Britain, in the more attractive spots where the Ministry of Works and the Air Ministry were wont to place their war-time period pieces, an aircraft hangar, that could be adapted and renamed The Shed for less than £35,000?

Is there no deserted airfield where the buildings near The Shed could be transformed into a motel so that hundreds of music lovers, throughout a comfortably staggered holiday season, could taste some of the delights of Tanglewood?

Daily Telegraph, London, Eng.,
Saturday, Aug 6/60

Patriot-Ledger (e)
QUINCY, Mass.
Circ. 45,338

AUG 22 1960

173,579 Paid To Attend Symphony Tanglewood Season

LENOX — The Boston Symphony Orchestra's Berkshire Festival was highlighted by the appearance of seven new guest artists and the performance of 15 works for the first time at Tanglewood.

Attendance dropped slightly due to the inclement weather which prevailed at 12 of the 30 orchestra and chamber music concerts and open rehearsals.

An increase in the price of some tickets, however, more than offset the attendance loss. An audience of 173,579 paid more than $385,000 during the 25th anniversary of the BSO's first participation at the Tanglewood concerts.

The Berkshire Music Center, the Orchestra's summer school of music, celebrated its 20th anniversary. Directed by Charles Munch with Aaron Copland, chairman of the faculty and Ralph Berkowitz, Dean, the 1960 session attracted 286 students from 34 states and 13 foreign countries.

Professor G. Wallace Woodworth of Harvard University inaugurated a new school department, listening and analysis.

Charles Munch also celebrated his 10th anniversary as music director of the Festival.

DOCTOR'S WIFE
NEW YORK, N.Y.
BI-MONTHLY - CIRC. NOT AVAIL.

JUL AUG 1960

MUSIC

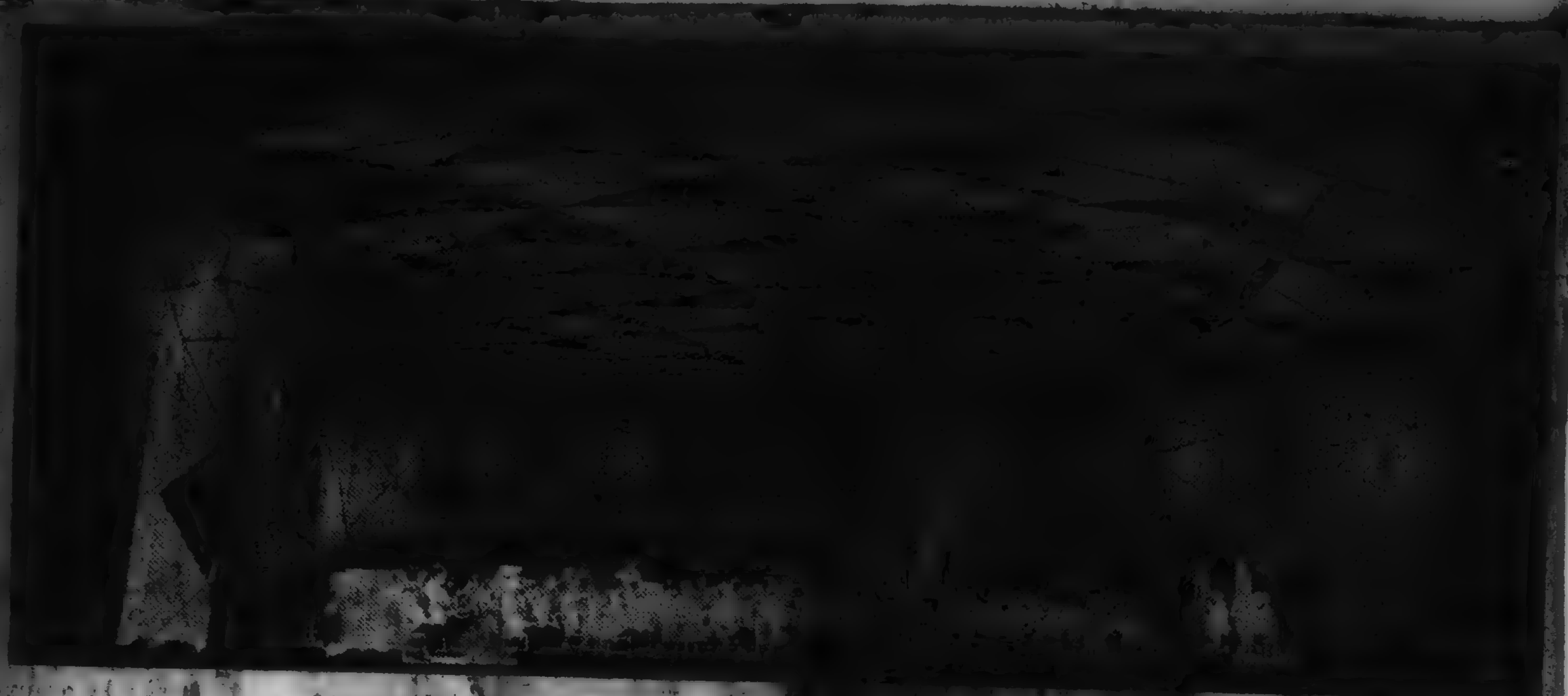
5154

Two music festivals make this a most important musical summer. The most up and coming U. S. A. festival is at [illegible] Colorado, through September 4. What Tanglewood has been these many d[illegible] Aspen is fast becoming. Though it still lacks th[illegible] of a major symphony orchestra (Tanglewood [illegible] summer home of the great Boston Symphony), [illegible] does schedule a staggering program of musical delights. This season begins a two year-long homage to Beethoven. And that means the Master's works performed exhaustively and with meticulous musicality. Special also this summer will be a tribute to American composer Aaron Copland. Another very special event there will be the first complete performance of Mozart's little known opera *Thamos, King of Egypt.* And this season, superb mezzo-soprano Jennie Tourel will not only be a permanent member of Apsen's Faculty, but will sing in concert songs of Berlioz, and Schoenberg's recondite *Book of The Hanging Gardens.* Miss Tourel is the greatest living exponent of the French art song: Aspen is the perfect place in which to hear her at her most relaxed best.

Bach and Mozart open the Berkshire Music Festival at Tanglewood, Massachusetts. The music begins here on July 8 and ends on August 14. This year a larger public will be able to hear the opening Bach and Mozart concerts, for upon the stage of the hugh music shed, a special shell is being erected. This shell will accommodate the smaller ensembles needed to perform the two masters, and making the big auditorium more useful for concerts of a more intimate nature. The shell on stage makes it acoustically possible to give the audience this great musical treat. The most delightful way to hear music at Tanglewood is to sit out on the lawns during concert time and to breathe in the music along with the fragrant mountain air.

TROY MORNING RECORD
Wednesday, August 3, 1960

ATTEND MUSIC FESTIVAL—Approximately 187 students, members of the faculty and friends of the College of St. Rose attended the music festival at Tanglewood recently. The day's trip was sponsored by the Music Department of the College. Among those attending from the Troy Area were, left to right: Sister Edward Cecilia, C.S.J., of St. Joseph's Seminary Provincial House, 15th street, Troy; Sister Mary Clare, P.B.V.M., and Sister Mary Magdalen, P.B.V.M., both of St. Colman's Home, Watervliet, and two students, left to right, Maureen Morris of Watervliet and Mary Jane Burke of Troy.



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Most of the students, from all parts of the world, live in a dormitory at a school emptied by holidays. One of the first I met was Miss Astrid Virginia Stocks, 23, of Robin Hood Lane, Kingston Vale, London, a Royal College of Music student doing an advanced course on the oboe. It's a joint tribute to both the infectious enthusiasm of Tanglewood and the Gustav Holst-Herbert Howells tradition at St. Paul's Girls' School to put on record that the last time I heard her play was at a school concert at Brook Green.

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On Thursday the students, who have their own full-scale orchestra, their own opera school, their own school of composition, staged the première of "Port Town," a one-act opera by Jan Meyerowitz.

Mr. Meyerowitz, with such distinguished company as Honegger, Hindemith, Copland, Milhaud and Samuel Barber, has served on the composition teaching staff here. "Port Town" is the third of his operas to get its first hearing here.

NO-NONSENSE SCHOOL

Conductors, players, singers, stage directors, if they survive the six weeks' intensity, leave the school with an implicit endorsement that they belong to the no-nonsense school of professional music.

Tanglewood is idle for 46 out of the 52 weeks of the year. But the economics of this, apparently, are not so bad as to tempt the Boston Symphony Orchestra administration into lending Tanglewood's allure to any other organisation in the spring or autumn.

One cannot help asking: Is there nowhere in Britain, in the more attractive spots where the Ministry of Works and the Air Ministry were wont to place their war-time period pieces, an aircraft hangar, that could be adapted and renamed The Shed for less than £35,000?

Is there no deserted airfield where the buildings near The Shed could be transformed into a motel so that hundreds of music lovers throughout a comfortably staggered holiday season could taste some of the delights of Tanglewood?

Daily Telegraph, London, Eng.,
Saturday, Aug 6/60

Patriot-Ledger (e)
QUINCY, Mass.
Circ. 45,338

AUG 22 1960

173,579 Paid To Attend Symphony Tanglewood Season

LENOX — The Boston Symphony Orchestra's Berkshire Festival was highlighted by the appearance of [illegible] new guest artists and the performance of 15 works for the first time at Tanglewood.

Attendance dropped slightly due to the inclement weather which prevailed at 12 of the 30 orchestra and chamber music concerts and open rehearsals.

An increase in the price of some tickets, however, more than offset the attendance loss. An audience of 173,579 paid more than $385,000 during the 25th anniversary of the BSO's first participation at the Tanglewood concerts.

The Berkshire Music Center, the Orchestra's summer school of music, celebrated its 20th anniversary. Directed by Charles Munch with Aaron Copland, chairman of the faculty and Ralph Berkowitz, Dean, the 1960 session attracted 286 students from 34 states and 13 foreign countries.

Professor G. Wallace Woodworth of Harvard University inaugurated a new school department, listening and analysis.

Charles Munch also celebrated his 10th anniversary as music director of the Festival.

DOCTOR'S WIFE
NEW YORK, N.Y.
BI-MONTHLY - CIRC. NOT AVAIL.

JUL AUG 1960

MUSIC

5457

Two music festivals make this a most important musical summer. The most up and coming U. S. A. festival is at Aspen, Colorado, through September 4. What Tanglewood has been these many decades Aspen is fast becoming. Though it still lacks the focus of a major symphony orchestra (Tanglewood is the summer home of the great Boston Symphony), Aspen does schedule a staggering program of musical delights. This season begins a two year-long homage to Beethoven. And that means the Master's works performed exhaustively and with meticulous musicality. Special also this summer will be a tribute to American composer Aaron Copland. Another very special event there will be the first complete performance of Mozart's little known opera *Thamos, King of Egypt*. And this season, superb mezzo-soprano Jennie Tourel will not only be a permanent member of Apsen's Faculty, but will sing in concert songs of Berlioz, and Schoenberg's recondite *Book of The Hanging Gardens*. Miss Tourel is the greatest living exponent of the French art song: Aspen is the perfect place in which to hear her at her most relaxed best.

Bach and Mozart open the Berkshire Music Festival at Tanglewood, Massachusetts. The music begins here on July 8 and ends on August 14. This year a larger public will be able to hear the opening Bach and Mozart concerts, for upon the stage of the hugh music shed, a special shell is being erected. This shell will accommodate the smaller ensembles needed to perform the two masters, and making the big auditorium more useful for concerts of a more intimate nature. The shell on stage makes it acoustically possible to give the audience this great musical treat. The most delightful way to hear music at Tanglewood is to sit out on the lawns during concert time and to breathe in the music along with the fragrant mountain air.

TROY MORNING RECORD
Wednesday, August 3, 1960

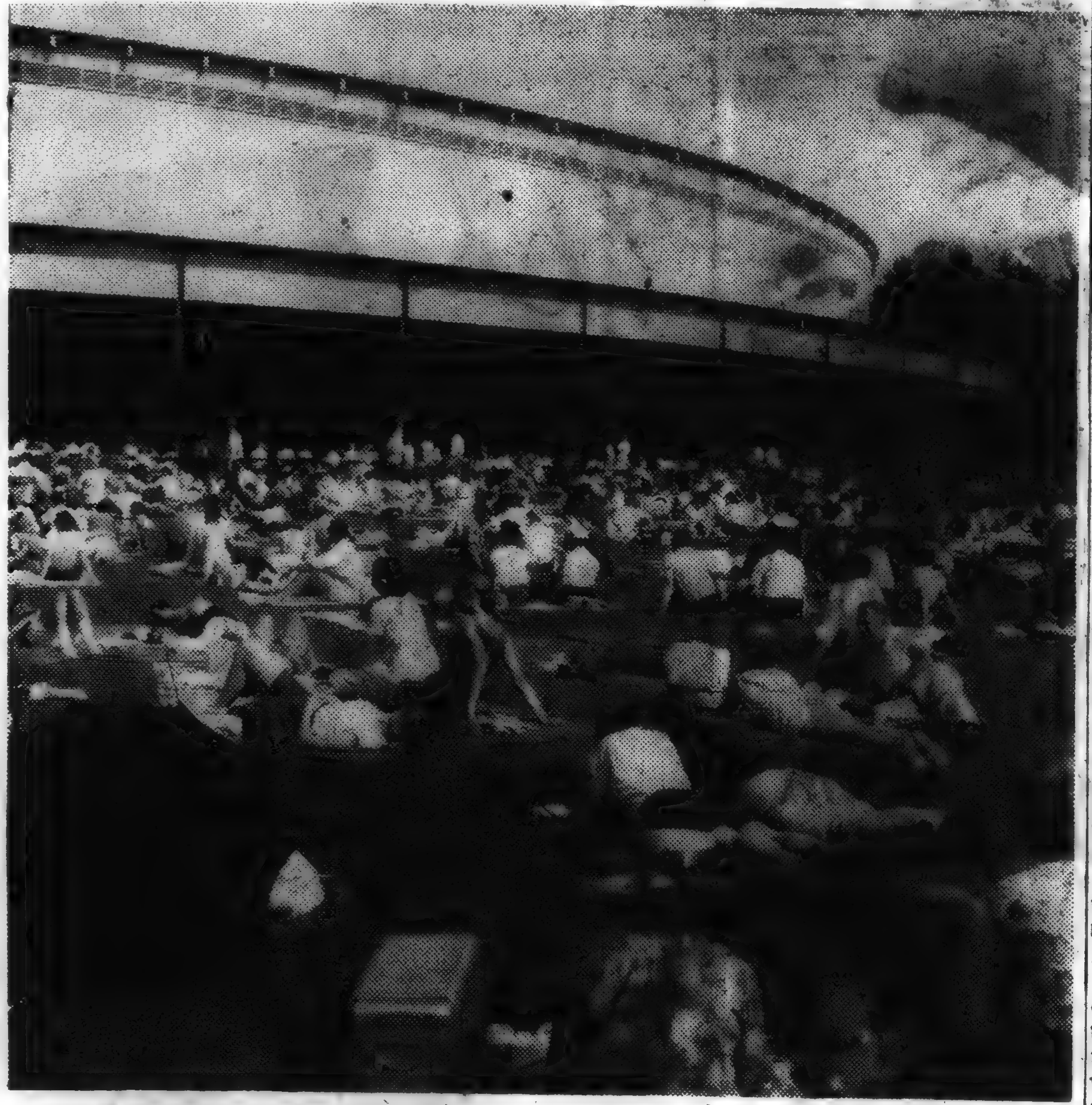
ATTEND [illegible] — [illegible]timately [illegible] students, members of the [illegible] of the College of St. Rose attended the [illegible] at Tanglewood recently. The day's trip was [illegible] by the Music Department of the College. Among those [illegible] from the Troy Area were, left to right: [illegible] C.S.J., of St. Joseph's Seminary [illegible] street, Troy; Sister Mary Clare, P.B.V.M., and Sister Mary Magdalen, P.B.V.M., both of St. [illegible] Home, Watervliet, and two students, left to right, [illegible] of Watervliet and Mary Jane Burke of [illegible]

237 p

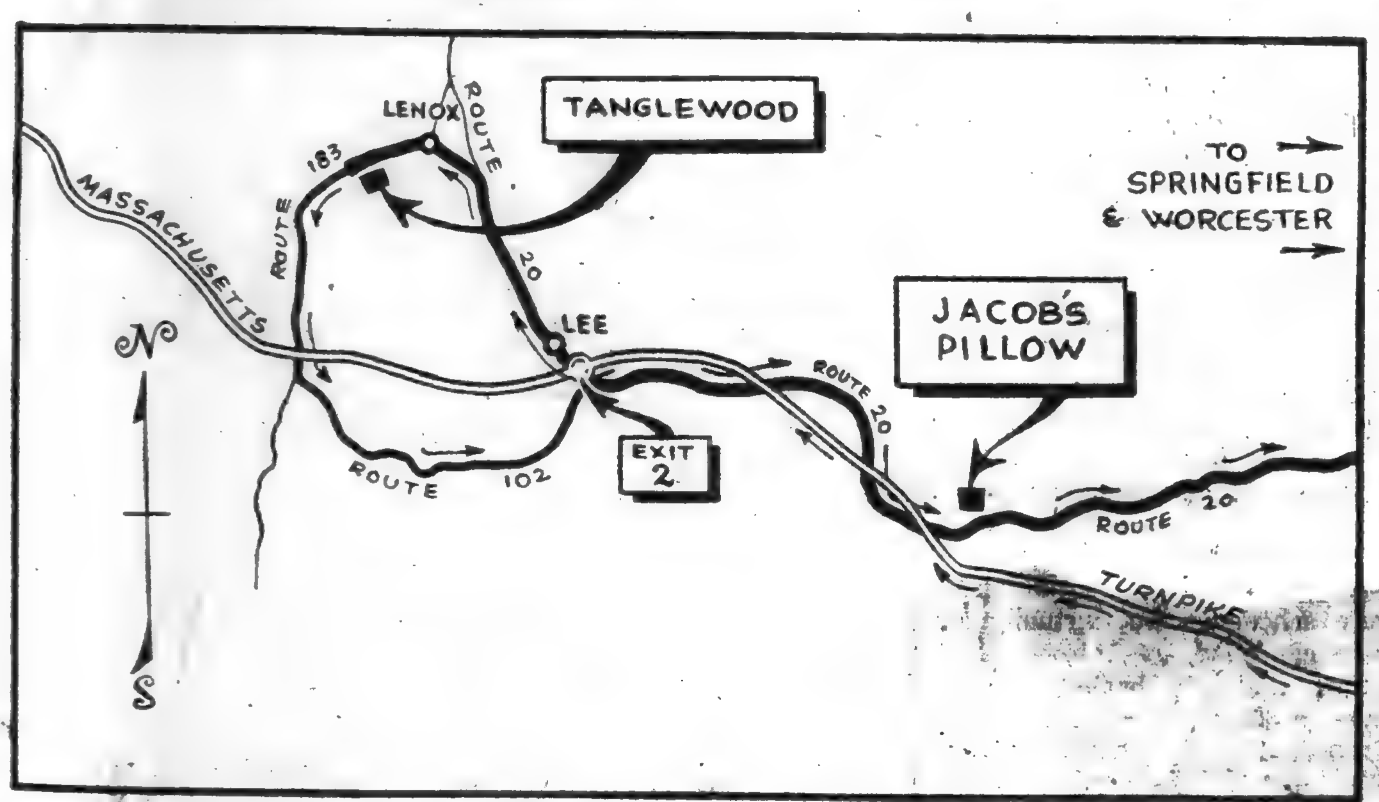
Gazette (e)
WORCESTER, Mass.
Circ. 92,367

AUG 5 1960

The Evening Gazette Worcester, Fri., Aug. 5, 1960



INDOOR AND OUTDOOR MUSIC AT TANGLEWOOD MUSIC SHED



SUGGESTED ROUTE TO LENOX AND LEE
Massachusetts Turnpike to Exit Two and Route 20

All in a Day's Drive

A Festival Center In the Berkshires

By JANET K. WINKELHAUS
Gazette Staff Reporter

This is the third in a series of articles on round trips to interesting sites which can easily be made in one day from Worcester.

LENOX — The Berkshires, vacation paradise of Western Massachusetts, have justly earned the second title of "festival center of the East."

Against a backdrop of awe-inspiring scenery, a devotee of the arts has trouble deciding whether the day's menu will include music, drama, dance, or perhaps all three. Best known among the many attractions, of course, are Tanglewood and Jacob's Pillow at Lee.

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Hawthorne, who moved to Lenox in 1848, lived on the edge of the Tanglewood estate, which then belonged to William Aspinwall Tappan. There he worked on "The House of the Seven Gables," wrote "The Wonder Book" and planned the "Tanglewood Tales."

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The first Berkshire concerts were held on an estate near Stockbridge in 1934 and were performed by members of the New York Philharmonic conducted by Dr. Henry Hadley. That same year, protagonists for concerts in the Berkshires incorporated The Berkshire Symphonic Festival and after a series of successful concerts the following summer invited Serge Koussevitzky and the Boston Symphony Orchestra to participate in the 1936 festival.

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Today's Tanglewood concerts are held in and around the popular Music Shed. The shed, which was dedicated in 1938, has a seating capacity of over 6,000, but it is not uncommon to see part of the audience relaxing on the green outside.

Art Exhibition

The spacious well-kept grounds are highlighted by sculpture by Berkshires artists and a painting or photography exhibition is always available in the glass house adjacent to the main gate.

How To Get Your Tickets

Tickets for Tanglewood concerts can be obtained by addressing the Festival Ticket Office, Tanglewood, Lenox, Mass. For Jacob's Pillow Dance Festival, address Box 87, Lee.

Prices for the dance festival tickets are $3.50 for the first seven rows of the center sections and $3.00 for all other seats. The Aug. 23 performance presenting the Paper Bag Players, costs $1.50 unreserved.

Visitors are allowed to watch student dance classes during weekdays in the morning and afternoon, but must make arrangements beforehand. Tickets for these sessions cost $2.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,071

AUG 12 1960

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HOLYOKE, Mass.
Circ. 25,958

AUG 15 1960

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Attendance for this season was 173,579 with ticket sales amounting to $385,592.50, compared to 1959 figures of 179,651 attendance and $338,587.75 sales. The advance of price for some tickets was the reason for the rise in revenue, even though the attendance dropped. A total of 11,949 persons attended the all-Bach concerts against 11,001 last season. Three Mozart concerts drew 16,184 members, 13,747 last year. Attendance at the 18 full Boston Symphony concerts was 138,871, against last year's 148,061.

The six open rehearsals, for the benefit of the orchestra's pension fund, drew 19,797 persons and $25,700, as against 20,797 persons and $19,253 in 1959. This season 4062 friends memberships brought in a total of $34,195. Last season 2767 friends memberships brought in $28,544.

Two events for the Berkshire Music Center, "A Gala Evening" and "Boston Pops at Tanglewood" drew a total of 15,615 persons and $39,599.50. The Fromm Music Foundation free concerts drew 3113 persons.

The six Wednesday night chamber music recitals drew 8034 persons against 7638 last year.

Inclement weather prevailed at five of the 18 orchestra concerts; at four of the six chamber music concerts and at three of the six open rehearsals.

NEW YORK, N.Y.
HERALD TRIBUNE
D. 325,065 S. 505,121

AUG 21 1960

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Seven contemporary works were played in the 1960 concerts of the full orchestra; this figure was outstripped by eleven in 1956 and nine in 1957 and 1958, and also by ten in 1940, when the number of concerts was nine as compared with the present figure of twelve.

Although the attendance for the full orchestra's concerts fell off from the 1959 figure, there were gains in the Bach and Mozart week end concerts and the Wednesday night chamber music series. The three 1960 Mozart programs gained 2,337 over the corresponding 1959 total.

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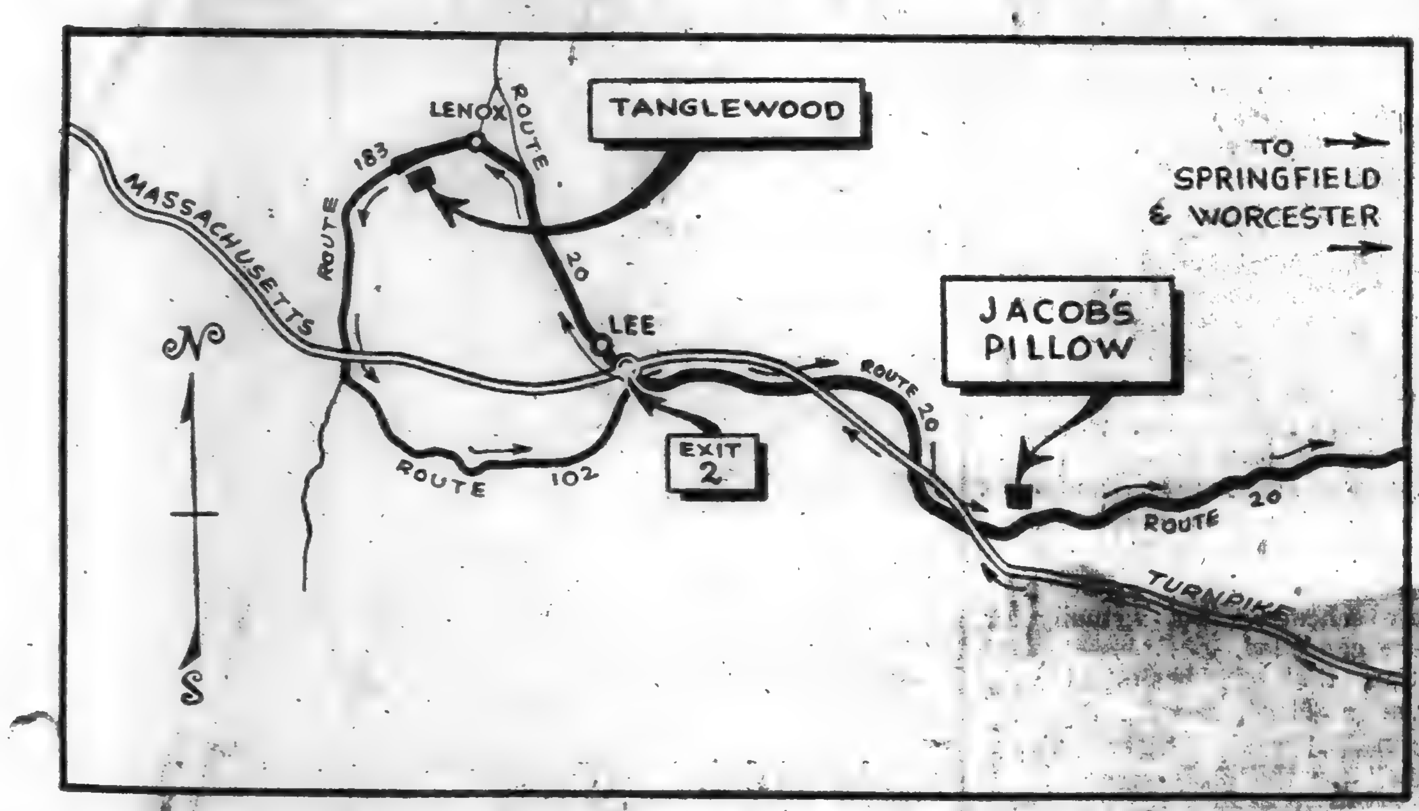

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PITTSFIELD, Mass.
Circ. 29,071
AUG 5 1960

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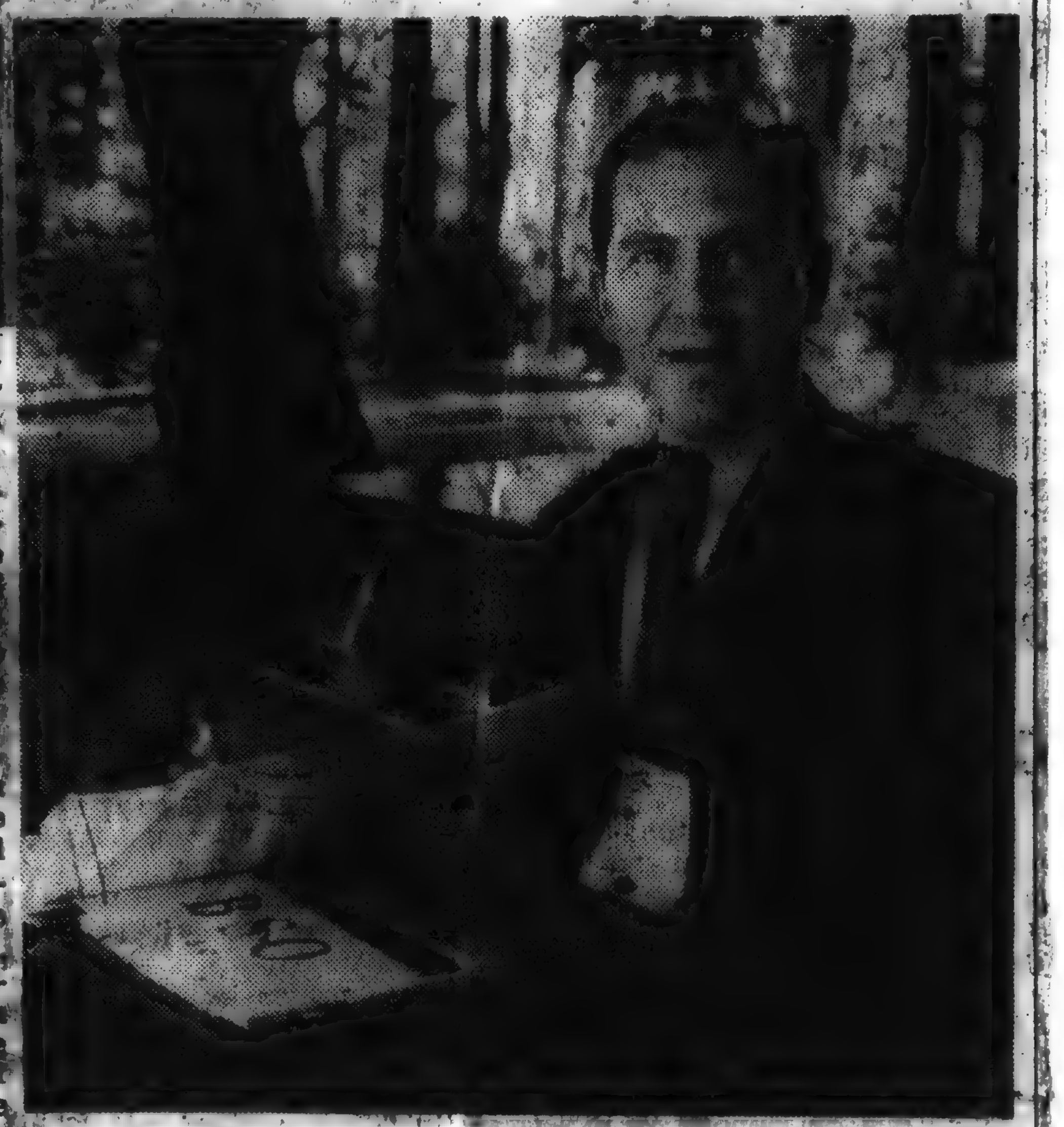
Leonard Burkat Discarded Oboe For New Duties

By WALTER HOWARD



Howard

Leonard Burkat's briefcase already bulges with plans for the 1961 Berkshire Festival and Berkshire Music Center seasons.

"People don't realize," says Leonard Burkat, "that musicians work awfully hard. They don't take into account the hours of study and practice, the stresses of performance, the time spent traveling on tour."

The 41-year-old music administrator of the Boston Symphony Orchestra and administrator of the Berkshire Music Center is a hard worker himself, assuming "the burden of making it possible for the orchestra to perform as often as [illegible]."

As a high school student in Boston, Burkat played second oboe in an orchestra whose members, like the West Point class the stars fell on, later moved onward and upward in the musical world. The concertmaster was Victor Alpert, now librarian of the Boston Symphony. Violist Jerome Lipson joined the viola section of the BSO. And a pianist by the name of Leonard Bernstein played for the high school orchestra.

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Somewhere around 9 each morning, the administrator arrives at Tanglewood. He plots his day's activities (subject to change) with his secretary in his office on the second floor of the gray administrative building. Then he crosses the lawn to the Music Shed for a pre-rehearsal conference with the BSO librarian, Victor Alpert, and the orchestra's stage manager, Harvey Genereux.

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Like any musician busy with artistic problems, Dr. Munch "shouldn't concern himself with details of administration," says Burkat. And so he tries to take care of them for him.

Just before 10, the morning's mail is brought to the Music Shed. At 10, the orchestra rehearsal begins and Mr. Burkat has some time to himself to "get things done." Sometimes he dictates letters backstage, or sometimes he gets himself a duplicate score of the work being rehearsed and follows the orchestra through the music.

Lunch comes at 1 in the Tanglewood Cafeteria, "where I've been eating cold cuts for the last 15 years." In the afternoon there are meetings with Thomas D. Perry Jr., manager of the BSO, or with Dean Ralph Berkowitz and faculty members of the music school.

Bypassing Few Concerts

Mr. Burkat could spend every evening at Tanglewood if he chose. Actually, he is bypassing about five concerts this summer out of a total of nearly 100. When the Tanglewood season ends, he takes a couple of weeks off to relax at his summer home on the shores of the Stockbridge Bowl with his wife and three children. Come September, he is back in Brookline preparing for the orchestra's winter season in Boston.

"Right now," says Burkat, "the Boston Symphony has a working season of 47 weeks, and we hope eventually to have a 52-week schedule with vacations." Other orchestras envy the BSO for its almost year-round schedule, which is facilitated by careful advance planning and programming.

The programs for 1961-62 winter season are now being mapped out, more than a year before actual performance. Final arrangements are being made for soloists and guest conductors for next winter's season.

Next week, Mr. Burkat and Berkshire Music Center faculty members will sit down for a trouble-shooting session. "We create the school anew each year," he says, "and now we are considering what to do differently next year." Work starts in December on the Berkshire Festival programs for 1961, and in January the music school catalogue is put together. In February, 150,000 advance announcements of Festival programs are printed.

Last spring while juggling winter season programs, Pops season plans and Tanglewood plans, Mr. Burkat also turned his attention to the orchestra's projected tour of [illegible] Far Eastern countries.

Between February and April, an itinerary, transportation and housing for 115 musicians, passports, visas and vaccination certificates, and six different programs had to be arranged.

The orchestra and 19,000 pounds of equipment were scheduled to depart for the Orient in three planes on April 25. On April 22, civil disturbances in Korea made an itinerary change necessary. The planes left on schedule and the tour opened to critical acclaim—not in Seoul, Korea, as originally scheduled, but in Taiwan, Formosa.

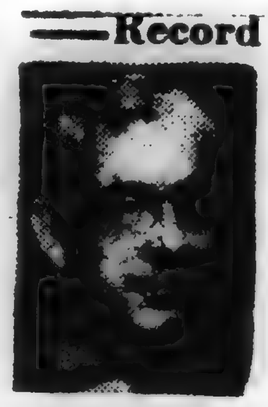
Work on Tours

"We go on tours to work," says Burkat, "and we're happy if we snatch an hour of sightseeing now and then along the way." Much of the administrator's work is done along the way, whether he is crossing the Tanglewood lawn or the Pacific Ocean.

"But," he adds cheerfully, "I'm always available to anyone who can find me."

JACKSON, MICH.
CITIZEN PATRIOT
D. 38,340 S. 37,488
AUG 18 1960

Record Reviews



Among the Classics

BY WILLIAM J. SWANK.

Ambitious Series of Chamber Music Concerts To Be Given in Chicago.

The continuing efforts in behalf of chamber music and the increasing interest on the part of the public in this intimate music often are matters which stir the credulity of many who otherwise are avowed champions of good, classical music. While they avidly support ventures in symphonic music or those which feature solo instrumentalists or vocalists, they shy away from the mere mention of chamber music as though it were as deadly as the plague.

Why this should be so I am at a loss to explain unless these persons have had some unpleasant or unfortunate experiences with chamber music. For within this field of the musical arts is to be found some of the most beautiful and thoroughly delightful music ever written.

One has only to listen to some of the works composed by Corelli, Scarlatti, Tartini, Boccherini, Vivaldi, Martucci and Cherubini, who specialized in this field, as well as chamber works by Bach, Handel, Haydn, Mozart, Schubert, Mendelssohn and Schumann to realize that if chamber works were to be removed entirely from the repertoire, much of the world's fine music would be lost.

An ambitious and challenging series of 28 concerts of chamber music will be presented at popular prices by the world famed Fine Arts quartet in downtown Chicago and on the North Shore next season. The concerts will begin Sept. 20 and continue through May, 1961.

The programs of chamber music for the masses will be under the direction of the Fine Arts quartet and Dr. Herbert Zipper, musical director of the Community Music center of the North Shore. Fourteen concerts in two separate series of seven, each will be held in the Prudential Building auditorium in Chicago and an identical series will be held in the Howard Junior High school in Wilmette.

The central theme for the series is "The Golden Years of Chamber Music." Fifty years of the great masters of classic and romantic chamber music will highlight the concerts.

The quartet is composed of Leonard Sorkin, first violin; Abram Loft, second violin; Irving Ilmer, viola, and George Sopkin, cello.

* * *

A famous vocal coach who tied together the "Golden Age of Opera" and the modern musical age, is dead. He was Giacomo Spadoni, who once coached the late great Enrico Caruso and was a vocal coach for Mario Lanza. He died in Los Angeles last week of a heart attack. Mr. Spadoni also was a conductor, having led the orchestras at the Metropolitan and San Francisco opera houses. He also had served as operatic voice coach for Warner Brothers and Metro-Goldwyn-Mayer movie studios.

Born in Imola, Italy, Spadoni also worked with the Chicago Opera Company and opera companies in Mexico City and Havana.

* * *

One of the world's largest musical productions will close the National Music camp's 33rd season of public concerts at Interlochen Sunday. Dr. Joseph E. Maddy, president and founder of the famous arts camp, will direct more than 1,000 student musicians and dancers in Franz Liszt's "Les Preludes." The concert will begin at 7:30 p. m.

"Les Preludes" has traditionally closed the National Music camp program every year since 1928, the camp's first season. Included on the program will be Brahms' "Symphony No. 4 in E minor."

Dr. Maddy will conduct the National High School Symphony orchestra in the Brahms work. This orchestra, the High School Concert orchestra, the University and Honors orchestras, the High School Symphonic and Concert bands, the two Intermediate orchestras and the Intermediate band will perform the Liszt work and will be joined by members of the chorus and dancers.

* * *

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At 9:30, Dr. Munch arrives. The director of the Boston Symphony uses the half hour between his arrival and the 10 o'clock rehearsal to give his last-minute instructions for the day to Mr. Burkat. They do their planning in French, which the administrator speaks fluently.

Like any musician busy with artistic problems, Dr. Munch "shouldn't concern himself with details of administration," says Burkat. And so he tries to take care of them for him.

Just before 10, the morning's mail is brought to the Music Shed. At 10, the orchestra rehearsal begins and Mr. Burkat has some time to himself to "get things done." Sometimes he dictates letters backstage, or sometimes he gets himself a duplicate score of the work being rehearsed and follows the orchestra through the music.

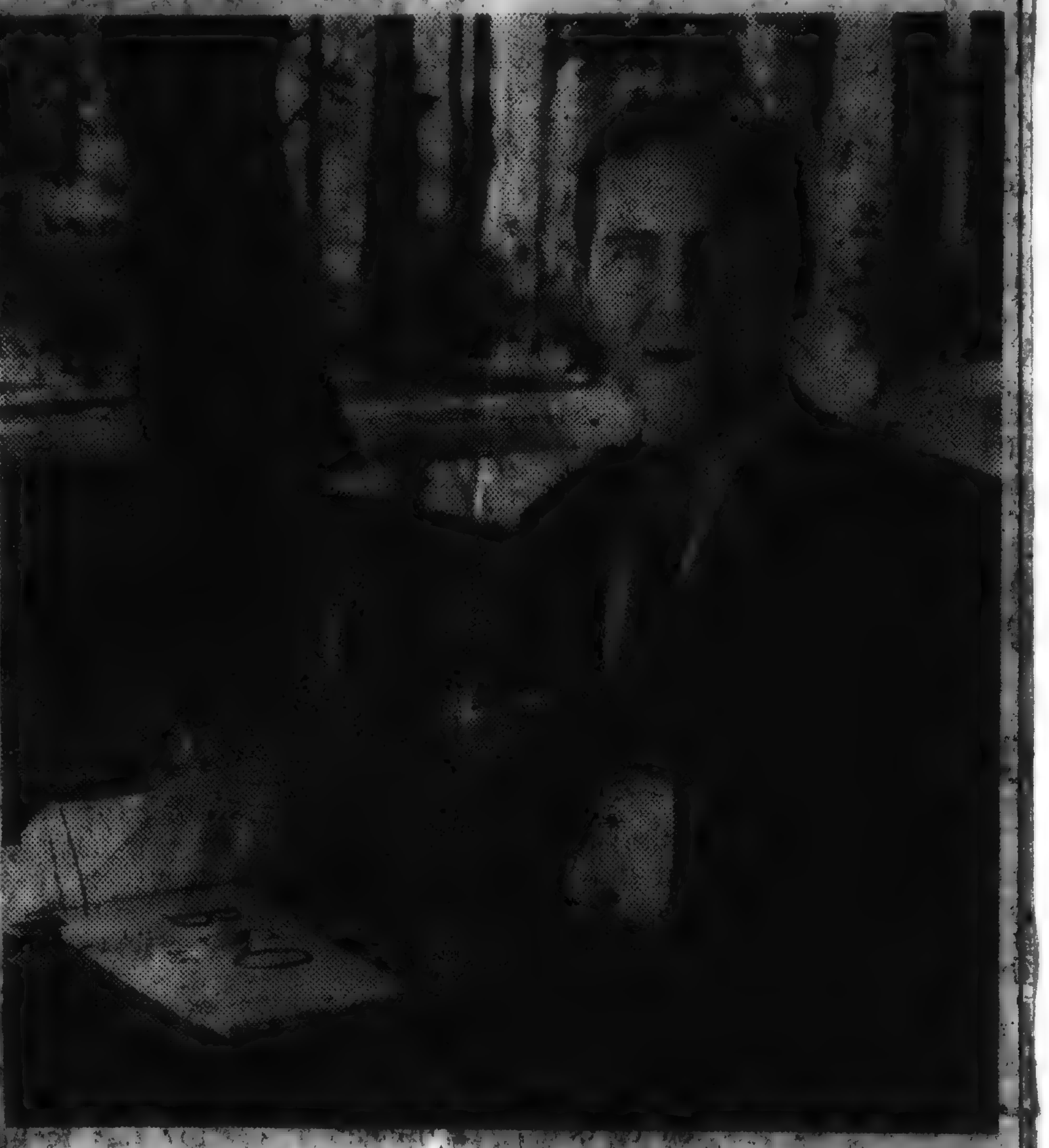
Lunch comes at 1 in the Tanglewood Cafeteria, "where I've been eating cold cuts for the last 15 years." In the afternoon there are meetings with Thomas D. Perry Jr., manager of the BSO, or with Dean Ralph Berkowitz and faculty members of the music school.

Bypassing Few Concerts

Mr. Burkat could spend every evening at Tanglewood if he chose. Actually, he is bypassing about five concerts this summer out of a total of nearly 100. When the Tanglewood season ends, he takes a couple of weeks off to relax at his summer home on the shores of the Stockbridge Bowl with his wife and three children. Come September, he is back in Brookline preparing for the orchestra's winter season in Boston.

"Right now," says Burkat, "the Boston Symphony has a working season of 47 weeks, and we hope eventually to have a 52-week schedule with vacations." Other orchestras envy the BSO for its almost year-round schedule, which is facilitated by careful advance planning and programming.

"The programs for 1961-62 winter season are now being mapped out, more than a year before actual performance. Final arrangements are being made for soloists and guest conductors for next winter's season.



Howard

Leonard Burkat's briefcase already bulges with plans for the 1961 Berkshire Festival and Berkshire Music Center seasons.

Next week, Mr. Burkat and Berkshire Music Center faculty members will sit down for a trouble-shooting session. "We create the school anew each year," he says, "and now we are considering what to do differently next year." Work starts in December on the Berkshire Festival programs for 1961, and in January the music school catalogue is put together. In February, 150,000 advance announcements of Festival programs are printed.

Last spring while juggling winter season programs, Pops season plans and Tanglewood plans, Mr. Burkat also turned his attention to the orchestra's projected tour of [illegible] Far Eastern countries.

Between February and April, an itinerary, transportation and housing for 115 musicians, passports, visas and vaccination certificates, and six different programs had to be arranged.

The orchestra and 19,000 pounds of equipment were scheduled to depart for the Orient in three planes on April 25. On April 22, civil disturbances in Korea made an itinerary change necessary. The planes left on schedule and the tour opened to critical acclaim—not in Seoul, Korea, as originally scheduled, but in Taiwan, Formosa.

Work on Tours

"We go on tours to work," says Burkat, "and we're happy if we snatch an hour of sightseeing now and then along the way." Much of the administrator's work is done along the way, whether he is crossing the Tanglewood lawn or the Pacific Ocean.

"But," he adds cheerfully, "I'm always available to anyone who can find me."

JACKSON, MICH.
CITIZEN PATRIOT
D. 38,349 S. 37,489
AUG 18 1960

Record Reviews

Among the Classics

BY WILLIAM J. SWANK

Ambitious Series of Chamber Music Concerts To Be Given in Chicago.

The continuing efforts in behalf of chamber music and the increasing interest on the part of the public in this intimate music often are matters which stir the credulity of many who otherwise are avowed champions of good, classical music. While they avidly support ventures in symphonic music or those which feature solo instrumentalists or vocalists, they shy away from the mere mention of chamber music as though it were as deadly as the plague.

Why this should be so I am at a loss to explain unless these persons have had some unpleasant or unfortunate experiences with chamber music. For within this field of the musical arts is to be found some of the most beautiful and thoroughly delightful music ever written.

One has only to listen to some of the works composed by Corelli, Scarlatti, Tartini, Boccherini, Vivaldi, Martucci and Cherubini, who specialized in this field, as well as chamber works by Bach, Handel, Haydn, Mozart, Schubert, Mendelssohn and Schumann to realize that if chamber works were to be removed entirely from the repertoire, much of the world's fine music would be lost.

An ambitious and challenging series of 28 concerts of chamber music will be presented at popular prices by the world famed Fine Arts quartet in downtown Chicago and on the North Shore next season. The concerts will begin Sept. 20 and continue through May, 1961.

The programs of chamber music for the masses will be under the direction of the Fine Arts quartet and Dr. Herbert Zipper, musical director of the Community Music center of the North Shore. Fourteen concerts in two separate series of seven each will be held in the Prudential Building auditorium in Chicago and an identical series will be held in the Howard Junior High school in Wilmette.

The central theme for the series is "The Golden Years of Chamber Music." Fifty years of the great masters of classic and romantic chamber music will highlight the concerts.

The quartet is composed of Leonard Sorkin, first violin; Abram Loft, second violin; Irving Ilmer, viola, and George Sopkin, cello.

* * *

A famous vocal coach who tied together the "Golden Age of Opera" and the modern musical age, is dead. He was Giacomo Spadoni, who once coached the late great Enrico Caruso and was a vocal coach for Mario Lanza. He died in Los Angeles last week of a heart attack. Mr. Spadoni also was a conductor, having led the orchestras at the Metropolitan and San Francisco opera houses. He also had served as operatic voice coach for Warner Brothers and Metro-Goldwyn-Mayer movie studios.

Born in Imola, Italy, Spadoni also worked with the Chicago Opera Company and opera companies in Mexico City and Havana.

* * *

One of the world's largest musical productions will close the National Music camp's 33rd season of public concerts at Interlochen Sunday. Dr. Joseph E. Maddy, president and founder of the famous arts camp, will direct more than 1,000 student musicians and dancers in Franz Liszt's "Les Preludes." The concert will begin at 7:30 p. m.

"Les Preludes" has traditionally closed the National Music camp program every year since 1928, the camp's first season. Included on the program will be Brahms' "Symphony No. 4 in E minor."

Dr. Maddy will conduct the National High School Symphony orchestra in the Brahms work. This orchestra, the High School Concert orchestra, the University and Honors orchestras, the High School Symphonic and Concert bands, the two Intermediate orchestras and the Intermediate band will perform the Liszt work and will be joined by members of the chorus and dancers.

* * *

Total attendance at the concerts of the 1960 Berkshire Music festival at Tanglewood, near Lenox, Mass., fell off about 6,000 compared with last year. Tanglewood officials put the blame on inclement weather which prevailed at 12 of the 30 concerts. Total attendance this season was 173,379 and ticket sales amounted to $885,592.

ALBANY TIMES UNION
Thursday, August 4, 1960

AROUND THE TOWN: EDGAR S. VAN OLINDA

Barefooted Tanglewood Devotees

There is an old Negro spiritual which informs us: "I got shoes. You got shoes. All God's chillun got shoes" which might become the theme song for the music festival at Tanglewood this Summer, or at least for those who prefer to lounge on the lawns outside the Big Shed, especially on a sunny Summer afternoon. Inhibitions are cast to the Berkshire zephyrs and "the barefoot boy and girl with cheeks of tan" is in the majority. One has to step high like a blind horse, not to lose one's own feet in the melee of shoes, moccasins and casuals which adorn the spaces in between the supine bodies, listening to the works of the masters. This deviation from the concert norm is unquestionably a throwback to the era of the English hotels when the guests placed his boots outside the door to be polished by the porters. Some wag has referred to this phenomenon as "Tanglefeet."

Garb Is Shocker

Mr. Dior or whoever his successor is, might have his artistic sensibilities shocked were, he to attend the concerts and take note of some of the costumes worn by the devotees of the "Three B's," in striking contrast to the white formals of Dr. Munch and the members of the Boston Symphony Orchestra, even on the warmest days. The "Proper Bostonians" in the box section have even followed the trend of colorful male attire, with dinner coats of every hue of the spectrum.

Another item which engages the attention of the casual and regular visitors is the great number of handicapped people, some in wheel chairs, some using crutches and many on the arms of their companions who brave pain and inconvenience to listen to the programs. And while we are on the subject, Pierre Monteux, the 84-year-old guest conductor of the orchestra, is a living example of the fallacy of retiring men and women in commercial life when they have attained an arbitrary life experience of 65. To coin a phrase, "There's many a good tune in an old fiddle."

And it seemed to us that the Berkshire insect world is allergic to the music of the classical composers. Oh, there are one or two dive bombers who hit the glare of the spotlight and then kamikaze into the midst of the 104 musicians without one of the men—or two women—muffing a note in the score. That's the Munch discipline.

All of which is a preamble to the fact that the Albany Metropolitan area is in the penultimate week of one of the great musical festivals of the world. Tonight and next Thursday night, the festival will be functioning on all eight cylinders. This afternon, beginning at 4:30, will be the first of two Gala Evenings of Music. There will be an opera in the formal gardens; a concert by the students in the Theatre, and a concert by the student orchestra, conducted by Chares Munch and Eleazar de Carvalho, and the one-act opera, "Port Town." Basket lunch parties on the lawn and under the trees are encouraged.

Thursday night, Aug. 11, the Boston Orchestra, directed by Arthur Fiedler will present an all-Gershwin program, with Earl Wild, pianist, as soloist. These two Thursday affairs take the place of last year's one-night stand, "Tanglewood on Parade." You pays your money ($2.50 for unreserved seats, up to $5 for preferred chairs in the front section) and you takes your choice."

In addition to the varied programs by the several departments of the music school and orchestras, the final three concerts of the 1960 season will offer works by Beethoven, Liszt (Piano Concerto, played by Jorge Bolet—who, incidentally will be one of the attractions with the Civic Music Association this Winter in Albany); Stravinsky, Handel, Chopin Piano Concerto with soloist Garry Graffman, and the Aaron Copeland Symphony No. 1, with the composer on the podium.

One of the most successful seasons in the 26 years of the Berkshire Festival will be climaxed Sunday afternoon when the piece de resistance will be "Damnation of Faust," by Berlioz, by the full Boston Symphony Orchestra, three soloists and the festival chorus. Don't say we didn't warn you. And only an hour and 15 minutes motor trip from Albany through some of the most beautiful country in America.

SARATOGA SPRINGS, N.Y.
SARATOGIAN
D. 11,657

AUG 18 1960

ALBANY, N.Y.
KNICKERBOCKER NEWS
D. 66,739

AUG 18 1960

Attendance Declines

Berkshire Festival Increases Receipts

Fewer persons attended the 1960 Berkshire Festival at Tanglewood than last year, but ticket sales increased by almost $50,000.

The festival reported a 1960 attendance of 173,579 compared to 197,651 in 1959. Ticket sales rose from $338,587.75 last year to $385,592.50 this summer, an increase of $47,004.75.

Weather Blamed

Festival officials attributed the higher revenue to increased prices for some tickets. Bad weather was blamed for the reduced attendance.

The six-week festival, which ended Sunday, included 18 concerts by the Boston Symphony Orchestra and six Wednesday night chamber music concerts. Bach and Mozart proved more popular this year than last.

The three all-Bach programs this year attracted 11,9[illegible] persons, compared to 11,00[illegible] last year. A total of 16,184 persons heard the three all-Mozart concerts this year, compared to 13,747 a year ago. Attendance at the 12 other weekend concerts dropped from 115,061 in 1959 to 102,704 this year.

Chamber Music Draws

The chamber music concerts were attended by 8,034 persons this year, compared to 7,638 in 1959.

Officials of the festival noted that inclement weather prevailed at five of the 18 orchestra concerts, four of the six chamber music concerts and three of the six open rehearsals of the BSO.

The six rehearsals this year drew 19,092 persons, who paid $25,700 into the orchestra's pension fund. Last year's rehearsal audiences, totaling 21,797 person, contributed $19,353.50.

Center Benefits

This year's annual concert by the Boston Pops attracted 15,616 persons and netted $39,599.50 for the Berkshire Music Center. A total of $25,160 was realized from last year's audience of 9,793.

At the orchestral concerts, 15 works were performed for the first time at Tanglewood. Of the 24 guest artists at these concerts, seven were heard for the first time at Tanglewood and six were members of the orchestra.

Sunday Telegram
WORCESTER, Mass.
Circ. 101,427

SEP 4 1960

Music

Ten Pianists Tops at Tanglewood

Telegram Music Critic
By RAYMOND MORIN

This summer's Berkshire Music Festival at Tanglewood indicated that the biggest box-office attractions on the concert state today are male concert pianists. Ten of them were heard at Tanglewood during the six weeks of the festival.

They were Claudio Arrau, Jorge Bolet, Leon Fleisher, Claude Frank, Gary Graffman, Eugene Istomin, Byron Janis, Seymour Lipkin, William Masselos, and Earl Wild.

Most memorable performance for all-around glamor was Bolet's in Liszt's Concerto No. 1 ('Triangle') in E flat major.

It was superb playing from every standpoint. So was the accompaniment by the Boston Symphony Orchestra, conducted by Pierre Monteux.

Octaves and chords of the concerto's opening blast were nailed fast to the keyboard, accomplished with all the bravura one could want. Bolet also sifted excess sugary content from the sentimental passages, and substituted a healthy emotional quality.

From the start, he served notice that this was not to be a "blowhard" display of the old "warhorse." There was no dearth of virtuosity, sonority or eclat, but, in every instance, Bolet sidetracked the obvious gymnastics.

The orchestra contributed luscious sounds, particularly the low strings. Monteux saw to it that the orchestra adapted itself to the soloists concept, style — and devotion to the cause of poetry. [illegible] mained clearly audible despite substantial instrumentation. The real test, however, was the finale (with its prominent part for triangle), which wasn't handled by pianist or orchestra as to race to the finish line.

Crashing chords were there, and ferocious octaves, but throughout it was a richly rewarding experience. It takes some doing for such a pyrotechnical pianist as Bolet to achieve that degree of authentic communication by forfeiting dazzling artifices in the interest of musicianship.

HOLIDAY
PHILADELPHIA, PA.
MONTHLY 917,277

SEP 1960

The Berkshires are compact and laced with good roads, so that almost all our side trips turned into short circle tours. A map of our travels through them would look like a figure "8." From Pittsfield, we dropped south a few miles to Lenox, where a short spin led us up to the green lawns and the open-sided orchestra shell of Tanglewood. Here, in summer, the Boston Symphony and some of the world's finest artists make outdoor listening an adventure.

NASHVILLE, TENN.
BANNER
D. 102,063

AUG 27 1960

The Music Score

8

Boston Symphony Nets Hefty $385,000

By SYDNEY DALTON

The Boston Symphony Orchestra ended four weeks of music at Tanglewood in the Berkshire Mountains, Aug. 14. This festival

Cliburn

Miss Farrell

is one of the great summer musical events and drew close to 175,000 attendants this year, with ticket sale of more than $385,000.

Copland

This summer marked the 25th year of the festival and a review of the Tanglewood activities over the quarter-century is a rewarding indication of the steady musical advance in the United States. It also shows the American composer is rapidly coming into his own.

Perhaps in this regard the Boston orchestra has not done all it could do for the native composer. Perhaps the fault lies as much with the listener as with conductor Munch and his coworkers. But at least our composers are getting deserved recognition and, so far as performances are concerned, are being heard more often than the present day composers of Europe.

In the last 20 years, 16 American composers have had their works performed and perhaps their relative standing, so far as popularity is concerned, is indicated by the fact that Aaron Copland's works have had 11 performances. A member of the Harvard music faculty, Walter Piston, comes next with six performances and Samuel Barber shares this figure with him.

Of course, many of these pieces are short-lived, but this has been true from earliest times. The few that deserve it will live on.

The best of our moderns, here or abroad, have a long way to go to catch up with the popularity of Beethoven, whose orchestral works had 75 hearings during the quarter-century. But then, Beethovens don't happen along very often.

CHICAGO, ILL.
CHICAGO'S AMERICAN
D. 467,557 S. 596,880

AUG 21 1960

CHARLES MUNCH
Music in Bershires.

ROGER DETTMER

Berkshire Festival: Music Among the Pines

TANGLEWOOD, Lenox, Mass.—The Berkshire mountains of western Massachusetts are 150 miles distant from the nearest ocean, but otherwise remind one pleasantly of California's stupendous Carmel coast. Roads climb, descend and wind thru [illegible]ck green pine forests; a sudden turn will reveal steep, rocky vistas. And the summer weather, cool or warm, is usually damp and misty.

Their physical resemblance aside, both the Berkshires and the Carmel coast are characterized by tight clusters of small communities that have become famous, in the last three decades, as year round art colonies.

Musically and dramatically, however, Massachusetts is far advanced, principally because here, in 1940, the late Serge Koussevitzky founded the Berkshire Summer Music center. Its nerve center is Tanglewood, a landscaped plot of land about the size of Ravinia park.

The premises are dominated by the giant Music Shed, with its pie-wedge, timber-lined roof, floor of hard damp clay, open sides, and metal chair seating under shelter for 6,000 persons.

In recent years, since Charles Munch succeeded Koussevitzky both as director of the Boston Symphony orchestra and as doyen of the Music center, the Shed has dominated Tanglewood musically as well as structurally.

SINCE 1937, the Boston Symphony orchestra has played concerts here from early July until mid-August. At present, on four consecutive weekends, there are Friday night, Saturday night and Sunday afternoon programs in the Shed by the entire personnel.

On two weekends preceding this Festival, so-called, a chamber nucleus from the parent orchestra plays programs of Bach and Mozart in the Theater, a smaller rustic structure occupying the southwest corner of the grounds.

These 18 concerts in all have become the focal point of a Berkshire summer,

Tourist facilities range from a choice of lavish new motels or elegant vintage hotels [mostly American plan] to modest private homes.

Food is costly but generally excellent, with notable variety available for the sophisticated diner

If you want to vary the entertainment menu, there are a centrally located summer theater of reported quality, and Ted Shawn's dance school and festival at Jacob's Pillow in adjacent Lee, plus museums and public gardens and forest preserves and outdoor sports.

The Berkshires are beautiful and restful [if one follows a regulated schedule, allowing ample time for dining and driving]. And Shed concerts are high grade by American summer standards—as one would expect them to be, played by the Boston Symphony orchestra.

If, on the basis of last weekend's 1960 festival finale, it is necessary to qualify approval, one must always remember that Boston's 80 year old orchestra, while no longer the nation's foremost and best, still ranks among the top five.

ELEVEN SEASONS under Mr. Munch's erratic and overgeneous, yet always virile direction have coarsened some of the ensemble virtues, as well as thinned and sharpened the sound, of Koussevitzky's superlative orchestra. Today's Boston Symphony has a lean, invariably bright sound, with lower strings only that recall the burnished instrument of bygone years.

It still can play with extraordinary sensitivity and

[Contnued on Pg. 33, Col. 3

Gazette (e)
WORCESTER, Mass.
Circ. 92,367

AUG 15 1960

Tanglewood Attendance Dips Slightly

By JOHN F. KYES

LENOX — The total attendance for 1960 at Tanglewood events was figured yesterday at 173,579 a few thousand short of las year's total, but ahead of any total, but ahead of any previou year. Attendance for the las weekend was not phenomenal, bu the season's largest attendance (13,168) was registered Thursday for the "Boston Pops at Tanglewood" Gershwin program conducted by Arthur Fiedler.

Next largest was the attendance on Sunday, July 31, when Pierre Monteux conducted the Beethove Ninth Symphony, the figure of 12,387 representing what would usually have been recorded for the final Sunday, when this musical giant among symphonies had been performed in previous years.

The publicity heads told me that eleven events this year suffered from inclement weather.

Jorge Bolet and Gary Graffman, pianists, were much esteemed in the Friday and Saturday concerts. Monteux made his final appearance of the summer on Friday.

Sunday Afternoon

The Sunday afternoon concert was given over to Berlioz's dramatic choral work, "The Damnation of Faust." The excellent chorus of more than 125 voices was trained by Hugh Ross. Charles Munch conducted the large orchestra with loving care and had especially good command of choral details.

The soloists were Eleanor Steber, soprano, as Marguerite; John McCollum, tenor, as Faust; Martial Singher, baritone, as Mephistopheles, and David Laurent, bass, as Brander and in a later passage, a "voice on earth."

It was good to hear this work as a whole. We have so many performances of bits from it, removed from their logical and delightful context. The famous Hungarian March sounded like a million dollars yesterday, as the climax to Part I. The music for the Sylphs, and later for the Will-o'-the-Wisps, sounded much more vital in its true relation to the plot.

Tragic Details

Berlioz followed quite closely the Goethe story of Faust, as Gounod used it in his opera, but varied some of the tragic details. The afternoon was a nice combination of choral work, interesting solos and colorful episodes for the orchestra.

Top honors should go to the chorus. The mixed group had a well-balanced brilliant, and alert tone, with fine handling of intricate attacks and tricky rhythms. The male group, itself numbering about 60, was rich and confident in tone and had numerous opportunities to shine.

Of the soloists, Singher was the most pleasing. He knew his part so well that he sang for a long time without a score, and he was not afraid to be a little like the infernal, humorous and cynical devil. The way he popped up at a musical cue was amusing and good stagecraft. His voice, though not immense, was of appropriate color for the role.

John McCollum sang with worthy timbre and fire, and a good variation f moods. He rose to the most exacting climaxes splendidly. The scene with the scene with the chorus singing an Easter hymn, behind McCollum's solo passages, was spine-tingling in its beauty.

Eleanor Steber

Eleanor Steber's knowing and well-trained voice was not cast correctly for the role of the young and naive Marguerite. Miss Steber's mature beauty and elaborate gown did not add to the visual illusion, and she was singing well and with the best of intentions, without achieving to any noticeable degree the role Berlioz envisioned.

David Laurent was secure and pleasing in the smaller assignments.

One of the most interesting choral effects was in the early dance of the Peasants, where the voices sounded for all the world like shaken tambourines.

Munch painted very tender orchestral moments, and also brought the huge Boston Symphony Orchestra up to shattering climaxes, especially at the tragic conclusion of the mad ride. His energy at one time caused his baton to fly from his hand. It was handed back to him neatly by the satanically amused Singher.

Berkshire Festival Offers Music Among the Pines

[Continued from Page 31]

esprit—and did [under the circumstances oddly] for Aaron Copland, who conducted his youthful but impressively exuberant first Symphony [1924, revised 1930] last night a week ago. Earlier on the same program, however, with Munch in charge, a pretty ragged and tonally coarse accompaniment spoiled much in Gary Graffman's maturing solo performance of the E minor Chopin Piano Concerto.

Last Sunday, in a considerably cut but still substantial production of Berlioz's mighty dramatic legend, "The Damnation of Faust," the playing was a marked improvement over Saturday, yet never really subtle or impassioned

Soloists were the veteran French baritone, Martial Singher, always a stylist, as Mephistopheles; Eleanor Steber, in sumptuous voice and superb musical communion with the composer, as Marguerite, and splendid John McCollum as the pivotal Faust.

AFTER AN ABSENCE of eight summers, I found much changed in the Berkshires, most often for the better. It did seem to me, tho, that the level of Tanglewood performances has fallen below the level of admissions [reserved seats $3 to $6.50 under shelter].

On the other hand, the Shed is not only this country's finest summer-concert hall, but has benefited enormously from a new stage shell and suspended sound reflectors from the roof above, like huge triangular mobiles—installed last summer at a cost of $40,000 to a benefactress from Boston.

It is an acoustic improvement the Ravinia Festival committee should study instanter, and a Chicago counterpart ought to be commissioned and put in place before the summer of 1961 overtakes Highland Park.

If, by way of concluding, it is any solace to Ravinia, 1960 attendance here at the full orchestra's four weekends was down nearly 15 per cent [to 102,000] from last summer.

One has noted, too, that the Lewissohn stadium concerts in New York suffered a [illegible] per cent decline in overall attendance this year, compared with last.

It would seem, from the evidence, that serious music has had a hard summer everywhere, east of the Mississippi and west of Boston's Charles river Esplanade.

News-Times (e)
DANBURY, Conn.
Independent
Circ. 18,203
JUL 30 1959

Boston Symphony Is Thriving Under Munch

LENOX, Mass. (Special)—The Boston Symphony orchestra, now more than halfway through its summer season at Tanglewood, is giving to New England an anatomy of pops music and a new lesson in the magnitude of musical understanding.

This summer, Tanglewood, located off Route 7 and just a few hours' drive from Danbury, has seated crowds of 7,000 to 12,000 during performances in the mammoth shell and under the surrounding pines.

Charles Munch, under whose baton the Bostonians have found new life for a decade, is the hero of the company's 79th season with his insistence on three types of orchestral production: baroque symphony or overture, a "difficult piece" or pops, and a classical symphonic presentation.

In the words of a New York newspaper critic, Munch's contemporary handling of a symphony orchestra "is making the Boston symphony as much of a New England institution as the Red Sox."

Three Types

In a book he wrote in 1955, Munch outlined his "three types" of symphony production and has maintained them through this summer's Tanglewood series. The result has been light and delightful, and yet lauded with a popularity that is nibbling at the heretofore unchallenged prominence of the New York and Philadelphia symphonies.

Tanglewood, now partially financed by the Rockefeller Foundation, has given Munch a chance to display a symphony capable of playing any form of music—classical or contemporary—with a finesse that is not matched by many other orchestras.

A Boston critic said that "the extreme difficulties" of pace-changing music is being "tossed off as if they were a routine matter."

A Worcester, Mass., critic said that listening to the orchestra is "like looking through glass at the workings of a completely clear mind."

27,000 on Weekend

The most recent weekend brought a total of 27,000 people to Tanglewood, eating picnic-style on the hilltop-lawns and lounging around the acoustically-perfect shell.

Cars in the parking lots bore plates from every state east of Chicago and north of Louisville, with New York licenses out-populating all others including Massachusetts.

Critics proclaim it is the symphony itself that is drawing the crowds and not the superlative guest artists. But these artists, thanks to Munch's devotion to pops, are becoming an integral part of the Tanglewood roster.

Copland Conducts

Aaron Copland, having left Chicago to participate in the Tanglewood chamber sessions, conducted his "Tender Land" suite Sunday, a form of contemporary American music which Copland is attempting to promote.

His "Rites of Spring" was not met too warmly at Tanglewood two years ago, but Sunday's performance was labeled by one critic as Copland's finest work."

Brahms' Piano Concerto No. 1 in D Minor, a last-minute substitute for the better-known Concerto No. 2, featured Rudolf Serkin at a Steinway grand. Further variations of Haydn themes rounded-out Munch's "three-type" program.

Proof of Popularity

Tanglewood's roster of operatic and choral productions was considerably reduced this summer—mute testimony to the growing popularity of the symphony itself.

But next Friday, Berlioz' "Requiem" will be presented with the Berkshire Festival chorus. Orchestrations of Wagner's "Tristan and Isolde," Mendelssohn's "Italian" symphony, and Schumann's fourth symphony are scheduled.

Open rehearsals, which give the Bostonians a chance to show their informal acceptance of study, will be held on the afternoons of Aug. 1 and [illegible].

Arthur Fiedler, who played no small part in teaching the Boston orchestra its ability to handle pops, will conduct Aug. [illegible] with a gala presentation including Gershwin's "Rhapsody in Blue" and an "American in Paris."

Beethoven will be toasted Aug. 7 with Serkin again the soloist. It will still be Beethoven Aug. 8 conducted by Pierre Monteux. Beethoven's "Coriolan" overture and Ninth symphony comes Aug. 9 with the full orchestra and Festival chorus.

Closes in August

The Boston symphony, which will close Tanglewood in mid-August, will take up its full winter program in Boston in early October. It is scheduled for 10 winter concerts in Carnegie Hall, six in Cambridge, five in Brooklyn's Academy of Music, and five in Providence.

It is also slated for nearly 20 other performances throughout the country. It is worth noting that before Munch took over the orchestra ten years ago, it rarely left Boston.

It went to Europe for the first time in 1952, won a tour of the United States the next year, and was called back to Europe in 1956.

It was the fatal summer of 1956 that the Philadelphia orchestra appeared at Tanglewood to present a classical schedule void of Munch's theory of pops concerts. The result was a hue and cry from New Englanders for the permanent establishment of the Bostonians at Tanglewood.

Now, two years later, the symphony, dressed in white and mingling with the crowd beneath the trees prior to performances, has suddenly taken on an aspect of being a permanent fixture here.

According to a Boston critic, the symphony's summer popularity stems from its ability to sell to those who have "been on the fence" the value of pops concerts.

Another critic simply called it "magnificently constructed music."

But to the vacationing family man, who seeks orchestral music in a sport shirt instead of suit and tie, Tanglewood's summer program has developed a weekend appeal that is becoming New England's most cultural drawing card. —S.S.

Berkshire Courier
GT. BARRINGTON,
Mass.
Weekly Independent
Circ. 2,572
AUG 18 1960

Festival Receipts Were Up This Year

Attendance, However, Was Below Last Year

Inclement Weather Prevailed During 12 Concerts During Season.—Winners Of Scholarships Offered By High Fidelity Magazine And Mrs. Albert Spalding Are Announced.

Total ticket receipts at the 24 Berkshire Music Festival concerts at Tanglewood in Lenox this year amounted to [illegible] compared with $338,587 in the 1959 season it was shown in a summary of the festival operations released Tuesday. Receipts were higher despite the fact that attendance dropped from 179,651 in 1959 to 173,579 this year.

Attendance was down, it was felt, due to the fact that inclement weather prevailed at five of the 18 orchestra concerts, at four of the six chamber music concerts and at three of the six open rehearsals. Receipts were higher, to some extent, due to an increase in some ticket price ranges.

This year marked the 25th anniversary of the Boston Symphony Orchestra's participation in the Tanglewood concerts. It also marked the 10th season of Charles Munch's Berkshire Festival direction and the 20th anniversary of the founding of the Berkshire Music Center.

At the conclusion of the 20th anniversary session of the Berkshire Music Center, a large number of scholarship awards were presented by the administration of the school. The winners were selected from a student body which totalled 286 young musicians who came to Tanglewood from 34 states, the District of Columbia and 13 foreign countries.

Two of the scholarships were offered by Great Barrington people. George Shirley, a brilliant young tenor in the opera department, won the scholarship offered by High Fidelity Magazine, which is published here. Mr. Shirley gained fine critical notices for his performance as one of the sailors in the world premiere of Jan Meyerowitz' opera "Port Town." He is from 61 West 88th street, New York city.

Mrs. Albert Spalding of Great Barrington, has established a fund, the income of which is presented as the Albert Spalding Prize for the most promising and outstanding instrumentalist in the student body. This year the prize was won by Jesse Levine, 2102 Wallace avenue, Bronx, N. Y. Mr. Levine was first violist in the student orchestra and played in several of the Sunday morning chamber music concerts.

NEW YORK, N.Y.
TIMES
D. 614,169 S. 1,254,635

AUG 14 1960

242

THE WORLD OF MUSIC

By JOHN BR[illegible]

THE late Serge Koussevitzky was a lifelong champion of new music, both as conductor of the Boston Symphony Orchestra and in his earlier years in Paris, where he founded an orchestra and a publishing house to aid contemporary composers.

At the Berkshire Music Center, shaped initially by Koussevitzky, a composer-in-residence has been a feature of the summer music school since its founding in 1940. Since Koussevitzky's death on June 4, 1951 the Koussevitzky Music Foundation has continued the tradition by commissioning new works.

Now Mrs. Olga Koussevitzky, widow of the conductor, has begun still another plan to aid composers. It is to be a MacDowell-type of colony at the Koussevitzky mansion in Lenox, Mass., away from the grounds of the Berkshire Music Center proper.

Inspiring Site

Mrs. Koussevitzky, who has possession of the house during her lifetime, feels that the beauty of its location, on a hill with a magnificent sweep of Berkshire scenery, will inspire composers. She also believes that composers will benefit by detachment from the Berkshire Music Center, with its teaching and administrative duties.

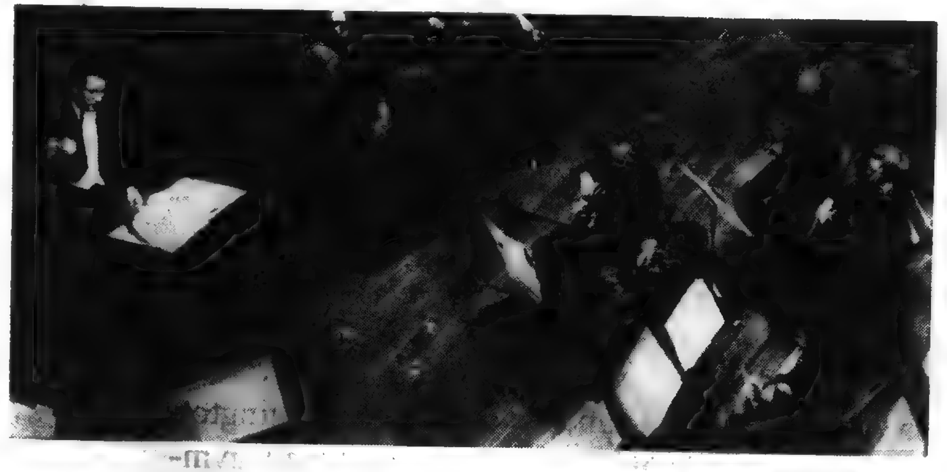
The first composer invited to participate was the Italian, Luciano Berio, who with his wife spent the Berkshire Festival period this summer at the Koussevitzky estate. Under the inspiration of his surroundings Mr. Berio rewrote his "Circles" for Voice, Harp and Percussion in time for its first performance on Aug. 1.

Eventual plans are for a "retreat" period for composers to begin two weeks before the six-week Berkshire Music Festival and to continue two weeks afterward. Mrs. Koussevitzky believes the final two weeks important to give composers time to mull over the stimulating events of the festival.

It is planned to build a studio away from the main house, where composers can work in seclusion as they do at the MacDowell colony. During non-working hours the resident composers would be available to confer with composition students from the Berkshire Music Center.

THINK
NEW YORK, N.Y.
MONTHLY

JUL 1960



Music in the making. The performance is symphonic, the scene is the Berkshire Music Festival in Massachusetts.

Photos by Clemens Kalischer

The Shape of Music

A photographer goes to Tanglewood, in the Berkshire Hills of Massachusetts, to show that a symphony orchestra's music-making instruments, even when silent, hold an eloquent promise.

242

NEW YORK, N.Y.
TIMES
D. 614,189 S. 1,254,035
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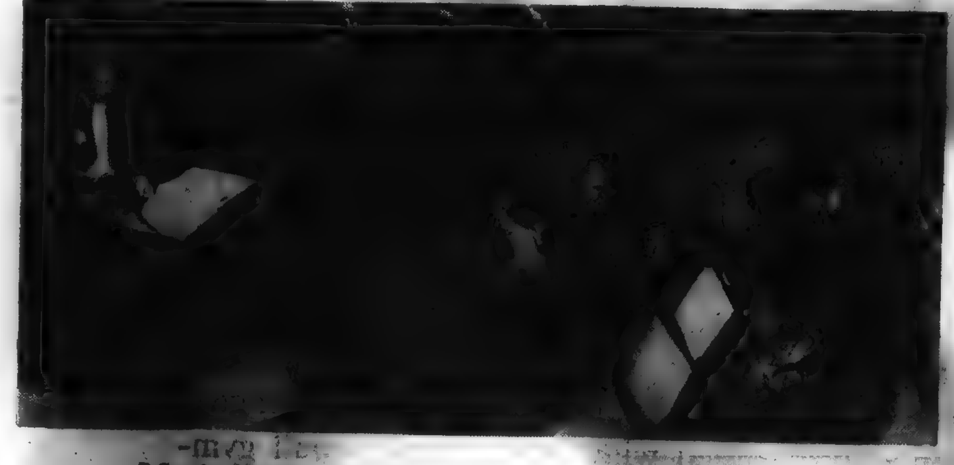


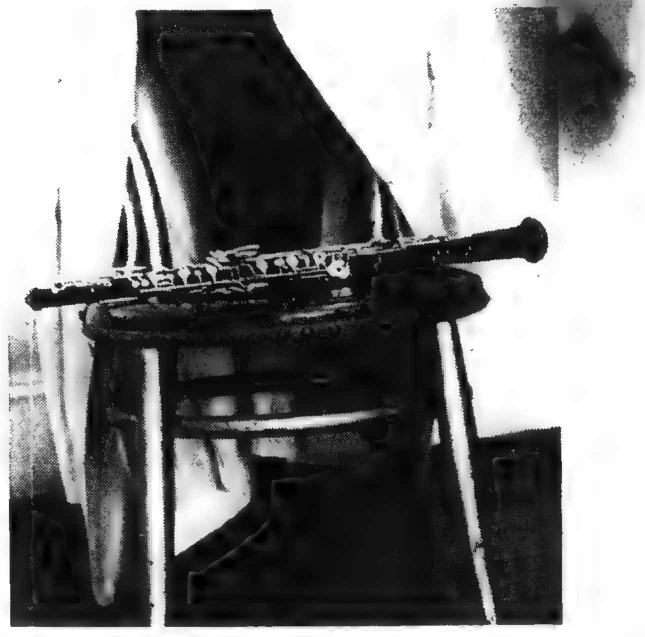
Music in the making. The performance is symphonic, the scene is the Berkshire Music Festival in Massachusetts.

Photos by Clemens Kalischer

The Shape of Music

A photographer goes to Tanglewood, in the Berkshire Hills of Massachusetts, to show that a symphony orchestra's music-making instruments, even when silent, hold an eloquent promise.

Kettles of sound. Even in repose gleaming kettledrums have an unmistakable look of booming resonance.

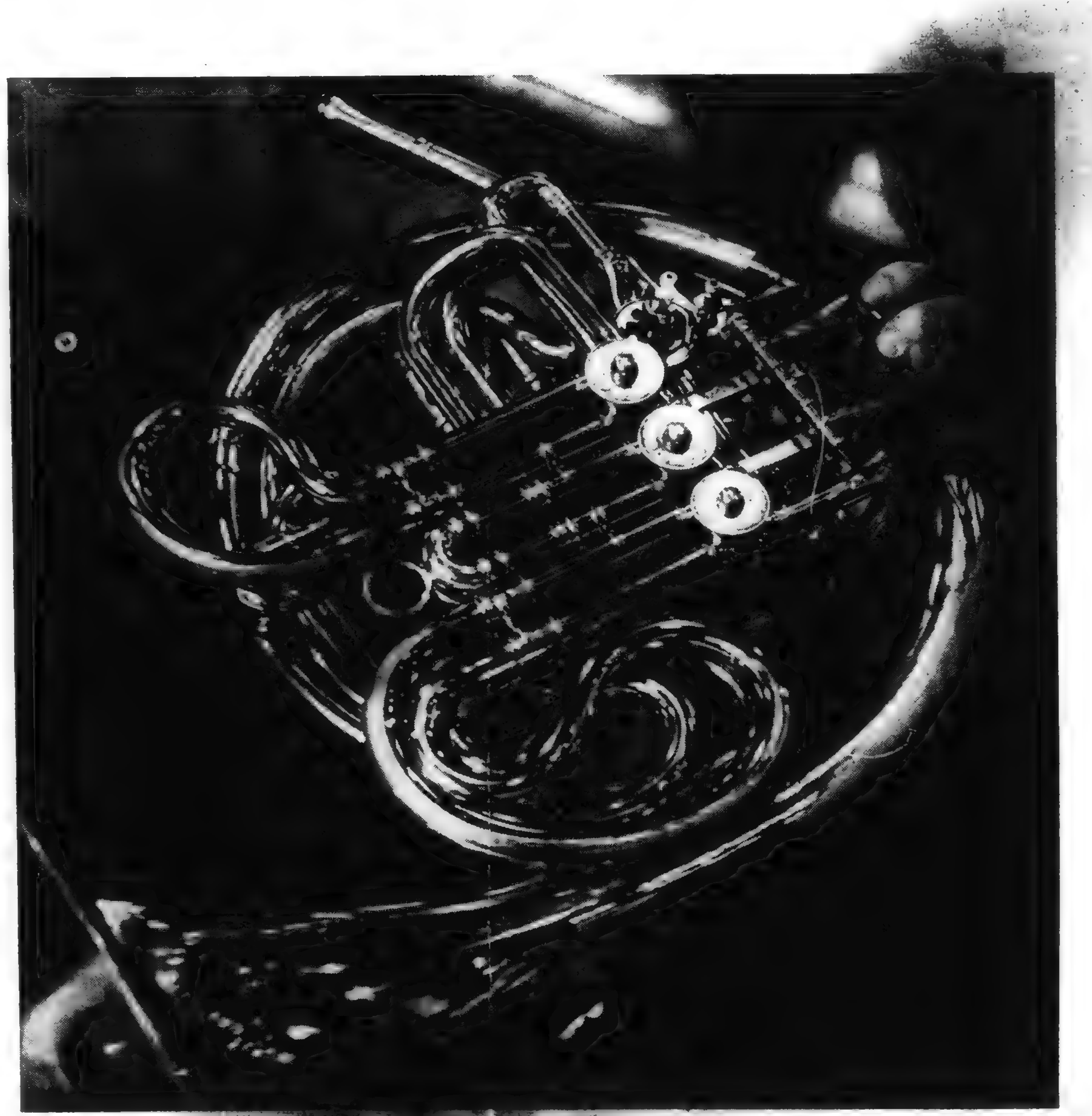


Woodwind at ease. The reedy voice of a clarinet is temporarily stilled.

Many of us hear the symphony orchestra in action, but rarely see it in repose. As our photographs show, the instruments have an eloquence even when silent. They are beautifully made works of art, which speak to the sense of sight, ranging from the curvaceous, Gibson-girl lines of the cello to the sheer, stark simplicity of the triangle.

The instruments here, caught off guard and off duty by the photographer, belong to members of the Boston Symphony Orchestra who, every year at about this time, pack up their violins, horns and drums and head for Tanglewood, near Lenox, Massachusetts, where they stay until mid-August, taking part in the Berkshire Music Festival. More than 50 concerts of symphonic, operatic and chamber music and choral singing are given during the six-week session. Eighteen concerts, led by Charles Munch, are given by the Boston Symphony.

We live in a time when music follows us wherever we go: to restaurant, supermarket, department store, even to the dentist. All of it is canned, in one form or another: public address system, radio, hi-fi, stereo, or just plain phono. But we can also follow music wherever it goes, to places like Tanglewood. For nothing is more satisfying to the listener than a live performance, where we can watch expert music makers at work, where we can see as [illegible] as hear music at its source. ●



Bright and brassy. At Tanglewood, too, some of the music goes round and round, and when it comes out you know it's been through the French horn.

Fo[illegible] [illegible]d timbre. Left, a cello's mellow wood [illegible]que lines actually influence its timbre.

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Tone and timbre. Left, a cello's mellow wood and baroque lines actually influence its timbre.

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ROANOKE, VA.
WORLD-NEWS
D. 43,167

AUG 1 3 1960

Musical Scene

Tanglewood in the Berkshires

By Bob Fishburn

Tanglewood, the summer home of the Boston Symphony Orchestra, is about as close as America has come to a summer Salzburg.

This acreage in the Berkshire "hills" of western Massachusetts remains the perfect place for a vacationer seeking music and a glimpse of the activities behind the scenes, the near-professional who needs the contact with professionals and the amateur who just wants to bathe in the atmosphere.

The well-kept grounds of the estate pulls in about 200,000 music lovers during the six-week schedule of concerts. It's the scene of the best summertime music-making in the United States and has everything, including camp followers.

The music is varied and well-performed for a number of reasons. First, this is the only place in the U.S. where one can hear a full orchestra in the summer. Other shells, barges, barns and sheds throughout America, including Lewisohn, the Hollywood Bowl and the Charles River Espanade, display orchestras at about 80 to 90 per cent of full complement.

Fishburn

Here the complete Boston orchestra is in summer residence. Many of its members teach at the Berkshire Music Center on the festival grounds. This makes up the second reason. The school's connection with the festival insures a steady flow of balanced concerts and a dazzling display of young talent.

★ ★

This season marks the 26th year since a curious crowd of 3,000 gathered to hear the New York Philharmonic in the Berkshire's first outdoor concert.

It's now out of the hands of the women who started it. The Boston orchestra under Koussevitzky added prestige and musical talent.

Wealthy landowners in the area added money, land and their names; and the success of some of the festival's products, notably Leonard Bernstein, added the drama.

But Tanglewood is just the cream that tops a large pool of talent in the Berkshires—some incipient but much full-grown. The idea of the wedding of professional musicians and students in a place where other forms of art—dance and summer stock—were already flourishing has paid off with a large summer influx of talent.

★ ★

Summer camps for boys and girls in the area are adding more and more musicians to their staffs; Lenox, a small town near the Tanglewood property, now has three art galleries; and jazz has found a symboitic perch at the Music Barn, near the festival grounds.

Like in Old New England

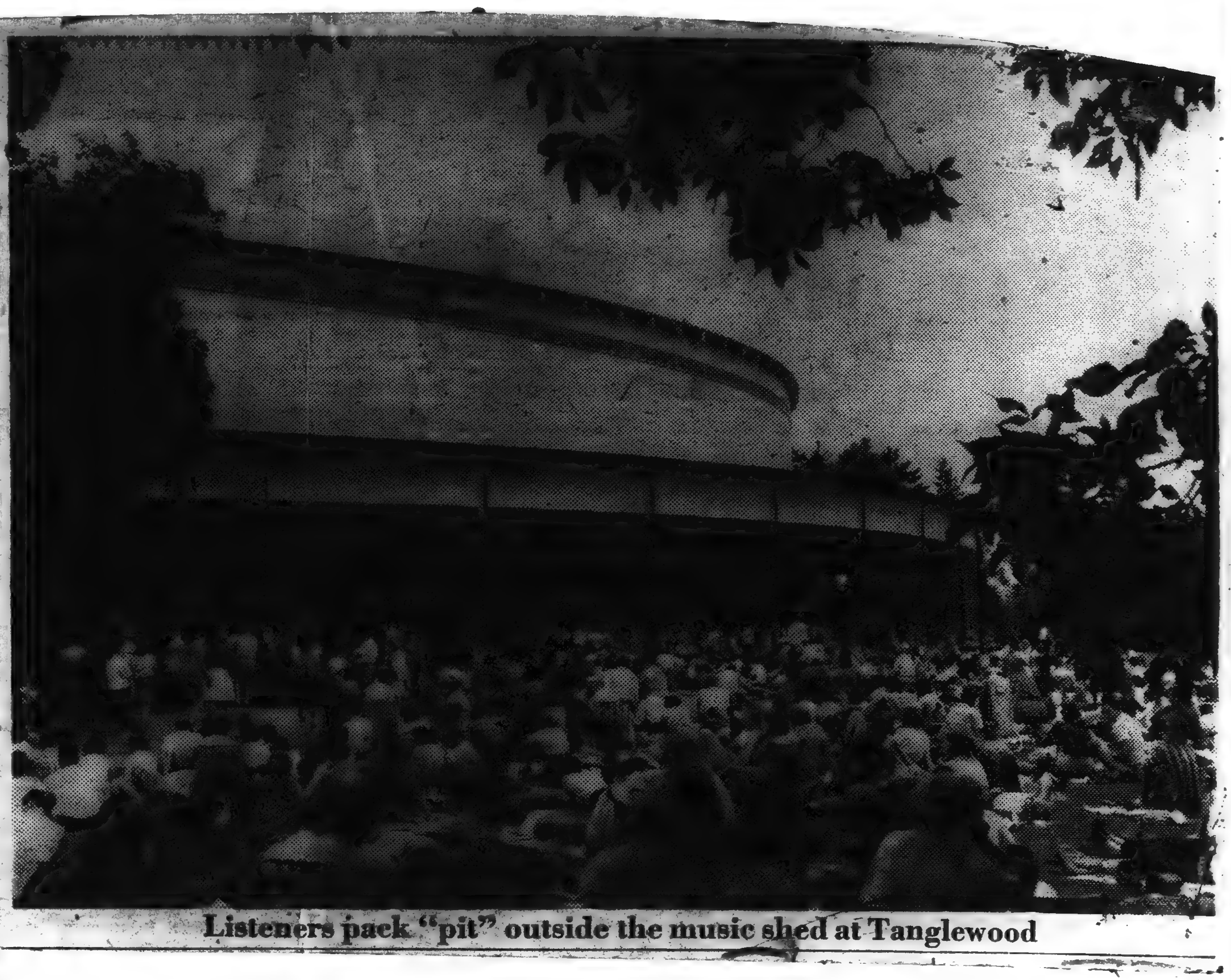
The people in the area like the influx of talent, but they have been adamant about keeping the countryside almost the way it was when the area attracted some of New England's most famous writers during the last century—including Hawthorne, Emerson, Melville and Holmes.

The wealthy residents have been instrumental in keeping the area exasperatingly like the standard impression of a small rural New England-neat and self-contained, rather like an American "Tight Little Island."

Almost as if they were penitent for the mess they made on the East Coast while the money was pouring in, they have restricted billboards, put their limousines in hock rather than sell their land for motel strips and have, in general, been reluctant to make the tourist feel like staying or even to give him a place to stay.

All to the good. The New York Philharmonic may look for a summer residence for its members, but they will never find another like Tanglewood.

After all, the environment has helped. Koussevitzky said, upon seeing the Tanglewood property for the first time, "This is wonderful. We will make beautiful music here." And he did.


Listeners pack "pit" outside the music shed at Tanglewood

READING, PA.
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D. 47,781 S. 64,909

AUG 11 1960

A Woman's New York

By Alice Hughes

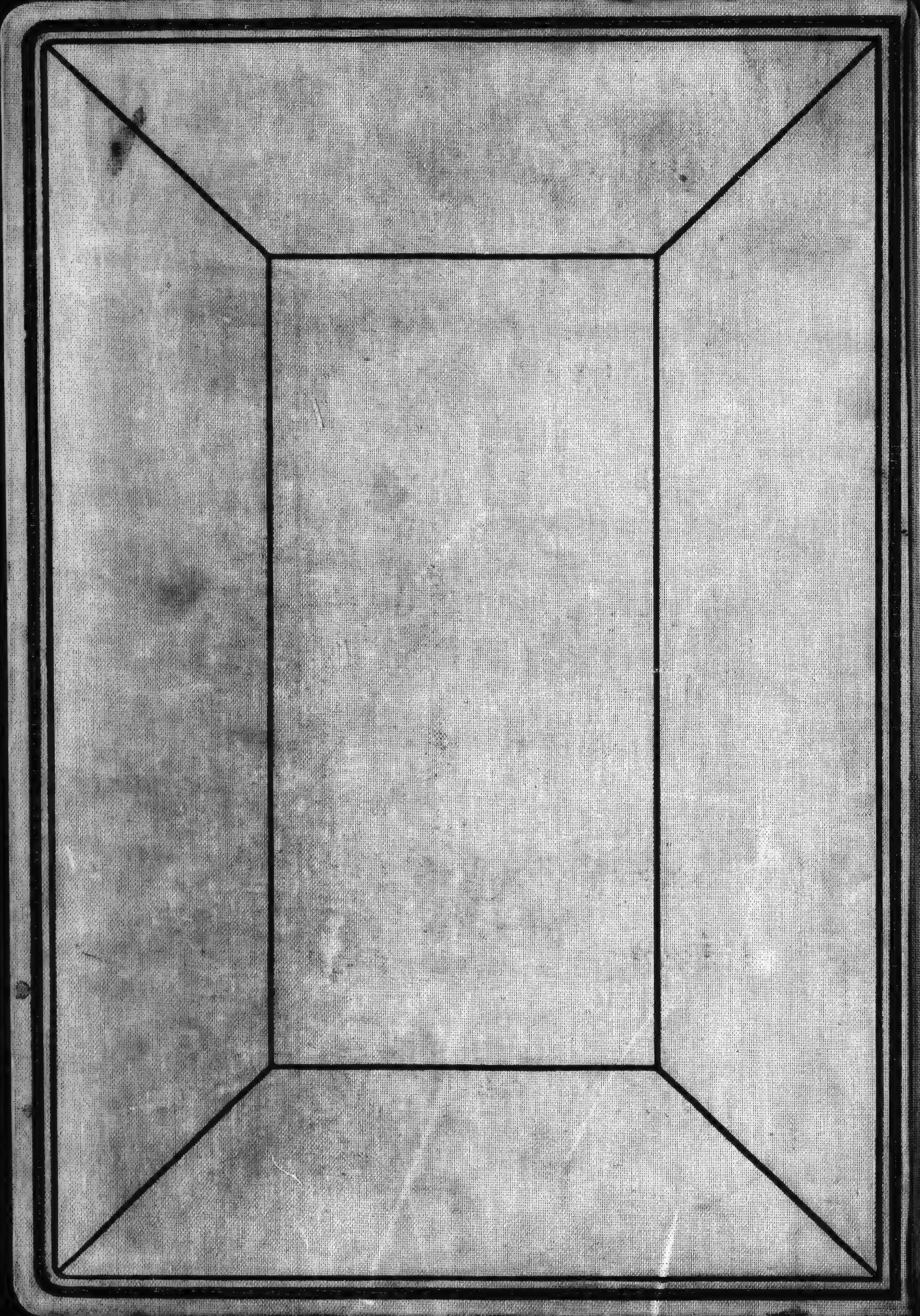
No summer is complete without at least one weekend at Tanglewood, where sounds from the Berkshire Music Festival flood the atmosphere in the Music Shed and permeate the broad lawn. There during the six-week Boston Symphony concert season, an average of 25,000 listeners come weekly to create, if possible, an ecstatic dialogue between themselves and the world's greatest music. I try to time my weekend to Beethoven's Ninth Symphony, conducted this time so excitingly by Pierre Monteux that all of Tanglewood seemed to be swept into the symphonic structure that kept pace with Monteux' baton. It was a special night, with both Monteux, as guest conductor, and Charles Munch, the regular conductor, pyramiding music into heights and breadths I never heard before. One always hopes for this musical miracle, which rarely happens. This time, it did.

Alice Hughes

But one cannot sustain for long the sharp pinnacle of such ecstasy. It was briefly shattered for an instant when Munch's baton snapped in two, overpowered by the vigor of "Daphnis and Chloe" which he was extracting from the orchestra. Some conductors, Stokowski, for example, stop abruptly when startled by an unforeseen incident. At a recent Stadium concert in New York, Stokowski halted the orchestra several times when the rumble of low-flying airplanes crossed the orbit of his music. On a theater stage, the rule, whatever happens, is "the show must go on." But musicians are more sound-sensitive, perhaps, than actors. It was in the midst of such a stream-of-consciousness as this that I heard a tiny sound buzzing angrily past me as the last sweet notes of Mozart died down. A mosquito had dared to invade the summer symphony!

Were the bats on strike? I wondered. The proudest boast of Tanglewood is "Outdoor Music Without Mosquitoes," achieved, believe it or not, with a battalion of 10,000 live bats. They live in the belfry of the old gray Tanglewood mansion which has a fourth-floor attic, dark as a Stygian cave, musty and overpoweringly bat-ty. The legend—even though Hawthorne failed to write it in his "Tanglewood Tales"—is that these music-trained bats, in return for gobbling up every living, flying creature that wings forth at night, particularly mosquitoes and even small birds, are paid off once each musical season when the orchestra plays, "Die Fledermaus" which means "a bat" in German.

A bat is known, according to specialists on the subject, to eat its own weight in bugs every night. If only mosquitoes are available, they add up to 80,000 per bat-weight-per-night. And as James Kiley, grounds superintendent of Tanglewood, attests to the count of 10,000 bats up there in his belfry, it is shattering to estimate how badly bitten the Berkshire Festival music-lovers might have been, had these silent-partner bats not formed a NATO alliance with the Boston Symphony Orchestra to keep these sweet-sounding summer nights drenched in music rather than in drops of human blood sucked by nearly one billion cannibalistic mosquitoes. And what's nice and proper about these bats is, that they emerge only at night; are rarely seen or heard; do their work silently and like the Arabs, return to their belfry-tents, sated, secure and sleepy.



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VOLUME 102

Far Eastern Tour

1959 - 1960

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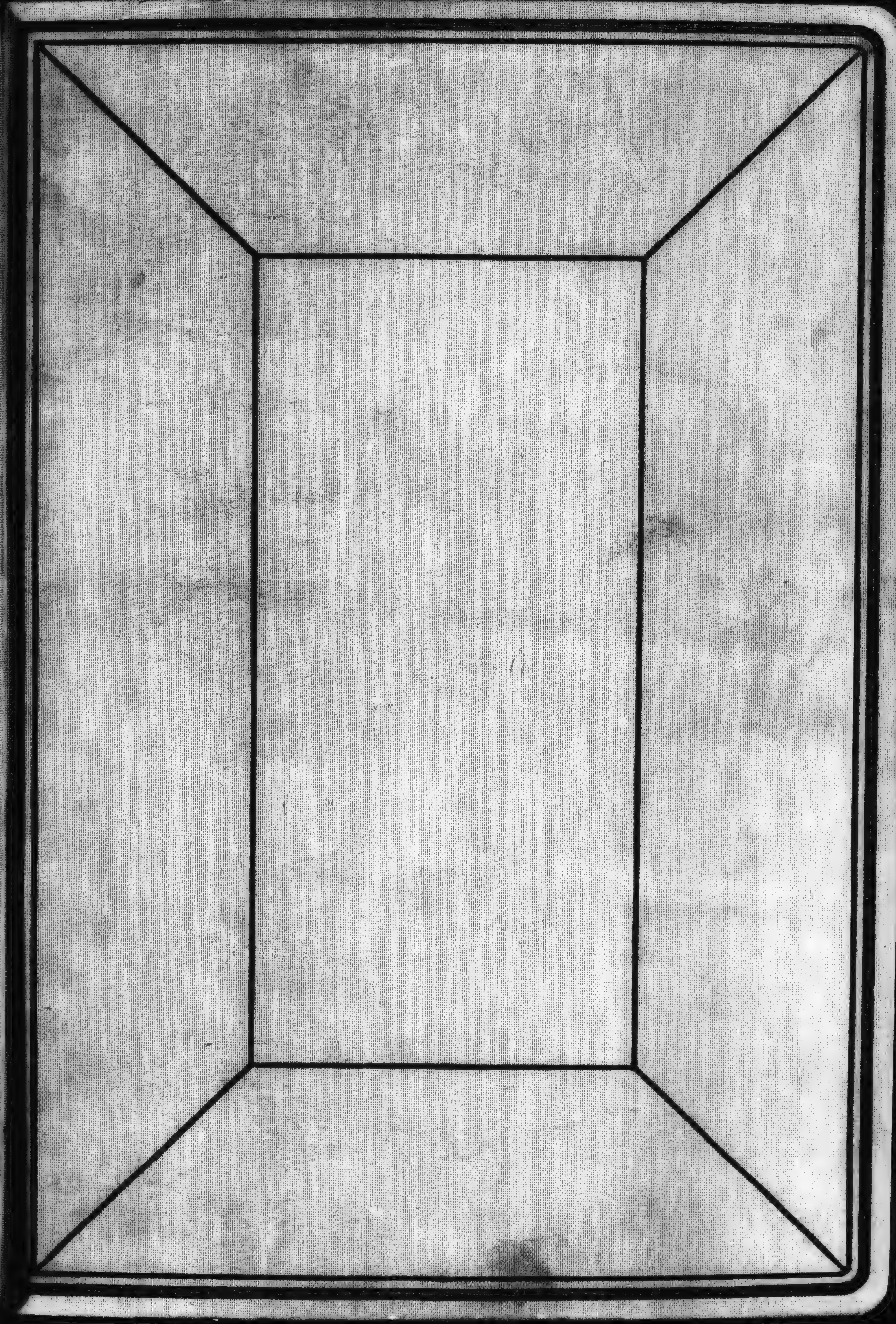

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Far Eastern Tour of Boston Symphony Orchestra

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Often the former President won [illegible] liberals
(Continued on Page Twenty)

HERALD

Tour of Japan For Symphony

First Far East Visit Expected This May

Members of the Boston Symphony Orchestra have voted in favor of a Japanese tour at the conclusion of the 1959-60 season here The Herald learned yesterday. This will be the first time that the orchestra, one of the world's finest, has appeared in the Far East.

Although Symphony Hall officials refused to confirm the report, sources close to the orchestra declared the tour will probably be taken under U.S. State Department sponsorship and will bring the Boston Symphony into most of the major cities of Japan.

Earlier Tours

In 1956, the Symphony undertook a history-making tour of the Soviet Union, and in May, 1952, wrote a new chronicle of musical activity during its first European appearances. It is believed that the Japanese tour will occur, like these others, in the month of May.

If so, the Boston Pops Orchestra under Arthur Fiedler will again consist of an alternate group of musicians instead of the regularly-scheduled Symphony men.

Boston Symphony Orchestra's Asia Tour

The world famed Boston Symphony Orchestra is coming to Japan for the first time early in May as part of the 100th anniversary celebrations of the formal opening of diplomatic relations between Japan and the U.S. on the invitation of the Japan Broadcasting Corporation.

The Japan trip is also part of the orchestra's Far Eastern tour including Taiwan, the Philippines, Australia and New Zealand on the U.S. State Department's cultural exchange program.

The preeminent orchestra is celebrating its 80th season in 1960-61. It holds a seniority of two years over the Concertgebouw of Amsterdam and is junior to the pioneer orchestras of London, Leipzig, Vienna and Paris.

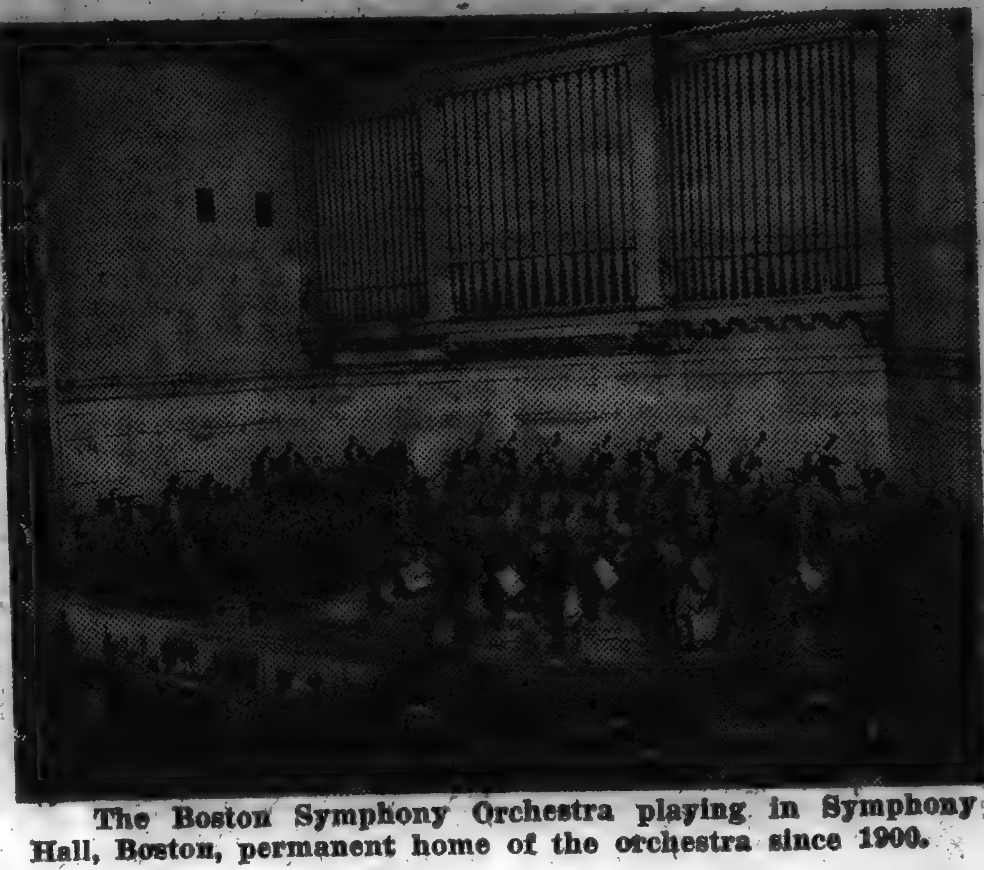
In 1881 Henry Lee Higginson assembled the best musicians available in the United States and Europe and engaged a young German conductor, George Henschel. The first concert was held in the Boston Music Hall on Oct. 22, 1881. Wilhelm Gericke was conductor from 1884-89 and again from 1898-1906. Artur Nikish led the orchestra from 1889-1893. Emil Paur succeeded him and was in charge until the close of the 1898 season. Karl Muck was appointed conductor in 1906, and, except for four seasons (1908-1912) when Max Fiedler was in charge, he was the conductor until the spring of 1918.

After the first World War the newly formed board of trustees engaged Henri Rabaud from Paris for the 1918-1919 season. Pierre Monteux, who now returns from time as a valued and beloved "conductor emeritus," was in charge from 1919-1924.

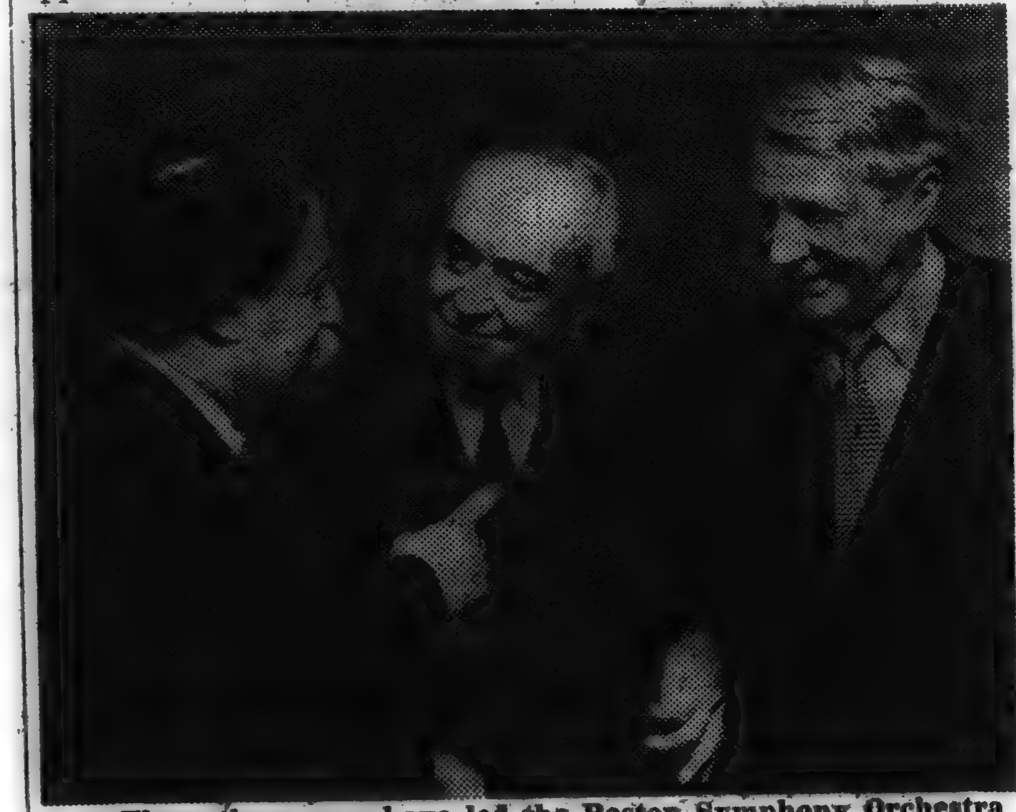
In 1924, Serge Koussevitzky began what was to be the longest term for a single conductor—25 years. Koussevitzky brought with him the European repertoire plus an encouragement to the American composer which resulted in a new era for the orchestra. The names of the orchestra and its conductor seemed inseparable when, in 1948, he retired. He died June 4, 1951 and is buried in the village of Lenox (Massachusetts) near Tanglewood.

Charles Munch, the present conductor, is one of the foremost musicians in France.

Born in Strasbourg on Sept. 26, 1891, Munch comes from a distinguished musical family. His father was an organist, string player, leader of the St. Guillaume Choir in the Strasbourg Cathedral and professor in the conservatory there. He was Charles' first teacher (in violin). Charles' Uncle Eugene rivalled his brother, Ernest, in producing the cantatas and passions of Bach in the cathedral at Mulhouse.



The Boston Symphony Orchestra playing in Symphony Hall, Boston, permanent home of the orchestra since 1900.



These three men have led the Boston Symphony Orchestra during the second half of its 80-year history. Pierre Monteux, left, was conductor from 1918 to 1924; the late Serge Koussevitzky, center, from 1924 to 1949 and Charles Munch, right, the present conductor.

He settled in Paris in 1932 where he had the opportunity to conduct concerts of the Straram Orchestra. He founded the Orchestra Symphonique de Paris in the same season and conducted the Lamoureux concerts. Munch soon began the round of guest engagements which have since made him a world traveler. In 1937 he succeeded Philippe Gaubert as conductor of the Paris Conservatory Orchestra, the position he held through the war period.

In 1933 Charles Munch married Genevieve Maury, author of "Nouvelles du Limousin" and translator into French of Thomas Mann's "Tonio Kroeger." Mme. Munch died in 1956.

In 1946 Munch visited the United States for the first time. He was engaged in the spring of 1948 to succeed Serge Koussevitzky as music director of the Boston Symphony Orchestra to begin with the season of 1949-50.

For the forthcoming Far Eastern tour Munch has invited the American composer Aaron Copland to join the orchestra as guest conductor. Copland will share the conducting responsibilities with Dr. Munch and Warsaw-born Richard Burgin. Burgin has been associate conductor of the orchestra since 1934.

Schedule, Programs

The schedule and programs for the Japan tour of the orchestra are as follows:

May 4, Tokyo, Munch, Program (A); May 5, Tokyo, Munch (C); May 7, Osaka, Copland (F); May 8, Osaka, Munch (A); May 9, Kyoto, Munch (C); May 11, Matsuyama, Burgin (E); May 12, Oita, Burgin (E); May 13, Yawata, Copland (F); May 14, Fukuoka, Munch (A); May 15, Hiroshima, Munch (C); May 16, Okayama, Copland (F); May 18, Nagoya, Munch (D); May 19, Shizuoka, Copland (F); May 20, Yokohama, Munch (B); May 21, Nagaoka, Burgin (E); May 22, Tokyo, Munch (D); May 23, Tokyo, Copland (F); May 25, Sapporo, Munch (D); May 27, Sendai, Munch (B); May 28, Koriyama, Burgin (E); May 29, Munch (B); May 30, Tokyo, Burgin (E).

Program A: Symphony No. 3 "Eroica" (Beethoven); Symphony No. 6 (Piston); Daphnis et Chloe Suite No. 2 (Ravel).

Program B: Medea's Meditation and Dance of Vengeance (Barber); "La Mer" (Debussy); Symphony No. 2 in D (Brahms).

Program C: Symphonie Fantastique (Berlioz); Variations, Chaconne and Finale (Dello-Joio); "Bacchus et Ariane" Suite No. 2 (Roussel).

Program D: Symphony No. 5 in C Min. (Beethoven); First Symphony (Blackwood); Excerpts from Act III "Die Meisteringer von Nurnberg" (Wagner).

Program E: Toccata for Strings, Solo Winds and Percussion (Leon Kirchner); Adagio from the 10th Symphony (posthumous) (Mahler); Symphony No. 5 in E Min. (Tchaikovsky).

Program F: Fantasias for Strings (Purcell); First Symphony (Copland); Symphony No. 95 in C Min. (Haydn); Orchestra Suite from the opera "The Tender Land" (Copland).

New England Newsclip Agency, Inc.
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Gazette (e)
TAUNTON, Mass.
Circ. 11,602

APR 20 1960

Ambitious Musical Program Shaped in Norton

NORTON — Dr. Carl Garabedian's final concert as organist and director of the Wheaton College Choir will be an ambitious combined program of the Choir and the Zimbler Sinfonietta Friday evening, April 22, at 8 o'clock in Cole Memorial Chapel.

Presented through the Wheaton Concert Series, the program will consist of music by Mozart and Bach. Dr. Garabedian, who will enter retirement this June after 24 years of service at Wheaton, will share the podium with Robert Pettitt, assistant organist and choir director.

The concert will open with Mozart's "Litany in E Flat." Pettitt will conduct the Choir and the Sinfonietta. Soloist will be tenor Richard Reynolds, frequent guest artist in Wheaton programs.

Following intermission, the Sinfonietta will present Mozart's "Cassation in G" and Bach's "Concerto for Two Violins in D minor" with George Zazofsky and Roger Shermont, soloists.

For the concluding portion of the program the instrumentalists will again join the Choir to present excerpts from three of Bach's cantatas—15, 6 and 140. Dr. Garabedian will direct.

All eleven members of the Sinfonietta are also associated with the Boston Symphony and will be leaving for Japan with that group early next week.

Friday's Concert Series presentation has been scheduled as part of Wheaton's Founders Weekend, the third event in the college's 125th anniversary celebration. The event is open to the public without charge.

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Morning Globe
BOSTON, Mass.
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DEC 9 - 1959

First Stop Will Be Japan

Boston Symphony to Tour Countries in East Asia

By CYRUS D[illegible]URGIN

The Boston Sym phony Or-
chestra and its mus ic director,
Dr. Charles Munch, will make
tour of from six to eight
weeks in eastern A sia, begin-
ning May 1.

Japan will be the first coun-
ry visited, where th e Orchestra

will participate in the Osaka Festival, and will be heard in the principal Japanese cities.

Other countries of eastern Asia will be included. An associate conductor, yet to be announced, will assist Dr. Munch.

The tour will be made under auspices of President Eisenhower's Special International Program for Cultural Presentations, administered by the American National Theater and Academy (ANTA).

Robert Schnitzer, general manager of ANTA, is in charge of the over-all arrangements.

"The itinerary is still incomplete," Schnitzer said.

"But it is certain that the Philippines will be included. Taiwan is pretty sure, also, and Korea is a possibility. The Koreans want American musicians very much, but there is difficulty in arranging accommodations for so large a party in Korea.

"Singapore is another possibility, and so is Hongkong. The prospects of going to India are not bright. I think it is doubtful that the State Department feels that it can afford travel that far westward.

Japanese Enthusiastic

"Japan is wildly enthusiastic about fine Western music, and that is the main peg upon which we hang this tour. The secondary Japanese city on the main island, was established two years ago as an international artistic venture.

"The Boston Symphony, I believe, is the most impressive thing we've sent to Asia."

The tour will be undertaken

OTHER THEATER NEWS
ON PAGE 37

orchestra
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Burrelle's
ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street – New York

MUSICAL AMERICA
NEW YORK, N.Y.
SEMI-MONTHLY

JAN 1 1960

Boston Symphony To Tour Far East

Boston.—Charles Munch and the Boston Symphony have announced their acceptance of an invitation to tour Japan and other East Asian countries in the spring of 1960. The tour will be made under the President's Special International Program for Cultural Presentations administered by the American National Theatre and Academy.

The tour, which is expected to begin on or about May 1 and last six to eight weeks, will open in Japan where the orchestra will perform in the Osaka Festival. Other Japanese cities will be visited. The President's Program and ANTA have not confirmed the itinerary for the other East Asian countries, but it is anticipated that the Philippines, Formosa and Korea will be included.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Time (e)
PAWTUCKET-CENTRAL FALLS, R. I.
Independent
Circ. 38,041

DEC 9 - 1959

Orchestra Tour Set

BOSTON (AP) — Boston's symphony Orchestra will begin a six to eight weeks tour of the Far East beginning next May. Plans announced last night call for performances in the Osaka Festival in Japan and several other Japanese cities, the Philippines, Formosa and Korea.

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 114,240

DEC 20 1959

To Tour East Asia

Boston Symphony Orchestra will go on tour of the Far Pacific next spring, directors of the group announced. The orchestra will tour Japan and other East Asian countries under auspices of the President's special international program for cultural exchanges. The tour will begin May 1 and continue for about eight weeks. Dates for the annual music festival at Tanglewood, Lenox, which features the Boston Symphony Orchestra, will be determined after it is ascertained when the orchestra will return from its Asian tour.

The American National Theater and Academy, which administers the President's program, has made firm commitments for the BSO to appear in Japan, but the exact itinerary has not been established as yet. It will participate in a music festival in Osaka. Other places expected to be visited are the Philip- [illegible] [illegible] the Far East will be the [illegible] international tour of the Boston Symphony Orchestra. It was in Europe in 1952, and gave concerts in Russia in 1956, the first American orchestra to play in that country. It was warmly received.

Director of the orchestra, Dr. Charles Munch of Paris, France, will accompany the orchestra on its Far East tour.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Times (e)
GLOUCESTER, Mass.
Independent Republican
Circ. 9,142

DEC 9 - 1959

Hub Symphony Will Tour Java

BOSTON (UPI)— The Boston Herald said today Boston Symphony Orchestra members had voted to make a tour of Japan after the 1959-1960 season for the famous orchestra's first Far Eastern visit.

The paper said the tour would be under State Department auspices. Management of the orchestra refused to confirm or deny the report.

The orchestra toured Europe in 1952 and made a historic tour of the Soviet Union in 1956.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

News (e)
MALDEN, Mass.
Circ. 10,804

DEC 10 1959

Boston Symphony Will Tour Japan, Formosa, Korea

BOSTON (UPI) — The Boston Symphony Orchestra has announced plans for a tour of cities in Japan, the Philippines, Formosa and Korea lasting six to eight weeks.

The tour will begin in April at the close of the orchestra's regular concert season at Symphony Hall. With the exception of Osaka, Japan, no other definite dates or cities were announced.

The orchestra has made two other foreign tours going to western Europe in 1952 and to Russia in 1956. The Asian tour will be under the auspices of President Eisenhower's special international program for cultural presentations.

LOCK HAVEN, PA.
EXPRESS
D. 8,131
DEC 9 1959

Boston Symphony to Tour Far East

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,770

MAR 16 1960

BSO's Flying Trip To the Far East

"Fresh from triumphant tour abroad! Acclaimed by all the crowned heads of Europe!"

Such were the extravagant terms used to promote circus acts and touring theatrical troupes of a generation ago. The fact that a performance had been witnessed by King Alphonso of Spain lent it an aura of international glamor that paid off handsomely at the box office.

Today's audiences are more worldly. Save for an unusual case like that of Van Cliburn, an entertainer's reception overseas has small effect upon his audience appeal at home.

Part of the reason, of course, is that many members of the audience themselves are world travelers. And part of the reason is that foreign tours by entertainers and artists have become routine. Hardly a year goes by that one does not hear of Satchmo Armstrong or Gregor Piatigorsky wowing them in Hyderabad.

The change is exemplified by the Boston Symphony Orchestra, which stuck close to home base during its first [illegible] years of existence but in recent years has branched out overseas. In 1952 the BSO made its first European tour. In 1956 it played in Russia. And this spring it is scheduled for an eight-week trip to Korea, Japan, the Philippine Islands, Australia and New Zealand.

The tour is to be carried out without disruption of the winter season in Symphony Hall or the six-week summer season at Tanglewood—a feat made possible by air travel. The orchestra will leave Boston April 25 and is scheduled to arrive in Korea April 27. Some 36 concerts will then be played in the Far East before the return to Boston June 19. The Berkshire Festival will open July 8.

The whirlwind tour is a phase of the President's Special International Program for Cultural Presentations administered by the American National Theater and Academy, which means that it has government backing as a means of promoting better understanding and appreciation of the United States. The BSO musicians hence are "cultural ambassadors" to the far parts of the globe—which strikes us as more of a distinction than playing before six dozen crowned heads.

3

Burrelle's
ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street – New York

MUSICAL AMERICA
NEW YORK, N.Y.
SEMI-MONTHLY

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-4200
Times (e)
PAWTUCKET-CENTRAL FALLS, R. I.
Independent
Circ. 38,041

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[illegible]
Independent
Circ. 114,240

DEC [illegible]

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-4200
Times (e)
GLOUCESTER, Mass.
Independent Republican
Circ. 9,142

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The orchestra toured Europe in 1952 and made a historic tour of the Soviet Union in 1956.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-4200
News (e)
MALDEN, Mass.
Circ. 10,694

DEC 10 1959

Boston Symphony Will Tour Japan, Formosa, Korea

BOSTON (UPI) — The Boston Symphony Orchestra has announced plans for a tour of cities in Japan, the Philippines, Formosa and Korea lasting six to eight weeks.

The tour will begin in April at the close of the orchestra's regular concert season at Symphony Hall. With the exception of Osaka, Japan, no other definite dates or cities were announced.

The orchestra has made two other foreign tours going to western Europe in 1952 and to Russia in 1956. The Asian tour will be under the auspices of President Eisenhower's special international program for cultural presentations.

LOCK HAVEN, PA.
EXPRESS
D. 8,131
DEC 9 1959

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,770

MAR 16 1960

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,231

DEC 9 - 1959

Hub Symphony May Take Japan Tour

BOSTON (UPI)—The Boston Herald said today Boston Symphony Orchestra members had voted to make a tour of Japan after the 1959-1960 season for the famous orchestra's first Far Eastern visit.

The paper said the tour would be under State Department auspices. Management of the orchestra refused to confirm or deny the report.

The orchestra toured Europe in 1952 and made a historic tour of the Soviet Union in 1956.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Item (e)
CLINTON, Mass.
Independent
Circ. 3,448

DEC 8 - 1959

SYMPHONY

BOSTON (UPI) — The Boston Herald said today Boston Symphony Orchestra members had voted to make a tour of Japan after the 1959-1960 season for the famous orchestra's first Far Eastern visit.

The paper said the tour would be under State Department auspices. Management of the orchestra refused to confirm or deny the report.

The orchestra toured Europe in 1952 and made a historic tour of the Soviet Union in 1956.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sun (m)
LEWISTON-AUBURN, Me.
Independent
Circ. 31,775

DEC 9 - 1959

BOSTON SYMPHONY TO TOUR FAR EAST

BOSTON (AP) — The Boston Symphony announced Tuesday it will tour the Far East for the first time when the current season ends. The tour will begin in early May and last six to eight weeks.

The orchestra will perform at the Osaka Festival in Japan, in several other Japanese cities, the Philippines, Formosa and Korea.

The tour will be sponsored by the President's special international program for cultural presentations, and administered by Anta (American National Theater and Academy).

The symphony toured Europe in 1952 and made an unprecedented tour of the Soviet Union in 1956.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Press-Herald (m)
PORTLAND, Me.
Independent Republican
Circ. 50,968

DEC 9 - 1959

Boston Symphony Will Tour Asia

BOSTON (UPI)—The Boston Symphony Orchestra will leave here late next April for a six-to-eight-week tour of Japanese cities, the Philippines, Formosa and Korea, it was announced Tuesday.

The tour will begin at the end of the orchestra's regular concert season in Symphony Hall. No definite dates or cities, with the exception of Osaka, Japan, have been settled.

It will be the third foreign visit in the history of the orchestra, which dates from 1881. The Asian tour will be under auspices of President Eisenhower's special international program for cultural presentations.

In 1952, the orchestra toured Western Europe and in 1956 went to Russia.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Hour (e)
NORWALK, Conn.
Independent
Circ. 17,708

DEC 9 - 1959

SYMPHONY TO TOUR

Boston (AP) — Boston's famed symphony orchestra will begin a six to eight weeks tour of the Far East beginning next May. Plans announced Tuesday night call for performances in the Osaka Festival in Japan and several other Japanese cities, the Philippines, Formosa and Korea.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Herald (e)
NEW BRITAIN, Conn.
Independent
Circ. 29,53

DEC 9 - 195

SYMPHONY TOUR

BOSTON (AP) — Boston's Symphony Orchestra will begin a six to eight weeks tour of the Far East beginning next May. Plans call for performances in the Osaka festival in Japan and several other Japanese cities, the Philippines, Formosa and Korea.

Olives are now raised in Australia.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,231

DEC 10 1959

The Boston Symphony is now well committed to world circling entertainment. It made its first European visit in 1952, was the first American major orchestra to visit Russia in 1956, and this year will be off on an invasion of the Far East. Music is probably as good an international language as has so far been discovered.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sun (e)
LOWELL, Mass.
Independent
Circ. 41,242

DEC 9 - 1959

Will Tour Far East

BOSTON (AP) — Boston's famed symphony orchestra will begin a six to eight weeks tour of the Far East beginning next May.

Plans announced last night call for performances in [illegible] Osaka festival in Japan and several other Japanese cities, the Philippines, Formosa and Korea.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
News (e)
NEWPORT, R. I.
Independent
Circ. 11,977

DEC 9 - 1959

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Plans announced last night call for performances in the Oeaka Festival in Japan and several other Japanese cities, the Philippines, Formosa and Korea.

New England Newsclip Agency, Inc
Box 2078, Boston 6 • RIchmond 2-420
Herald (e)
MANCHESTER, Conn.
Republican
Circ. 12,195

DEC 9 - 1959

have been used for some time.

TO TOUR FAR EAST

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
News (e)
GARDNER, Mass.
Independent
Circ. 7,065

DEC 9 - 1959

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Plans announced last night call for performances in the Osaka Festival in Japan and several other Japanese cities, the Philippines, Formosa and Korea.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Telegram (m)
WORCESTER, Mass.
Republican
Circ. 60,734

DEC 9 - 1959

Boston Symphony Announces Tour Of Far East

BOSTON (UPI) — The Boston Symphony Orchestra will leave here late next April for a six-to-eight-week tour of Japanese cities, the Philippines, Formosa and Korea, it was announced Tuesday.

The tour will begin at the end of the orchestra's regular concert season in Symphony Hall. No definite dates or cities, with the exception of Osaka, Japan, have been settled.

It will be the third foreign visit in the history of the orchestra, which dates from 1881. The Asian tour will be under auspices of President Eisenhower's special international program for cultural presentations.

In 1952, the orchestra toured Western Europe and in 1956 went to Russia.

WASHINGTON, D.C.
STAR
D. 254,992 S. 296,218

DEC 9 1959

Symphony Tour Set

BOSTON, Dec. 9 (AP).—Boston's famed symphony orchestra will begin a six to eight weeks tour of the Far East beginn[illegible]ay. Plans announ[illegible]ight call for perform[illegible] the Osaka festival in Ja[illegible] and several other Japanese cities, the Philippines, Formosa and Korea.

5

CHICAGO, ILL.
SUN-TIMES
D. 534,063 S. 832,432
DEC 27 1959

MUSIC

Overseas Tour In '60? Doubtful

By Robert C. Marsh

If I may intrude on your post-Christmas sense of well-being, a recent announcement from Washington seems to make it clear that Chicago's orchestra will not go overseas in 1960. Not, to be sure, that many could entertain serious hopes that it would.

The manner in which the 1959 tour negotiations came to an end seemed to preclude the possibility of our getting a second chance for a long time. But nonetheless, when music director Fritz Reiner announced the cancellation of the 1959 tour at that famous rehearsal in which he was hissed, he is reported to have promised a spring tour in 1960.

THE BIG 1960 SUBSIDY from the President's Special International Program for Cultural Presentations needed for such an overseas junket has gone to the Boston Symphony Orchestra for an Asian tour. Officials of the American National Theater and Academy, who handle the administration of this program, announced this choice just before the holiday.

The Bostonians went to Europe under ANTA-State Department auspices in 1952 and 1956, but this will be their first visit to Asia. They will open in Japan, at the Osaka Festival, about May 1, tour Japan, Formosa, Korea, and the Philippines, and return to play their summer concerts early in July.

I HAVE the highest regard for the Boston Orchestra and know from personal experience the contributions its earlier tours have made to American cultural prestige overseas. Its 1956 appearances in the Soviet Union, the first penetration of the Iron Curtain by an American orchestra, were still being discussed when I visited the country in 1958.

My only protest is that the Boston Symphony needs international prestige the way Fort Knox needs gold. The State Department, in sending it, is plainly selecting a group with plenty of tour experience which it knows will deliver fine performances with the minimum of fuss and bother.

Chicago appears to have the No. 1 place in the fuss and bother department. Orchestra Hall confirms that no negotiations have been conducted or are under way that might lead to an international tour under ANTA management.

SO HERE WE ARE, with one of the great orchestras of the world, an unrivaled reputation for being hard to deal with, and no chance in sight that we will be able to claim the applause that Boston, New York, Cleveland and Minneapolis have been able to secure overseas for their symphonic groups.

And a Happy New Year to you, too.

DAVENPORT, IOWA
TIMES-DEMOCRAT
SAT. 48,182 SUN. 57,105
DEC 20 1959

Catching The Beat In The Music World

BY INA WICKHAM

> "How many of us ever stop to think
> "Of music as a wonderous magic link
> "With God, taking sometimes the peace of prayer —
> "When words have failed us 'neath the weight of care
> "Music that knows no country, race or creed,
> "But gives to each, according to his need"
> —Anonymous

THE BOSTON Symphony will make a tour of Japan next year. The group has already made two post-war foreign tours. May 1st the orchestra led by Charles Munch will appear at the Osaka Festival and then visit several cities in that country. The itinerary is not yet completed but it is expected that the tour will last from six to eight weeks and that other Asian countries may be included, such as Tiawan, Korea. Hong Kong, and the Philippines.

* * *

CHARLES MUNCH expects to take a conductor with him on the tour to assist in presenting the concerts. No one has been named as yet, but it is expected that it will be an American composer-conductor. The trip is under the President's Special International Program for Cultural Presentations. If the tour lasts for eight weeks it may affect the Berkshire Music Festival, which usually begins the first week in July. A spokesman for the Boston orchestra has said that the festival at Tanglewood will go on but that its dates will be determined by the return of the orchestra.

* * *

DIRECTORS of the Newport, R. I. Jazz festival have voted to hold both the Jazz and Folk festivals again next summer. The time for the Jazz festival has been set for June 30 to July 4 and the folk festival will be held June 24, 25, and 26. Problems that beset the festivals last summer will be clarified and worked out.

* * *

THE NEW YORK City Opera Company will begin its third spring season of American Opera at the City Center in New York on Feb. 10. The season will run through Sunday, Feb. 21, as the company will begin a five week tour of the United States on Feb. 23. The tour repertoire will be selected from 18 American operas presented by the company, with the assistance of grants from the Ford Foundation the past two spring seasons. The company will again hold a seminar for young American composers, librettists and conductors interested in the lyric theater. For the first time operatic stage directors may this year join the seminar.

* * *

GEORGE A. KUYPER, formerly manager of the Chicago Symphony orchestra has been appointed general director of the Hollywood Bowl and the Southern California Symphony Association. He will assume his duties the first of the year. He had been manager of the Chicago Symphony for the past 15 years. Seymour Raven, music critic of the Chicago Tribune has been named manager of the Chicago orchestra and he will replace Mr. Kuyper after Jan. 1.

* * *

NEWS OF THE artists tells us that Margherita Roberti, (Mrs. Tom Nobis) will appear in "La Tosca" and in Busoni's "Doctor Faust," at La Scala in Milan this season. She is one of four Americans to sing there this winter. Others are Leontyne Price who will sing in "Aida," Cornell MacNeil in "Aida" and "The Masked Ball" and Gloria Lane in "Carmen" and "Boris Godunov." Miss Lane appeared with the Tri-City Symphony orchestra several seasons ago.

New England Newsclip Agency,
Box 2078, Boston 6 • Richmond 2
Back Bay Ledger &
Beacon Hill Times
BOSTON, Mass.
Weekly Independent
Circ. 14,500
DEC 10 1959

Symphony Plans Tour Of Japan

Formosa, Korea Included On Planned Itinerary

The Boston Symphony will tour Japan and other Asian countries during a six week tour which will open at the Osaka Festival in Japan on May 1, 1960, it was announced this week by Dr. Charles Munch, director of the internationally famed orchestra.

The tour will be made under the sponsorship of the President's Special International Program for Cultural Presentations, administered by the American National Theater and Academy.

This first Far East tour of the orchestra will take it to

Continued on Page Four

Continued From Page One

several cities in Japan and to other spots on Formosa, the Phillippines and Korea. The exact itinerary has not yet been completed, but it is expected that the orchestra will be gone from Boston until at least the later part of June.

The projected tour which was voted by members of the orchestra, will mark the third foreign visit of the musicians in the past 10 years. In 1952 the Symphony toured Europe and in 1956 it made a return visit with stops in Ireland and Russia. The visit to Russia was the first of its kind to that nation.

The Orchestra spokesman said that the Pops and the Berkshire Festival at Tanglewood will be held. However, some ar-arangement of the Tanglewood dates may be necessary if the orchestra does not return from the Far East at the expected time.

Burrelle's
ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street – New York

MUSICAL COURIER
NEW YORK, N.Y.
MONTHLY 25,217
JAN 1960

Boston Symphony to Tour Japan Next Spring

Charles Munch and the Boston Symphony Orchestra have announced their acceptance of an invitation to tour Japan and other East Asian countries in the Spring of 1960. The tour will be made under the President's Special International Program for Cultural Presentations administered by the American National Theatre and Academy.

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This will be the third foreign tour of the Boston Symphony Orchestra. It visited Europe in 1952, and in 1956 it was the first American orchestra to perform in the Soviet Union.

5

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SUN-TIMES
D. 534,063 S. 632,432
DEC 27 1959

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DAVENPORT, IOWA
TIMES-DEMOCRAT
SAT. 49,182 SUN. 57,165
DEC 20 1959

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BY INA WICKHAM

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DIRECTORS of the Newport, R. I. Jazz festival have voted to hold both the Jazz and Folk festivals again next summer. The time for the Jazz festival has been set for June 30 to July 4 and the folk festival will be held June 24, 25, and 26. Problems that beset the festivals last summer will be clarified and worked out.

* * *

THE NEW YORK City Opera Company will begin its third spring season of American Opera at the City Center in New York on Feb. 10. The season will run through Sunday, Feb. 21, as the company will begin a five week tour of the United States on Feb. 23. The tour repertoire will be selected from 18 American operas presented by the company, with the assistance of grants from the Ford Foundation the past two spring seasons. The company will again hold a seminar for young American composers, librettists and conductors interested in the lyric theater. For the first time operatic stage directors may this year join the seminar.

* * *

GEORGE A. KUYPER, formerly manager of the Chicago Symphony orchestra has been appointed general director of the Hollywood Bowl and the Southern California Symphony Association. He will assume his duties the first of the year. He had been manager of the Chicago Symphony for the past 15 years. Seymour Raven, music critic of the Chicago Tribune has been named manager of the Chicago orchestra and he will replace Mr. Kuyper after Jan. 1.

* * *

NEWS OF THE artists tells us that Margherita Roberti, (M r s. Tom Nobis) will appear in "La Tosca" and in Busoni's "Doctor Faust," at La Scala in Milan this season. She is one of four Americans to sing there this winter. Others are Leontyne Price who will sing in "Aida," Cornell MacNeil in "Aida" and "The Masked Ball" and Gloria Lane in "Carmen" and "Boris Godunov." Miss Lane appeared with the Tri-City Symphony orchestra several seasons ago.

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Box 2076, Boston 6 • Richmond
Back Bay Ledger &
Beacon Hill Times
BOSTON, Mass.
Weekly Independent
Circ. 14,500
DEC 10 1959

Symphony Plans Tour Of Japan

Formosa, Korea Included On Planned Itinerary

The Boston Symphony will tour Jap~~an and other~~ Asian countries during a six week tour which will open at the Osaka Festival in Japan on May 1, 1960, it was announced this week by Dr. Charles Munch, director of the internationally famed orchestra.

The tour will be made under the sponsorship of the President Special International Program for Cultural Presentations, administered by the American National Theater and Academy.

This first Far East tour of the orchestra will take it to

Continued on Page Four

Continued From Page One

several cities in Japan and to other spots on Formosa, the Phillippines and Korea. The exact itinerary has not yet been completed, but it is expected that the orchestra will be gone from Boston until at least the later part of June.

The projected tour which was voted by members of the orchestra, will mark the third foreign visit of the musicians in the past 10 years. In 1952 the Symphony toured Europe and in 1956 it made a return visit with stops in Ireland and Russia. The visit to Russia was the first of its kind to that nation.

The Orchestra spokesman said that the Pops and the Berkshire Festival at Tanglewood will be held. However, some arrangement of the Tanglewood dates may be necessary if the orchestra does not return from the Far East at the expected time.

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PRESS CLIPPING BUREAU
165 Church Street – New York

MUSICAL COURIER
NEW YORK, N.Y.
MONTHLY 25,217
JAN 1960

Boston Symphony to Tour Japan Next Spring

Charles Munch and the Boston Symphony Orchestra have announced their acceptance of an invitation to tour Japan and other East Asian countries in the Spring of 1960. The tour will be made under the President's Special International Program for Cultural Presentations administered by the American National Theatre and Academy.

The tour, which is expected to begin on or about May 1, 1960 and last six to eight weeks, will open in Japan where the Orchestra will perform in the Osaka Festival. Other Japanese cities will be visited. The President's Program and ANTA have not confirmed the itinerary for the other East Asian countries, but it is anticipated that the Philippines, Formosa and Korea will be included.

This will be the third foreign tour of the Boston Symphony Orchestra. It visited Europe in 1952, and in 1956 it was the first American orchestra to perform in the Soviet Union.

6

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Sunday Globe
BOSTON, Mass.
Circ. 398,886

JAN 17 1960

THE BOSTON SUNDAY GLOBE—JANUARY 17, 1960

Oriental Neighbors Have Cosmopolitan Music

The Boston Symphony Will Find the Japanese Want Western Music

By CYRUS DURGIN

DURGIN

No doubt it is natural for us Occidentals who have not been in Asia to think of Japanese music more or less in terms of the pentatonic scale and queer harmonic sounds, whistles, tinkles, rasps and bops.

It isn't quite that, however. There is, the scholars tell us, a Japanese music, both classical and popular, believed to have originated in China and, about 300 A.D., conveyed through Korea to Japan.

★ ★ ★

But the native Japanese music is much more complex and substantial than tunes and simple harmonies you might find from the black keys of the piano, the five tones which in each octive make a pentatonic scale.

We've Heard Some

Actually we've heard some George Marek, vice president of R.C.A. Victor Records, wrote an amusing and highly informative story of his musical adventures in Japan for The Saturday Review. He titled it "Brahms in the Coffee House," and described how you could hear Brahms and other European composers in coffee spots.

Mr. Marek also was able to gauge the popular Japanese appetite for jazz, and found it voracious. Not just for one kind of jazz, but for all kinds, and rock 'n' roll, too. American popular music in general is consumed as avidly by young Japanese as by young Americans. It seems, Mr. Marek said in a conversation I had with him last week, that young Japanese, as he observed, have no interest in their own music.

Rosenstock's Word

I also have the word of conductor Joseph Rosenstock that the younger Japanese cannot get enough Western music. Polish-born Rosenstock, last in Boston in 1955 with the New York City Opera Co., told me then of his experiences in Japan.

He went out there before World War II to conduct the Nippon Philharmonic Orchestra in Tokyo, got interned dur- but the younger generation are crazy about Beethoven, Schubert, Brahms and Ravel. Especially Beethoven."

Back in 1911

From other sources I have heard that the Japanese are especially fond of German music, though, for some reason, not of Wagner. But Beethoven seems to be their idol.

Nipponese regard for Western music is not an altogether recent development. When Sumi Sumiko, said to have been a leading singer of the Imperial Opera in Tokyo, passed through Boston in 1911, she described in fairly glowing terms the Tokyo Conservatory of that day, whose faculty included both European teachers and Japanese who had studied in Europe of the United States.

The Opera then had a [illegible] tory which included [illegible] items of the Italian repertory [illegible] "Cavalleria Rusticana" and "Pagliacci," "Il Trovatore" [illegible] "Madam Butterfly." Some French works were popular, also.

Thus it is evident [illegible] the Bostonian [illegible] their tour at [illegible] ganized in the [illegible] Osaka, two [illegible] find an audience [illegible] tan taste [illegible]

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BOSTON, Mass.
Independent Republican
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DEC 9 - 1959

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The orchestra, as The Herald reported exclusively yesterday, will perform in various Japanese cities, and also in the Osaka Festical. The Philippines, Formosa and Korea are expected to be on the itinerary as well, though ANTA has not confirmed these dates.

The Far East appearance, first in the Boston Symphony's 79-year-old history, will be the orchestra's third foreign tour. It made its first European visit in 1952. In 1956, the Boston Symphony was the first major American orchestra to perform in the Soviet Union.

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Independent
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JAN 27 1959

Western Music Popular With Japanese People

By KIKO SHIBAZAKI

(Editor's Note: Mr. Shibazaki, a Japanese newspaperman, is spending three months at the Patriot Ledger under the auspices of the U.S. State Department. At home, he is a staff writer for the Yokohama Bureau of "The Yomiuri Shimbun.").

I have observed the Boston Symphony Orchestra perform at Symphony Hall recently. It is needless to say that the music was such a beautiful tone with every detail, but what I thought then most was how I wish we had a permanent hall like that in Tokyo.

Project Started

I learned also of the Symphony's history, and felt that the Bostonian classic music followers are lucky to have a great man like Henry Lee Higginson, who exerted his energy and spent his fortune to create a permanent orchestra 78 years ago.

Now in Tokyo the project of constructing the National Music Hall has started. This is being done by the government and welcomed fully by the music lovers.

There are large symphony orchestras in Tokyo, Osaka and elsewhere, and their repertoire includes everything from Bach to Shostakovitch. Recitals, concerts, and performances of operas and ballets are held frequently besides music contests which are sponsored regularly on a nationwide scale several times a year.

Many Japanese have studied music abroad with considerable success, while celebrated musicians, conductors, and ballet dancers have come from all parts of the world to give performances before the Japanese public.

Taught At Schools

Western music has been taught at schools since the 1860s when Japan emerged as a modern state by adopting things Occidental, including music. It is taught from the elementary grade, as well as at professional music schools such as the Tokyo Academy of Music, which was founded late in the last century and is now a faculty of the University of Arts, Tokyo.

Western music of all kinds has been popularized, including composition, vocal and instrumental music, opera and ballet. These kinds of Western music are now enjoyed equally by the Japanese people as well as traditional Japanese music.

In the traditional field, "Gagaku" (court music and dance) is preserved at the Imperial Court and at some Shinto shrines. Its prototype was introduced into Japan late in the Seventh Century from China of the T'ang Dynasty. "Gagaku" is performed for the public from time to time.

In addition to "Gagaku," there are various forms of "samisen" (a three-stringed instrument) music, most of which accompany "Kabuki" plays, "Bunraku" puppet shows, and classical stage dancing. After centuries of evolution, "samisen" music is very much alive among the people today.

Many Visited

Development of Western classical music, however, has been remarkably, particularly since 1950. This is, I think, mostly based on the fact that a large number of outstanding foreign musicians have visited Japan.

The first was French pianist Lazare Levy, who came to the country in 1950 to give a series of concerts. His visit served to infuse new life into the Japanese music world which had been stagnant for some ten years during and following the war.

Noted musicians who have come to Japan since then include French pianist Alfred Cortot, German pianists Wilhelm Backhaus and Wilhelm Kempf, Soviet pianist Emil Gilels, American violinists Yehudi Menuhin and Jascha Heifetz, Hungarian violinist Josef Szigeti, Soviet violinist David Oistrakh, German baritone Gerhard Huesch, American tenor Richard Tucker, Italian tenor Ferruccio Tagliavini, American sopranos Helen Traubel, Eleanor Steber and Georgia Laster, Soviet soprano [illegible] Solenkov, the Vienna Boys Choir, the French "The Little Singers with a Wooden Cross," the Berlin, Los Angeles and Vienna Philharmonic Orchestras, and the American Symphony of the Air Orchestra.

Important Part

Japanese newspapers and the Japan Broadcasting Corporation have played an important part in these visits, not only alloting large amounts of space and time but acting, in many cases, as sponsors. Foreign musicians visiting Japan have been enthusiastically received by music lovers there. In most cases, tickets were sold out long before the performance date. (I have found out the same is true of the Boston Symphony.)

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Other foreign musicians who visited Japan during the year were Belgian pianists Henry Piette and Janine Reding, British pianist Benno Moiseiwitsch, Austrian conductor Edward Strauss and the British Amadeus String Quartet.

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Other than the prominent foreign musicians who have visited Japan in recent years, it is considered an epochal event in Japan's musical history that an Italian operatic troupe of 27 persons, led by Vittorio Gui, visited Japan during 1957, followed shortly afterward by the visit of a Russian ballet group from the world famous Bolshoi Opera. In 1958, the New York City Ballet troupe made a successful tour of Japan.

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Oriental Neighbors In Musical Tastes

Symphony

DURGIN

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We've Heard Some

Actually we've heard some Japanese music, from the musicians of the touring Kabuki and Gagaku dance troupes The two most used instruments, one gathers ,are the koto, a form of zither, and the samisen, a kind of guitar. There are pipes and percussion instruments, too. The Japanese scale, like the Chinese, is not pentatonic but Pythagorean, of 13 semitones by perfect, untempered fifths.

But, from reliable accounts, when the Boston Symphony Orchestra arrives in Japan for the beginning of its Far Eastern tour, next May, they will find a lot of Japanese more interested in Western music than in their own.

George Marek, vice president of R.C.A. Victor Records, wrote an amusing and highly informative story of his musical adventures in Japan for The Saturday Review. He titled it "Brahms in the Coffee House," and described how you could hear Brahms and other European composers in coffee spots.

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He went out there before World War II to conduct the Nippon Philharmonic Orchestra in Tokyo, got interned during the war, and returned to his musicians when he was freed by Gen Willoughby of the American occupying forces.

The orchestra seemed to have been composed of both Japanese and European musicians. It was a self-supporting organization, which worked very hard, paid its bills and even kept up the rent on the quarters Rosenstock was forced to leave during his internment, that they might be ready for him at war's end.

"I found in Japan an intense—and I mean intense—interest in Western music on the part of younger Japanese," Rosenstock told me. "The older people went to the Kabuki Theater, but the younger generation are crazy about Beethoven, Schubert, Brahms and Ravel. Especially Beethoven."

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SCHENECTADY, N.Y.
GAZETTE
D. 46,209
MAR 22 1960

Boston Symphony Plans 8-Week Tour of Far East

The Boston Symphony Orchestra will make an eight-week tour to Japan and other far eastern countries leaving Boston on April 25 by chartered planes and returning to Boston on June 19 to prepare for the six-week Berkshire Festival.

* * *

THOMAS D. PERRY JR., manager of the Boston Symphony Orchestra, has announced that the tour is the orchestra's third foreign trip and will be made as part of President Eisenhower's special international program for cultural presentations administered by the American National Theater and Academy.

Charles Munch, the orchestra's music director, with associate conductor Richard Burgin and guest conductor Aaron Copland plus the 104 musicians and staff will make the trip.

* * *

THE GROUP will arrive in Korea on April 27 and give two concerts there, in Seoul and probably Pusan, before the orchestra flies to Tokyo on May 1. About 22 concerts will be given in 16 Japanese cities during May. Six of the concerts will be presented in Tokyo and two in Osaka.

Three concerts are scheduled for Manila in early June before the orchestra flies to Australia for seven concerts in Sydney, Brisbane, Melbourne and Adelaide. In New Zealand there will be two concerts in Auckland and Wellington before the orchestra's return to the United States.

* * *

THE CONDUCTORS plan to perform 22 compositions by 19 composers on the tour.

Included in the tentative list are eight works by seven American composers, Samuel Barber, "Medea's Meditation and Dance of Vengeance;" Easley Blackwood, "Symphony No. 1; Copland's "Symphony No. 1" and the "Suite from The Tender Land;" Norman dello Joio, "Variations, Chaconne and Finale;" Leon Kirchner, "Toccata;" Walter Piston, 'Symphony No. 6;" and William Schuman, "New England Triptych."

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Box 2078, Boston 6 • RIchmond 2-4200
Morning Globe
BOSTON, Mass.
Independent
Circ. 194,909
FEB 26 1960

U.S. Culture Stakes a World Claim—V

Boston Symphony Sets Classic Pace Abroad

By EDGAR J. DRISCOLL JR.

America has more major symphony orchestras than big league baseball clubs.

DRISCOLL

Today there are more than 30 major symphonies in cities throughout the United States, plus 700 professional and semiprofessional orchestras. In addition, there are thousands of amateur groups, made up of people who simply play for the love of it.

The Boston Symphony Orchestra, which heads for the Far East this Spring, will get a kind of reception that once was rated only by heads of state.

★ ★ ★

When the New York Philharmonic toured Latin America a year and a half ago, music lovers toted food and mattresses and slept on sidewalks for 24 hours before a concert to try and buy a ticket. Last year it was the rage of Russia.

At home the picture is almost as rewarding. "At no time in the history of American society have so many people devoted so much time, effort and money to the intangible rewards gained from serious music," says one expert in the field.

Today, music reproduced and "live" floods the country. It is provided by top-notch performing organizations which in turn have been provided by first-rate music schools. Says John N. Burk, writing in a recent concert bulletin of the B.S.O.: "This abundance is astonishing if directly compared to the status 50 years ago."

Then, he says, music was an imported activity. To study music, one went to Leipzig, Frankfurt or Paris. Boston and New York had the only permanent orchestras on the Eastern seaboard. Chicago, St. Louis and Cincinnati in the Midwest. The great West was, musically speaking, virgin territory. Two string quartets sufficed for the whole country. Opera hardly existed outside of New York.

In the short 50 years, thanks to recordings and transmission of good music by radio, we have been transformed from "a music starved into a music-conscious nation," he says.

★ ★ ★

Not too long ago your performing artist (like everybody's fine china) had to be an import to be really good. Nowadays American artists, while they may not get the Jenny Lind treatment, not only are copping top billing at home, they're being widely and wildly acclaimed abroad.

Time was when most of our great musicians came from overseas . . . conductors, vocalists, composers, performing musicians . . . Caruso, Mary Garden, Toscanini, Koussevitzky, Schuman-Heink, John McCormack, Kreisler.

Now we've homegrown talent aplenty to export.

Leonard Bernstein, Roberta Peters, Rise Stevens, Marian Anderson, Mahalia Jackson, Richard Tucker, Eileen Farrell, Van Cliburn, Leon Fleisher, Jerome Hines, Rosalind Elias, Leonard Warren, Leontyne Price.

Wherever our orchestras, choral groups or soloists perform, they collect rave notices and make front page news.

Said the Manila Times about a Richard Tucker concert: "Mr. Tucker is verily a tribute to the productive capacity of the United States which has been running out with magnificent success everything from canned soup to cyclatrons . . ."

When Sylvia Marlowe, harpsichordist, gave a 25-concert tour of the Far East she wound up a cover girl on several magazines. Our artists, she says, can be the best ambassadors America has to offer. Businessmen and diplomats move only in their own world. The artists speaks an international language. We have shown the world that we are no longer a cultural wasteland. The world is avid for more, she reports.

★ ★ ★

America, for a long time now, has written the music much of the world sings. Do-Re-Mi, hit of Sound of Music when it opened in Boston a a few months ago, can be heard on a bus in old Bankok.

Our more serious composers are winning recognition on the world front, too. Piston, Thomson, Copeland, Irving Fine, to name a few.

NEXT—Out of the woods and really on the move.

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Circ. 2,200
APR 21 1960

X

Telescoop..

By TESS THE TATTLER

DOT DENNEN

The Boston Symphony Orchestra flies to Tokyo next week; two prominent members of the Sharon Civic Orchestra are also getting around with one vacationing in Paris and her husband en route to India; the Sharon Civic Orchestra itself takes off "Around the World in Eighty Days" on May 20-21 with the Sharon High School Auditorium as the scene of this symphonic understaking.

Dr. Samuel Watson Peck and daughter Marcia of Belleville, N.J., were in town on Easter Sunday visiting relatives.

Measles, measles and more measles seem to constitute a major epidemic this Spring.

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EXONIAN - 2/27/60

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Commented Mr. Cox, "I'm looking forward to seeing friends of the Academy over there, in particular, Anthony Smith, of Webster butt-room fame, in Melbourne," The piano-playing Mr. Smith taught science last year at PEA while on a leave of absence.

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The travel on Mr. Cox's advance portion of the symphony trip will be entirely by air except for portions of the itinerary in Japan, which includes visits to 14 major cities from Sapporo on the north, to Fukioko on the south.

7

SCHENECTADY, N.Y.
GAZETTE
D. 48,208
MAR 22 1960

Boston Symphony Plans 8-Week Tour of Far East

The Boston Symphony Orchestra will make an eight-week tour of Japan and other far eastern countries leaving Boston on April 25 by chartered planes and returning to Boston on June 19 to prepare for the six-week Berkshire Festival.

* * *

THOMAS D. PERRY JR., manager of the Boston Symphony Orchestra, has announced that the tour is the orchestra's third foreign trip and will be made as part of President Eisenhower's special international program for cultural presentations administered by the American National Theater and Academy.

Charles Munch, the orchestra's music director, with associate conductor Richard Burgin and guest conductor Aaron Copland plus the 104 musicians and staff will make the trip.

* * *

THE GROUP will arrive in Korea on April 27 and give two concerts there, in Seoul and probably Pusan, before the orchestra flies to Tokyo on May 1. About 22 concerts will be given in [illegible] Japanese cities during May. Six of the concerts will be presented in Tokyo and two in Osaka.

Three concerts are scheduled for Manila in early June before the orchestra flies to Australia for seven concerts in Sydney, Brisbane, Melbourne and Adelaide. In New Zealand there will be two concerts in Auckland and Wellington before the orchestra's return to the United States.

* * *

THE CONDUCTORS plan to perform 22 compositions by 19 composers on the tour.

Included in the tentative list are eight works by seven American composers, Samuel Barber, "Medea's Meditation and Dance of Vengeance;" Easley Blackwood, "Symphony No. 1; Copland's "Symphony No. 1" and the "Suite from The Tender Land;" Norman dello Joio, "Variations, Chaconne and Finale;" Leon Kirchner, "Toccata;" Walter Piston, 'Symphony No. 6;" and William Schuman, "New England Triptych."

FEB 26 1960

U.S. Culture Stakes a World Claim—V

Boston Symphony Sets Classic Pace Abroad

By EDGAR J. DRISCOLL JR.

America has more major symphony orchestras than big league baseball clubs.

DRISCOLL

Today there are more than 30 major symphonies in cities throughout the United States, plus 700 professional and semiprofessional orchestras. In addition, there are thousands of amateur groups, made up of people who simply play for the love of it.

The Boston Symphony Orchestra, which heads for the Far East this Spring, will get a kind of reception that once was rated only by heads of state.

★ ★ ★

When the New York Philharmonic toured Latin America a year and a half ago, music lovers toted food and mattresses and slept on sidewalks for 24 hours before a concert to try and buy a ticket. Last year it was the rage of Russia.

At home the picture is almost as rewarding. "At no time in the history of American society have so many people devoted so much time, effort and money to the intangible rewards gained from serious music," says one expert in the field.

Today, music reproduced and "live" floods the country. It is provided by top-notch performing organizations which in turn have been provided by first-rate music schools. Says John N. Burk, writing in a recent concert bulletin of the B.S.O.: "This abundance is astonishing if directly compared to the status 50 years ago."

Then, he says, music was an imported activity. To study music, one went to Leipzig, Frankfurt or Paris. Boston and New York had the only permanent orchestras on the Eastern seaboard. Chicago, St. Louis and Cincinnati in the Midwest. The great West was, musically speaking, virgin territory. Two string quartets sufficed for the whole country. Opera hardly existed outside of New York.

In the short 50 years, thanks to recordings and transmission of good music by radio, we have been transformed from "a music starved into a music-conscious nation," he says.

* * *

Not too long ago your performing artist (like everybody's fine china) had to be an import to be really good. Nowadays American artists, while they may not get the Jenny Lind treatment, not only are copping top billing at home, they're being widely and wildly acclaimed abroad.

Time was when most of our great musicians came from overseas . . . conductors, vocalists, composers, performing musicians . . . Caruso, Mary Garden, Toscanini, Koussevitzky, Schuman-Heink, John McCormack, Kreisler.

Now we've homegrown talent aplenty to export.

Leonard Bernstein, Roberta Peters, Rise Stevens, Marian Anderson, Mahalia Jackson, Richard Tucker, Eileen Farrell, Van Cliburn, Leon Fleisher, Jerome Hines, Rosalind Elias, Leonard Warren, Leontyne Price.

Wherever our orchestras, choral groups or soloists perform, they collect rave notices and make front page news.

Said the Manila Times about a Richard Tucker concert: "Mr. Tucker is verily a tribute to the productive capacity of the United States which has been running out with magnificent success everything from canned soup to cyclatrons . . ."

When Sylvia Marlowe, harpsichordist, gave a 25-concert tour of the Far East she wound up a cover girl on several magazines. Our artists, she says, can be the best ambassadors America has to offer. Businessmen and diplomats move only in their own world. The artists speaks an international language. We have shown the world that we are no longer a cultural wasteland. The world is avid for more, she reports.

* * *

America, for a long time now, has written the music much of the world sings. Do-Re-Mi, hit of Sound of Music when it opened in Boston a a few months ago, can be heard on a bus in old Bankok.

Our more serious composers are winning recognition on the world front, too. Piston, Thomson, Copeland, Irving Fine, to name a few.

NEXT—Out of the woods and really on the move.

New England Newsclip Agency, Inc.
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Advocate
SHARON, Mass.
Weekly Independent
Circ. 2,200
APR 21 1960

Telescoop..

By TESS THE TATTLER

DOT DENNEN

The Boston Symphony Orchestra flies to Tokyo next week; two prominent members of the Sharon Civic Orchestra are also getting around with one vacationing in Paris and her husband en route to India; the Sharon Civic Orchestra itself takes off "Around the World in Eighty Days" on May 20-21 with the Sharon High School Auditorium as the scene of this symphonic understaking.

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EXONIAN - 3/17/60

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NEW YORK, N.Y.
TIMES
D. 614,169 S. 1,254,635

APR 25 1960

Music: Lively Boston

Symphony Ends Year and 'Met' Starts Tour

By HOWARD TAUBMAN
Special to The New York Times.

BOSTON, April 24—The Boston area, which was once the hub of intellectual life in this country, was a busy musical center this week-end.

The Boston Symphony Orchestra ended its seventy-ninth season at Symphony Hall last night and spent today packing and girding itself for tomorrow's departure for its tour of Taiwan, Japan, the Philippines and Australia.

The Metropolitan Opera, with a performance of "Il Trovatore" this afternoon, completed the first leg of its annual spring tour. Its eight performances have played to sellout audiences in the 4,200-seat Metropolitan Theatre. Subscriptions were 12 per cent ahead of last year's record, and the remaining tickets were gone four weeks before the visit began.

•

The Boston Symphony, which has had a banner year, said farewell to its home patrons in a program that consisted of Jean Martinon's Prelude and Toccata, dedicated to the conductor, Charles Munch; the greatly promising Symphony No. 1 of the young American, Easley Blackwood, and Brahms' Second Symphony.

The Blackwood symphony will be played a number of times on the forthcoming tour, as will works by Aaron Copland, Samuel Barber, Norman Dello Joio, Leon Kirchner and Walter Piston. Despite complaints from Japanese quarters and from Boston sources that the orchestra should not be obliged to offer an American piece on each program, this observer believes that the State Department is right to make such a request.

An American orchestra has a duty to perform the music of Americans. If Mr. Blackwood's symphony, for example, is not a masterpiece, it is a substantial, imaginative effort. The Japanese know that our orchestras can play the classics. They have little knowledge of what our composers can do.

•

A remarkable demonstration of this point took place in Cambridge on Friday night. As a tribute to Mr. Piston, who is retiring from the Harvard faculty after more than three decades as a teacher, the university's music department presented an evening of his chamber music at the Sanders Theatre on the campus.

This program represented only one aspect of Mr. Piston's output, which has embraced a variety of forms and a wealth of compositions. And yet it provided a rewarding view of the composer's gifts.

Here was music of wit and feeling, written with directness, refinement and natural dignity. Here were works that reflected admirably the practical musician who was attracted to a diversity of combinations and who could find a happy blend of musical statements for whatever instruments that happened to draw his attention.

The earliest work [illegible] play was a suite of three pieces for flute, clarinet and bassoon, dating from [illegible]. It had a cheerful transparency. The most [illegible] was the String Quartet No. 4, written in 1951, which revealed polished craftsmanship and sustained lyricism.

Walter Piston

One was impressed throughout this program by Mr. Piston's rich vein of songfulness. In an age that inhibits lyricism, Mr. Piston has had the courage to write as he felt. Call him old-fashioned if you will; you cannot regard him as anything but honest.

•

His Passacaglia for Piano (1943) has a kind of classic solidity and fullness. His Duo for Viola and 'Cello (1949) is mellow and serene; its slow movement is a long-breathed, lyric meditation. And the Divertimento for Nine Instruments (1946) shows how idiomatically and deftly the composer could combine strings and woodwinds.

The performers were Ruth Posselt, Luise Vosgerchian and the following leading players from the Boston Symphony: Richard Burgin, Joseph De Pasquale, Samuel Mayes, George Moleux, Doriot Anthony Dwyer, Ralph Gomberg, Gino Cioffi and Sherman Walt.

Mr. Piston himself conducted the Divertimento. The audience recalled him repeatedly as if it could not stop expressing its friendship and admiration. As teacher and composer he has exercised a balanced, stimulating influence on our music. In the years to come, when he will be free to devote all his time to writing music, he will surely add to his own stature as a composer and continue to contribute to the maturity of American composition.

France-Amérique — 24 Avril 1960

La musique

Musique et musiciens français aux Etats-Unis

CE serait pur chauvinisme de prétendre que la musique française occupe aux Etats-Unis la première place — en admettant qu'il y en ait une. Même en France, pareille affirmation serait à peine véridique. Toutefois, il n'en est pas moins vrai que l'influence de la pensée musicale française en Amérique est considérable, égale seulement à l'immense prestige dont jouissent les interprètes de nationalité ou de formation française.

Afin de mieux pouvoir mesurer la puissance de cette influence, nous aimerions préciser les caractéristiques de ce qu'on appelle communément "musique française".

Les Français, élevés dans la grande tradition cartésienne, sont maîtres logiciens; encore sous le coup de la merveilleuse renaissance classique des XVIIème et XVIIIème siècles, ils sont également maîtres du "style"; enfin, ils sont maîtres artisans, puisque seule une oeuvre sans défauts est susceptible de satisfaire leur soif de moyens rigoureusement disciplinés pour les exprimer d'une manière appropriée, compatible avec leur nature intrinsèque.

De plus, les Français ont toujours témoigné un profond respect pour tout ce qui est "forme" et "plan" dans toute activité créatrice de l'esprit et notamment en matière de musique, où le facteur "forme" est de l'essence même de l'art. Selon Debussy, la précision et la densité de la forme constituent l'un des traits caractéristiques du génie français.

LA musique est, par définition, l'art et la science des sons "organisés" suivant des formes préétablies, dans le but d'exprimer et de provoquer des "climats" affectifs artistiques. L'on comprend donc aisément pourquoi l'esprit français, avec son acuité rationnelle et son constant souci du style, a placé la France dans une situation prépondérante là où, précisément, "organisation" et "forme" sont les clefs de voûte de l'édifice artistique entier.

Les mêmes qualités du génie musical français se retrouvent dans l'"école" française d'interprétation, en vertu de l'importance qu'elle accorde à l'art subtil du phrasé, dont la maîtrise permet aux exécutants élevés dans cette discipline délicieuse de rendre plausible le "message" d'une oeuvre musicale et d'en exprimer la substance avec une rhétorique éloquente.

Bien sûr, les Américains ont subi — et subissent toujours (n'en déplaise à M. Paul-Henry Lang) l'influence de la culture musicale française à un degré tel que l'observateur le plus superficiel ne saurait manquer de s'en apercevoir. Depuis près de trois quarts de siècle, l'énorme majorité des musiciens américains dignes de ce nom ont une formation artistique française, soit directe — aux Conservatoires de Paris et de Fontainebleau, à la "Schola Cantorum", auprès de Nadia Boulanger, Darius Milhaud, Edgar Varèse, etc. — soit indirecte, lorsqu'il s'agit des deuxième et troisième générations.

ET puis, il y a les magnifiques et grands interprètes français qui passent une portion importante de leur temps aux Etats-Unis et qui ont contribué, plus que quiconque, à façonner et à rehausser le goût du public américain.

● Citons, en premier, le vénérable Pierre Monteux, qui vient de fêter so[illegible]ème anniversaire en dirigeant, [illegible], la IXème Symphonie [illegible], et qui continue à faire de la musique avec une [illegible]eur et une souplesse à peine [illegible]ables.

● Paul Par[illegible], chef d'orchestre éminent, ancien président des Concerts Colonne et des Concerts de Monte-Carlo, auteur d'ouvrages de grand mérite, comme la "Messe" ou la "Symphonie en Ut", est actuellement directeur de l'orchestre de Détroit, dont il a fait, en l'espace de quelques années, un instrument symphonique qui compte parmi les meilleurs.

● A Boston, Charles Münch préside avec une autorité magistrale aux hautes destinées du légendaire orchestre de la métropole voisine. Après avoir mené sa phalange de triomphe en triomphe, il y a deux ans, à travers l'Europe et la Russie soviétique, Münch partira avec ses musiciens, d'ici quelques jours, pour une tournée de deux mois en Extrême-Orient. Ils sont rarissimes, les prélats de la musique qui se soient dévoués autant que Charles Münch au service de la musique, qui aient obtenu des résultats aussi spectaculaires et qui soient entourés de tant de respect et d'affection.

● **Vladimir Golschmann**, après avoir mené d'une manière glorieuse la barque de l'orchestre de Saint-Louis pendant vingt-six ans, et avoir ainsi gravé son nom en lettres d'or dans l'Histoire de la Musique en Amérique, a été invité à doter la ville de Tulsa, en Oklahoma, d'un orchestre moderne.

● A Salt Lake City, voici onze ans depuis que **Maurice Abravanel** est le chef de la "Utah Symphony", voué à l'admiration sans réserve de ses [illegible]toyens.

● A New-York enfin, que ce soit à la chaire d'orchestre du Conservatoire Juilliard ou au pupitre du Metropolitan Opera, **Jean Morel** dispense généreusement, avec autant de compétence que d'esprit, un océan d'érudition musicale.

ATTARDONS-NOUS un instant de plus sur le chapitre "orchestres" afin de mentionner — hélas, sans les nommer, car ils sont légion — les merveilleux musiciens, français de nationalité, de coeur ou d'esprit, en l'absence desquels les groupements symphoniques américains perdraient leurs principaux titres de gloire.

Parmi les grands virtuoses français, il n'y en a pas un qui n'ait pas été triomphalement accueilli aux Etats-Unis, soit d'une manière permanente, soit à l'occasion de tournées transcontinentales. **Zino Francescatti**, l'un des plus formidables interprètes-virtuoses du violon, a élu domicile en Amérique, où il fait honneur tant à sa profession qu'à son pays natal. L'incomparable **Robert Casadesus**, sa femme, Gaby, et leur fils Jean sont la famille musicale la plus aimée, la plus admirée des Etats-Unis. **Lily Pons** et **Martial Singher** sont toujours les grands favoris de nos publics, qui ont également adopté **Daniel Guilet**, **Léon Temerson** et tant d'autres encore.

Oui, la culture musicale française a répandu ses bienfaits aux Etats-Unis, tant et si bien que l'on peut affirmer, sans crainte d'erreur ni d'exagération, qu'elle constitue l'élément le plus précieux du patrimoine national musical de l'Amérique.

Edgard FEDER

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MAR 11 1960

Boston Symphony Picked For Tour Of Far East

WASHINGTON (AP) — The State Department announced yesterday that the Boston Symphony Orchestra will take an eight-week concert tour of the Far East, Australia and New Zealand, beginning the end of April.

The orchestra will give 37 concerts in Korea, Japan, the Philippines, Australia, and New Zealand.

The tour, the state department said, will be sponsored by President Eisenhower's special international program for cultural presentations. This program provides financial assistance to offset deficits that cannot be covered by the revenues from commercial performances abroad, the State Department said.

The itinerary for the Boston Symphony tour:

April 29-May 1 — Seoul, Korea.

May 3-30 — Japan, including performances at Osaka and Tokyo.

June 1-3 — Manila, P.I.

June 5-14 — Australia, including concerts at Brisbane, Sydney, Melbourne, and Adelaide.

June 16-17 — New Zealand, with concerts at Wellington and Auckland.

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CASH BOX
NEW YORK, N.Y.
W.

DEC 19 1959

Munch, Boston Symph. To Tour Orient In '60

NEW YORK—Charles Munch and the Boston Symphony Orchestra, RCA Victor recording artists, have announced their acceptance of an invitation to tour Japan and other East Asian countries in the spring of 1960. The tour will be made under the President's special International Program for Cultural Presentations administered by the American National Theatre Academy.

The tour, which is expected to begin on or about May [illegible] six to eight weeks, will open in [illegible] where the orchestra will [illegible] the Osaka Festival. Other Japanese cities will be visited. The President's Program and ANTA ha[illegible] the itinerary for the other East Asian countries [illegible] that the Philippines, [illegible] and Korea will be included.

This will be the third foreign tour of the Boston Symphony Orchestra. It visited Europe [illegible] 1956 it was the first American orchestra to perform in the Soviet Union.

Most recent RCA Victor recordings by Munch and the Boston Symphony include: Blackwood Symphony No. 1 and the Haieff Symphony No. 2 released this month and Schubert Symphony in C [illegible] ("Great"). The Boston Symphony recently won a 1959 Grammy Award for "Best Classical Performance by an Orchestra" for its recording of Debussy's "Images."

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[illegible] 25 [illegible]

Boston Symphony Tour Announced

Itinerary Is Listed For 8-Week Trip

Thomas D. Perry Jr, Manager of the Boston Symphony Orchestra, announces the tentative itinerary for the orchestra's forthcoming eight week tour of Japan and other Far Eastern countries. The tour, the orchestra's third foreign trip, will be made as part of the president's special international program for cultural presentations administered by the American National Theatre and Academy.

Charles Munch, the Boston Symphony Orchestra's Music Director, with Associate Conductor Richard Burgin and guest conductor Aaron Copland plus the 104 musicians and staff will depart Boston April 25 by chartered planes. After a change of planes on the West Coast, the orchestra will fly to Korea where they arrive April 27.

Two concerts will be given in Korea, in Seoul and probably Pusan, before the orchestra flies to Tokyo on May 1. Approximately 22 concerts will be given in 16 Japanese cities during May. Six of these concerts will be held in Tokyo and two in Osaka.

Three concerts are scheduled for Manila in early June before the orchestra flies to Australia for seven concerts in Sydney, Brisbane, Melbourne and Adelaide. From Australia the orchestra will fly to New Zealand for two concerts in Auckland and Wellington before its return to the United States. The orchestra will arrive by plane in Boston June 19 to prepare for its own six-week Berkshire Festival which opens on July 18 at Tanglewood, Lenox, Mass.

Messrs. Munch, Burgin and Copland plan to perform 22 compositions by 19 composers on the tour. Included in the tentative list are eight works by seven American composers: Samuel Barber, "Medea's Meditation and Dance of Vengeance"; Easley Blackwood, Symphony No. 1; Aaron Copland, Symphony No. 1 and the Suite from "The Tender Land"; Norman dello Joio, "Variations, Chaconne and Finale"; Leon Kirchner, "Toccata"; Walter [illegible]

SALT LAKE CITY, UTAH
DESERET NEWS-TELEGRAM
D. 85,105

MAR 17 1960

Abravanel To Direct Academy Sessions

By CONRAD B. HARRISON
Deseret News Music Editor

Maurice Abravanel, conductor and musical director of the Utah Symphony Orchestra since 1947, will spend at least eight weeks of his busy summer at Santa Barbara, Calif., again this year.

For the sixth consecutive season the Utah maestro will be musical director of the Music Academy of the West's summer session.

Conrad B. Harrison

Also on the staff for the eight-week session, beginning July 4, will be a pair of Utah Symphony first desk people. In the orchestral division again will be Sally Peck, viola principal, and Robert Lentz, timpanist and percussion expert, of the Utah orchestra. In private life they are Mr. and Mrs. Lentz.

Another member of the staff at the sessions will be Gyorgy Sandor, piano, a soloist with the Utah Symphony recently, while handling vocal chores again will be Lotte Lehman.

Off the sounding board: Looking even farth[illegible] ahead, Mr. Abravanel is s[illegible] to guest conduct the [illegible] harmonic Orchestr[illegible] on May 9 and 10, 1[illegible] Utah Symphony O[illegible] the way, will be [illegible] in [illegible] Beethoven "Lenor[illegible] No. 3 and "Pastor[illegible] ny on the Kenneco[illegible] Hour over KSL r[illegible] at 8:30 p.m. . . .

Puccini's "Tosca,[illegible] Zinka Milanov and Euge[illegible] in leading roles, [illegible] for the Metropolitan Opera broadcast over KSL [illegible] Saturday at 1 p.m. . . . [illegible] ing Saturday Ren[illegible] baldi, Richard Tucker an[illegible] Bastianini will appear [illegible] dano's "Andrea Ch[illegible]" . . .

The Boston Symphony Orchestra will tour Korea, Japan, the Philippines, Australia and New Zealand this spring, leaving Boston April 25 and returning June 19. . . . First concert will be in Korea April 27, after which 22 concerts will be presented in 22 Japanese cities before going on to other countries. . . . Conductor Charles Munch will be spelled by Associate Conductor Richard Burgin and Guest Conductor Aaron Copland. . . . Works of seven American composers will be included on the programs. . . .

2/3/60

Bostonians' Travels

According to a recently announced tentative itinerary the Boston Symphony Orchestra will give thirty-six concerts in five countries during its Far Eastern spring tour, with Charles Munch, Richard Burgin and Aaron Copland conducting. Leaving Boston by air April 25, the orchestra will arrive in Korea two days later for a concert in Seoul and another probably in Pusan. Flying to Tokyo May 1, it will give six concerts there, two in Osaka and fourteen in other Japanese cities.

Three concerts will be given in Manila early in June before the Bostonians reach Australia for seven concerts in Sydney, Brisbane, Melbourne and Adelaide. They will also play at Auckland and Wellington in New Zealand before the orchestra returns to Boston June 19 and opens its six week Berkshire Festival at Tanglewood, Lenox, Mass. on Friday, July 8, with Mr. Munch and Pierre Monteux conducting.

• • •

Berkshire Center

Mr. Munch will again be director of the Berkshire Music Center for its 1960 session at Tanglewood, July 3 to Aug. 14, with Mr. Copland as chairman of the faculty and Ralph Berkowitz as dean. The opera department, which was suspended last summer, will resume its activities under the direction of Boris Goldovsky, who returns after a year's leave of absence. Full information about the Center may be obtained from its registrar, Miss R. Bossler, Symphony Hall, Boston 15, Mass.

Members of the Boston Symphony will hold auditions here for instrumentalists who wish to study orchestra and chamber music playing at the Center. Timpanists and percussionists will be heard at 7 p. m. Wednesday at Carnegie Hall, and string and wind players will have their hearings from 1 to 4 Friday in Room 503 of the Juilliard School. Harpists should arrange for audition appointments through Miss Bossler at Symphony Hall.

• • •

Randall's Island Jazz

Bo[illegible] Plan Spring [illegible] The Far East

BOSTON, Dec. 8.—The Boston Symphony Orchestra will make its first Far Eastern tour this spring under the sponsorship of the President's Special International Program for Cultural Presentations, which is administered by the American National Theater and Academy.

The tour, which will open about May 1 and will take from six to eight weeks, will include various Japanese cities and probably the Philippines, Formosa and Korea. In Osaka, the concerts will be among the major events of that city's annual spring festival.

This will be the Boston Symphony's third foreign tour. It went to Europe in 1952 and also in 1956, when it was the first American orchestra to play in the Soviet Union.

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Morning Globe
BOSTON, Mass.
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MAR 12 1960

Itinerary for Symphony Tour

Thomas D. Perry Jr., manager of the Boston Symphony Orchestra, has announced the tentative itinerary for the Orchestra's forthcoming eight weeks tour in the Far East. The tour, the Orchestra's third foreign trip, will be made as part of the President's Special International Program for Cultural Presentations administered by the American National Theatre and Academy.

Charles Munch, music director, with associate conductor Richard Burgin and guest conductor Aaron Copland, plus the 104 musicians and staff, will leave Boston Apr. 25 by chartered planes. After a change of planes on the West Coast, the orchestra will fly to Korea, where they will arrive Apr. 27.

Two concerts will be given in Korea, in Seoul and probably Pusan, before the Orchestra flies to Tokyo on May 1. Approximately 22 concerts will be given in 16 Japanese cities during May, six in Tokyo and two in Osaka.

Three concerts are scheduled for Manila in early June before the Orchestra flies to Australia for seven concerts in Sydney, Brisbane, Melbourne and Adelaide. From Austarlia the Orchestra will enplane to New Zealand for two concerts in Auckland and Wellington before its return to the United States. The Boston Symphony will arrive back in Boston June 19 to prepare for its own six-week Berkshire Festival which opens July 8 at Tanglewood in Lenox.

9

CASH BOX
NEW YORK, N.Y.
W.

DEC 19 1959

Munch, Boston Symph. To Tour Orient In '60

NEW YORK—Charles Munch and the Boston Symphony Orchestra, RCA Victor recording artists, have announced their acceptance of an invitation to tour Japan and other East Asian countries [illegible] of 1960. The tour will be made under the President's special International Program for Cultural Presentations administered by the [illegible] Theatre Academy [illegible]

The t[illegible] begin on or a[illegible] to eight w[illegible] where the orchestra [illegible] the Osaka Festival, [illegible] cities will be visited. Th[illegible] Program and ANTA [illegible] the itinerary [illegible] East Asian countries [illegible]ed that the Philippines, [illegible] and Korea will be included [illegible] tour of the Boston Symphony Orchestra. It visited Europe [illegible] 1956 it was the [illegible] orchestra to perform [illegible]

Most recent [illegible] recordings by Munch [illegible] Symphony include: Black[illegible] No. 1 and the Haieff [illegible] 2 released this month [illegible] Symphony in C [illegible] "Great"). The Boston Symphony recently won a 1959 Grammy Award for "Best Classical Performance by an Orchestra" for its recording of Debussy's "Images."

[illegible]
[illegible], Conn.
Weekly Independent
Circ. 5,920

Boston Symphony Tour Announced

Itinerary [illegible]ted For 8-Week Trip

Thomas D. Perry Jr, Manager of the Boston Symphony Orchestra, announces the tentative itinerary for the orchestra's forthcoming eight week tour of Japan and other Far Eastern countries. The tour, the orchestra's third foreign trip, will be made as part of the president's special international program for cultural presentations administered by the American National Theatre and Academy.

Charles Munch, the Boston Symphony Orchestra's Music Director, with Associate Conductor Richard Burgin and guest conductor Aaron Copland plus the 104 musicians and staff will depart Boston April 25 by chartered planes. After a change of planes on the West Coast, the orchestra will fly to Korea where they arrive April 27.

Two concerts will be given in Korea, in Seoul and probably Pusan, before the orchestra flies to Tokyo on May 1. Approximately 22 concerts will be given in 16 Japanese cities during May. Six of these concerts will be held in Tokyo and two in Osaka.

Three concerts are scheduled for Manila in early June before the orchestra flies to Australia for seven concerts in Sydney, Brisbane, Melbourne and Adelaide. From Australia the orchestra will fly to New Zealand for two concerts in Auckland and Wellington before its return to the United States. The orchestra will arrive by plane in Boston June 19 to prepare for its own six-week Berkshire Festival which opens on July 18 at Tanglewood, Lenox, Mass.

Messrs. Munch, Burgin and Copland plan to perform 22 compositions by 19 composers on the tour. Included in the tentative list are eight works by seven American composers: Samuel Barber, "Medea's Meditation and Dance of Vengeance"; Easley Blackwood, Symphony No. 1; Aaron Copland, Symphony No. 1 and the Suite from "The Tender Land"; Norman dello Joio, "Variations, Chaconne and Finale"; Leon Kirchner, "Toccata"; Walter

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SALT LAKE CITY, UTAH
DESERET NEWS-TELEGRAM
D. 85,105

MAR 17 1960

Abravanel To Direct Academy Sessions

By CONRAD B. HARRISON
Deseret News Music Editor

Maurice Abravanel, conductor and musical director of the Utah Symphony Orchestra since 1947, will spend at least eight weeks of his busy summer at Santa Barbara, Calif., again this year.

For the sixth consecutive season the Utah maestro will be musical director of the Music Academy [illegible] of the West's summer session.

Conrad B. Harrison

Also on the staff for the eight-week session, beginning July 4, will be a pair of Utah Symphony first desk people. In the orchestral division again will be Sally Peck, viola principal, and Robert Lentz, timpanist and percussion expert, of the Utah orchestra. In private life they are Mr. and Mrs. Lentz.

Another member of the staff at the sessions will be Gyorgy Sandor, piano, a soloist with the Utah Symphony recently, while handling vocal chores again will be Lotte Lehman.

Off the sounding board: Looking even farth[illegible]ahead, Mr. Abravanel is sc[illegible] to guest conduct the [illegible] harmonic Orchestr[illegible] on May 9 and 10, 1[illegible] Utah Symphony C[illegible] the way, will be [illegible] Beethoven "Leno[illegible] No. 3 and "Pastor[illegible] ny on the Kenneco[illegible] Hour over KSL r[illegible] at 8:30 p.m. . . .

Puccini's "Tosca," [illegible]inka Milanov and Eugen[illegible] in leading roles, [illegible] for the Metropoli[illegible] broadcast over KSL [illegible] urday at 1 p.m. . . . [illegible]ing Saturday Ren[illegible]di, Richard Tucker a[illegible]ore Bastianini will appe[illegible] dano's "Andrea Ch[illegible].

The Boston Sym[illegible] Orchestra will tour Kor[illegible] Japan, the Philippines, Austr[illegible] and New Zealand this spring, leaving Boston April 25 and returning June 19. . . . First concert will be in Korea April 27, after which 22 concerts will be presented in 22 Japanese cities before going on to other countries. . . . Conductor Charles Munch will be spelled by Associate Conductor Richard Burgin and Guest Conductor Aaron Copland. . . . Works of seven American composers will be included on the programs. . . .

3/13/60

Bostonians' Travels

According to a recently an[illegible] Orchestra will give [illegible]-six concerts in five countries during its Far Eastern spring tour, with Charles Munch, Richard Burgin and Aaron Copland conducting. Leaving Boston by air April 25, the orchestra will arrive in Korea two days later for a concert in Seoul and another probably in Pusan. Flying to Tokyo May 1, it will give six concerts there, two in Osaka and fourteen in other Japanese cities.

Three concerts will be given in Manila early in June before the Bostonians reach Australia for seven concerts in Sydney, Brisbane, Melbourne and Adelaide. They will also play at Auckland and Wellington in New Zealand before the orchestra returns to Boston June 19 and opens its six week Berkshire Festival at Tanglewood, Lenox, Mass. on Friday, July 8, with Mr. Munch and Pierre Monteux conducting.

• • •

Berkshire Center

Mr. Munch will again be director of the Berkshire Music Center for its 1960 session at Tanglewood, July 3 to Aug. 14, with Mr. Copland as chairman of the faculty and Ralph Berkowitz as dean. The opera department, which was suspended last summer, will resume its activities under the direction of Boris Goldovsky, who returns after a year's leave of absence. Full information about the Center may be obtained from its registrar, Miss R. Bossler, Symphony Hall, Boston 15, Mass.

Members of the Boston Symphony will hold auditions here for instrumentalists who wish to study orchestra and chamber music playing at the Center. Timpanists and percussionists will be heard at 7 p. m. Wednesday at Carnegie Hall, and string and wind players will have their hearings from 1 to 4 Friday in Room 503 of the Juilliard School. Harpists should arrange for audition appointments through Miss Bossler at Symphony Hall.

• • •

The Far East

BOSTON, Dec. 8.—The Boston Symphony Orchestra will make its first Far Eastern tour this spring under the sponsorship of the President's Special International Program for Cultural Presentations, which is administered by the American National Theater and Academy.

The tour, which will open about May 1 and will take from six to eight weeks, will include various Japanese cities and probably the Philippines, Formosa and Korea. In Osaka, the concerts will be among the major events of that city's annual spring festival.

This will be the Boston Symphony's third foreign tour. It went to Europe in 1952 and also in 1956, when it was the first American orchestra to play in the Soviet Union.

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[illegible] Globe
[illegible], Mass.
Independent
Circ. [illegible]

MAR 12 1960

Itinerary for Symphony Tour

Thomas D. Perry Jr., manager of the Boston Symphony Orchestra, has announced the tentative itinerary for the Orchestra's forthcoming eight weeks tour in the Far East. The tour, the Orchestra's third foreign trip, will be made as part of the President's Special International Program for Cultural Presentations administered by the American National Theatre and Academy.

Charles Munch, music director, with associate conductor Richard Burgin and guest conductor Aaron Copland, plus the 104 musicians and staff, will leave Boston Apr. 25 by chartered planes. After a change of planes on the West Coast, the orchestra will fly to Korea, where they will arrive Apr. 27.

Two concerts will be given in Korea, in Seoul and probably Pusan, before the Orchestra flies to Tokyo on May 1. Approximately 22 concerts will be given in 16 Japanese cities during May, six in Tokyo and two in Osaka.

Three concerts are scheduled for Manila in early June before the Orchestra flies to Australia for seven concerts in Sydney, Brisbane, Melbourne and Adelaide. From Austarlia the Orchestra will enplane to New Zealand for two concerts in Auckland and Wellington before its return to the United States. The Boston Symphony will arrive back in Boston June 19 to prepare for its own six-week Berkshire Festival which opens July 8 at Tanglewood in Lenox.

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NEW YORK, N.Y.
HERALD TRIBUNE
D. 335,486 S. 527,002

DEC 13 1959

BEFORE REHEARSAL BEGINS — Leonard Bernstein consults with David Keiser, left, and Carlos Moseley about Bach's Concerto for Three Pianos, which the trio will play at this week's Philharmonic concerts.

Top Brass to Play Concert

By FRANCIS D. PERKINS

Leonard Bernstein's two fellow soloists in this week's Philharmonic performances of Bach's three-piano Concerto in C major at Carnegie Hall are prominent in Philharmonic affairs, but this will be their debut in a concert of this orchestra. They are David M. Keiser, the Philharmonic-Symphony Society's president, and Carlos Moseley, its associate managing director. Both, however, have had prominent pianists as teachers. Mr. Keiser studied with the late Ernest Hutcheson at the Juilliard Graduate School, and Mr. Moseley was a pupil of the late Olga Samaroff at the Philadelphia Conservatory of Music.

After next Sunday's dual assignment, including the regular afternoon concert and the second concert of the series under Andre Kostelanetz in the evening, the Philharmonic will take a week off, reassembling Monday morning, Dec. 28, to begin rehearsals under Dimitri Mitropoulos' direction for the concerts of New Year's Eve and Jan. 1, 2 and 3.

• • •

Bostonians to Travel

When the Boston Symphony Orchestra visits Japan and probably other Far Eastern countries this spring, Charles Munch will share its conductorship with a guest leader not yet chosen. Since the orchestra will be away for six or eight weeks, beginning about May 1, those of its musicians who are also members of the Boston Pops Orchestra will have to miss that traditional spring series. But the Pops will take place as usual, with Arthur Fiedler conducting another ensemble. Even if the tour runs for the full eight weeks, the orchestra should be back in time for next summer's Berkshire Festival.

Meanwhile, owing to its current arduous schedule, the Boston Symphony has had to withdraw from the American Music Center's commissioning project sponsored by the Ford Foundation. It will be replaced by the Rochester Philharmonic Orchestra under Theodore Bloomfield's direction.

• • •

St. Louis Musician

Leslie Parnas, who gives his first New York recital Thursday night in Town Hall, has been first cellist of the St. Louis Symphony Orchestra since 1954. He was born in St. Louis twenty-eight years ago, and studied there before going to the Curtis Institute in Philadelphia. His brother, Richard, is also a first desk musician, heading the viola section of Washington's National Symphony.

• • •

Casals to Teach

Pablo Casals, who celebrates his eighty-third birthday Dec. 29, will hold a master class in cello playing during April at the University of California in Berkeley. Auditions for cellists wishing to join the class as performers will be held in Berkeley Jan. 28 to 30; applicants unable to go there at that time may send tape recordings. Students may also join the class as auditors. Information and application forms may be obtained from University Extension, University of California, Berkeley 4, Calif.

• • •

With the Orchestras

The Trenton Symphony Orchestra, which has changed its title to Greater Trenton Symphony, will open its season in the New Jersey capital's War Memorial tonight with Nicholas Harsanyi conducting and Rise Stevens as soloist. It has been placed on a firmer financial foundation through the efforts of a board headed by Mrs. Mary Roebling, Trenton banker.

The new Cambridge (Mass.) Civic Symphony Orchestra, which makes its debut tonight in Harvard's Sanders Theater under the direction of Victor Manusevitch, has commissioned seven composers to write works for its later programs. A Dutch work, Marius Flothuis' "Symphonic Music," will have its American premiere in Wednesday's concert of the Hartford Symphony under Fritz Mahler.

HERALD TRIBUNE, THURSDAY, DECEMBER 10, 1959

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-4200

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,770

MAR 15 1960

BSO Plans Itinerary for Far East Tour

The tentative itinerary for the Boston Symphony Orchestra's forthcoming eight-week tour of Japan and other Far East countries has been announced by Manager Thomas D. Perry Jr. in Boston.

The tour, the orchestra's third foreign trip, will be made as part of the President's Special International Program for Cultural Presentations administered by the American National Theater and Academy.

Charles Munch, the Boston Symphony Orchestra's music director, with associate conductor Richard Burgin and guest conductor Aaron Copland plus the 104 musicians and staff will leave Boston April 25 by chartered planes. After a change of planes on the West Coast, the orchestra will fly to Korea, where they arrive April 27.

Two concerts will be given in Korea, in Seoul and probably Pusan, before the orchestra flies to Tokyo on May 1. Approximately 22 concerts will be given in 16 Japanese cities during May. Six of these concerts will be in Tokyo and two in Osaka.

Manila Concerts

Three concerts are scheduled for Manila in early June before the orchestra flies to Australia for seven concerts in Sydney, Brisbane, Melbourne and Adelaide. From Australia the orchestra will fly to New Zealand for two concerts in Auckland and Wellington before its return to the United States. The orchestra will arrive by plane in Boston June 19 to prepare for its own six-week Berkshire Festivale, which opens on July 8 at Tanglewood.

Munch, Burgin and Copland plan to perform 22 compositions by 19 composers on the tour. Included in the tentative list are eight works by seven American composers: Samuel Barber, "Medea's Meditation and Dance of Vengeance"; Easley Blackwood, Symphony No. 1; Aaron Copland, Symphony No. 1 and the Suite from "The Tender Land"; Norman dello Joio, "Variations, Chaconne and Finale"; Leon Kirchner, "Toccata"; Walter Piston, Symphony No. 6; and William Schuman, "New England Triptych."

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Bulletin (e)
PROVIDENCE, R. I.
Circ. 141,391

MAR 11 1960

Hub Symphony To Make Tour Of Far East

Washington — (AP) — The State Department announced yesterday the Boston Symphony Orchestra will make an eight-week concert tour of the Far East beginning at the end of April.

The orchestra will give 37 concerts in Korea, Japan, the Philippines, Australia and New Zealand.

The tour, the State Department said, will be sponsored by President Eisenhower's Special International Program for Cultural Presentations. This program provides financial assistance to offset deficits that cannot be covered by the revenues from commercial performances abroad, the State Department said.

The itinerary for the Boston Symphony tour:

April 20-May 1, Seoul, Korea.

May 3-30, Japan, including performances at Osaga and Tokyo.

June 1-3, Manila, P.I.

June 5-14, Australia, including concerts at Brisbane, Sydney, Melbourne and Adelaide.

June 16-17, New Zealand, with concerts at Wellington and Auckland.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Republican
Circ. 28,770

DEC 8 - 1959

BSO To Tour Japan, East Asia Before 1960 Festival Season

BOSTON—The Boston Symphony Orchestra will tour Japan and other East Asian countries late next spring, it was announced here today.

The tour, which will be made under the auspices of the President's special international program for cultural exchanges, will begin about May 1 and last six to eight weeks.

The opening date for the BSO Berkshire Music Festival at Tanglewood, Lenox, will be set after the precise dates of the tour have been determined.

The American National Theater and Academy, which administers the President's program, has made firm commitments for the BSO to appear in Japan, but the exact itinerary is yet to be determined. The orchestra will participate in a festival in Osaka, Japan.

The other East Asian nations on the tour have yet to be confirmed by ANTA, but it is anticipated that the Philippines, Formosa and Korea will be included.

The trip to the Far East will be the third international tour of the BSO. The orchestra visited Europe in 1952, and in 1956 it was the first American orchestra to play in Soviet Russia.

Dr. Charles Munch, musical director of the BSO, will accompany the orchestra on the tour.

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San Diego Tribune

CURTAIN CALL

- Polish Ballet Wins Ovations
- 100 Singing Dancers Perform
- Brilliant Costumes Used

By BRUNO USSHER

LOS ANGELES: Exuberant and expressive dancing won repeated ovations for the Polish State Folk Ballet (Slask) in its five-day engagement here at Philharmonic Auditorium under the Moss and Hayman management. This is the first visit of the company of nearly 100 singing dancers who are jointly sponsored by Impresario S. Hurok and the U.S. State Department.

USSHER

Watching the young people of the Slask, one is reminded of the program given last year by the Moiseyev dance company from Moscow While the latter displayed a dramatically more varied repertoire, the Slask likewise is rich in personalities, and richer yet in singers, soloists, and ensembles. While much of the singing borders on yelling, these vocal dynamics seem part of a general vitality which makes the Slask consistently attractive.

Slask dispenses with scenery. Frequent changes of brilliant costumes provide, however, a wealth of color which is enhanced by exciting tempos maintained by the founder of the troupe, Stanislav Hadyna, who functions as artistic chief and orchestra conductor. A versatile personality, Hadyna also has collected and arranged the folk songs and dances forming the Slask music. Suffice to add that these settings invariably are in good taste and thus are steeped in genuine folk feeling.

Sometimes one has the impression that the Slask dance technique owes not a little to the formalisms of classic ballet, but Polish character of these dances is maintained with great energy and spellbinding speed and rhythms. Nearly always one is aware of humor and emotional warmth, even during romantic episodes.

A tremendous happiness evidently fills the Slask program. These Polish dancers are a smiling lot, while theirs is also a wonderful exactitude of movement and gesture.

Choreography by Elwira Kaminska is of strict discipline, just as vocal numbers still have the flavor of folk-art. Even astoundingly high leaps and tricky foot rhythms seem spontaneous. There never is an attempt on the part of principal dancers or singers to show-off. They seem happy because of their special contributions to the "show" as a whole.

NEWS FROM BOSTON: Maestro Charles Munch and the Boston Symphony have announced their acceptance of an invitation to tour Japan and other East Asian countries next Spring. The tour will be made under the President Eisenhower's special International Program for Cultural Presentations administered by the American National Theater Academy.

The tour, which is expected to begin about May 1 and last from six to eight weeks, will open in Japan where the orchestra will perform in the Osaka Festival and in various Nipponese cities. What other Asiatic countries will be visited has not yet been determined, but the Philippines, Korea, and Formosa have been mentioned.

If the orchestra travels from the West Cosst, it is to be hoped that some concerts will be arranged here.

DOCUMENTARIES FOR TV: Weekly documentaries based on the six volume memoirs of Winston Churchill will be televised next fall by the American Broadcasting Company.

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ox 2078, Boston 6 • RIchmond 2-4200

Sunday Republican
SPRINGFIELD, Mass.
Circ. 114,240

MAY 1 1960

Boston Symphony's Tour

Having concluded the regular Symphony Hall season, the Boston Symphony Orchestra has embarked on its first tour of the Far East, its third foreign venture in recent years. By the time the musicians return home to snatch some rest and prepare for the annual Berkshire Festival at Tanglewood in July and August they will have appeared in Japan, the Philippines, Australia and New Zealand. Unfortunately, the concerts in Korea were canceled.

The problems involved in arranging such a journey by a large, ensemble are many and complex (the long jumps are being made by plane), not the least being that of making up the programs. From a vast repertoire it is only a matter of selection to assure balance and variety, but when the concerts are broadcast the timing has to be exact, and there will be little chance for rehearsing.

There is also the matter of audience demand, and some disappointment on the part of the sponsors is reported on this score in Japan, where the standard classics are most favored by symphony patrons. Since the current tour was arranged under the President's Fund for International Cultural Presentations, at least one work by a contemporary American composer is required on each program.

Twenty - two concerts are scheduled in Japan, six of them in Tokyo, and some disappointment is inevitable that Charles Munch is not to conduct every one but will be relieved occasionally by concertmaster Richard Burgin and composer Aaron Copland. It is safe to predict that after a few samples of the shimmering strings, the brilliant brasses, the crisp attacks and crashing climaxes for which the Boston Symphony is famous under any competent conductor the customers will be completely convinced, and all will be well.

Meanwhile other tours by leading American orchestras are planned. In memory of its founder, the late Arturo Toscanini, the Symphony of the Air, directed by Leopold Stokowski, will visit Italy this spring, opening in Rome May 27. Before returning to New York it will make several stops elsewhere in Europe. Proceeds will be used to establish Toscanini memorial scholarships in Italian universities.

The New York Philharmonic has tentative plans for a tour of the Far West and Hawaii in August and September, after the close of the annual Lewisohn Stadium series; should arrangements fall through, a shorter tour of [illegible] may be made, with Leonard Bernstein conducting everywhere in [illegible] case. It is estimated that the esteemed Philadelphia Orchestra has traveled [illegible] miles, including two European tours, during its 60 seasons, giving 6705 oncerts in all, some 2600 of hem outside Philadelphia's Academy of Music.

American orchestras have been warmly received on recent visits to foreign lands; these extensive travels not only provide employment for the players before and after the regular season but also bring the ultimate in music to audiences that seldom hear it "live." Especially for music lovers who live where such opportunities are rare, immersion in the sweep and glow of time-honored masterworks, in the rapt hush of a packed concert hall, is something to remember always.

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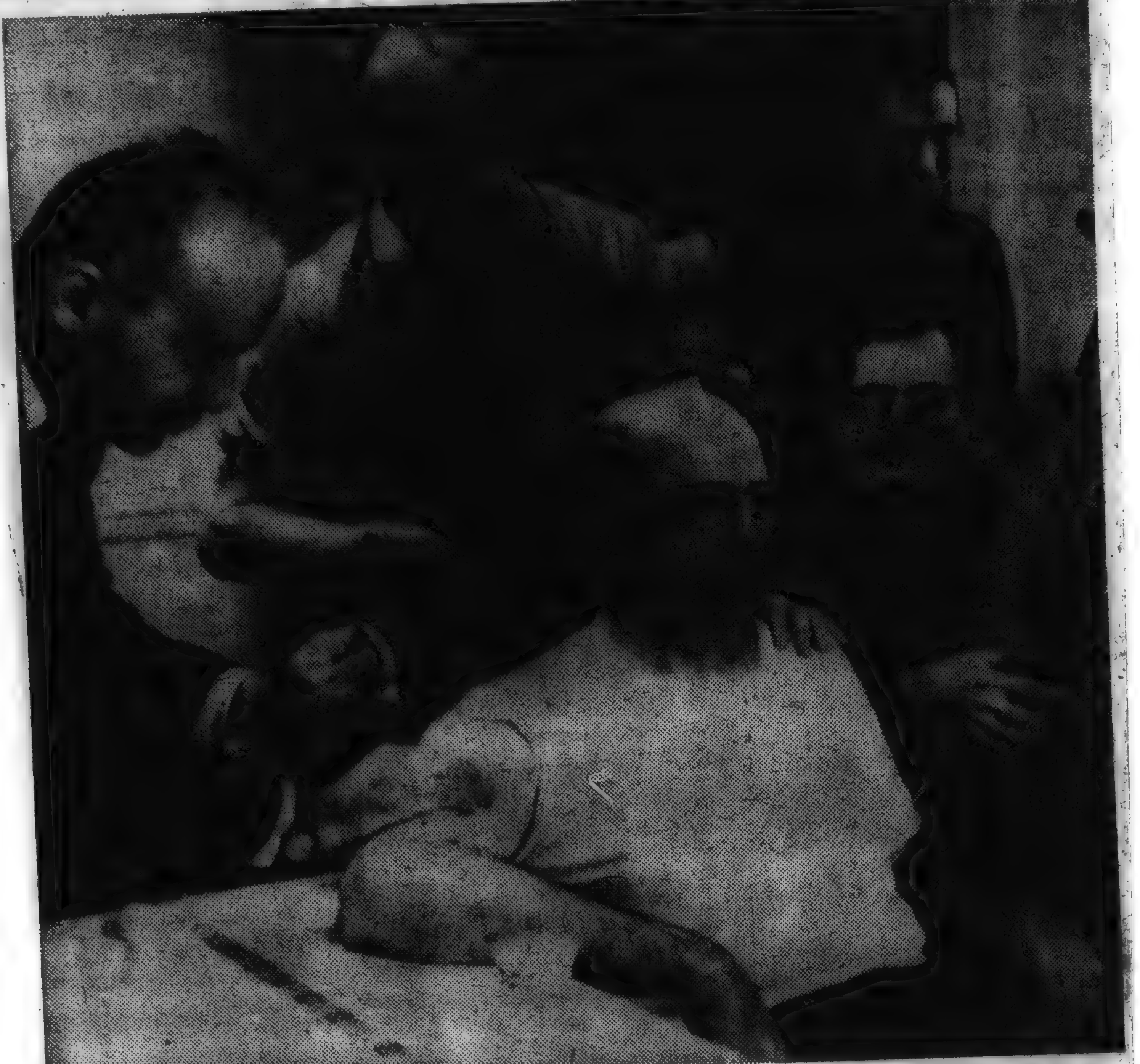
News (e)
MALDEN, Mass.
Circ. 10,804

APR 11 1960



FOR ART'S SAKE—Dr. Karen Chobanian is shown, left, administering typhoid shots to members of the Boston Symphony Orchestra in preparation for the group's forthcoming cultural tour to Asia and Australia. Receiving shots is assistant manager, Norman Shirk. In rear are Jerry Lipson, Kilton Vinal Smith, seated, and John SanAmbrogio. (UPI Telephoto)

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Back Bay Ledger &
Beacon Hill Times
BOSTON, Mass.
Weekly Independent
Circ. 14,500

DEC 10 1959

A New Approach

— *Editorial* —

The Boston Symphony Orchestra this week announced that it is making plans to visit the Far East next Spring. Plans of the visit are reported in our news columns; but there is more significance to the visit than appears from the straight news story.

The announcement of the BSO's trip comes while President Eisenhower is making his triumphal tour of the near east — letting people know what the Americans think and what they hope to achieve in the field of world peace.

It has long been established that a wider knowledge of the various cultures is one way to maintain the peace of the world and certainly the Boston Symphony Orchestra has been foremost in this field. The trip to the Far East will mark the third time that this group of talented musicians have gone abroad to demonstrate the depth of American culture to our friends — and our foes — in other parts of the world.

We know that their trip to the Far East will be another resounding success. We are proud that their home is in the Back Bay — but more so that as ambassadors of good will they can do more traveling through the world than can startling exhibitions of armed might.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-4200
Sunday Republican
SPRINGFIELD, Mass.
Circ. 114,240

MAR 13 1960

SPRINGFIELD, MASS., MARCH 13, 1960

Boston Symphony to Make Extensive Far East Tour

BOSTON (UPI) — The world-famed Boston Symphony Orchestra will make its third foreign tour starting next month as part of President Eisenhower's Special International Program for Cultural Presentations.

Eight-Week Trip

The trip, administered by the American National Theatre and Academy, will include Japan, Korea, Manila, Australia and New Zealand during its eight-week duration.

The orchestra's music director, Charles Munch, associate conductor Richard Burgin, and guest conductor Aaron Copland will head 104 musicians and staff who will leave April 25 by chartered planes.

Two concerts will be given in Korea, at Seoul and probably Pusan, before the extensive Japanese tour begins May 1. Some 22 concerts will be given in 16 Japanese cities during May.

To Return June 19

Three early June concerts are scheduled for Manila, seven in Sydney, Brisbane, Melbourne, and Adelaide, Australia, and two in Auckland and Wellington, New Zealand, before the orchestra returns to the United States.

The return date, June 19, will give the orchestra time to prepare for the start, July 8, of its annual six-week Berkshire Music Festival at Tanglewood in Lenox, Mass.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-4200
Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 182,816

DEC 8 - 1959

Tour of Japan For Symphony

First Far East Visit Expected This May

Members of the Boston Symphony Orchestra have voted in favor of a Japanese tour at the conclusion of the 1959-60 season here The Herald learned yesterday. This will be the first time that the orchestra, one of the world's finest, has appeared in the Far East.

Although Symphony Hall officials refused to confirm the report, sources close to the orchestra declared the tour will probably be taken under U.S. State Department sponsorship and will bring the Boston Symphony into most of the major cities of Japan.

Earlier Tours

In 1956, the Symphony undertook a history-making tour of the Soviet Union, and in May, 1952, wrote a new chronicle of musical activity during its first European appearances. It is believed that the Japanese tour will occur, like these others, in the [illegible].

If so, the Boston Pops Orchestra under Arthur Fiedler will again consist of an alternate group of musicians instead of the regularly-scheduled Symphony men.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-4200
Press
WESTWOOD, Mass.
Weekly Independent
Circ. 2,350

MAR 24 1960

* * *

The other day I was talking to Mrs. Robert Karol of 59 Willard Circle and she told me how excited she is about her pending trip to Japan. The Boston Symphony Orchestra is leaving soon on a tour of the Far East, and while in Japan many of their families plan to join them for a month's stay. By chartering a plane, the fare is drastically reduced, and she wondered if there might be people interested in taking advantage of such a trip. You don't have to be connected with the Symphony in any way to fly over and back and the saving is tremendous. The dates are May 3rd through June 5th, and Mrs. Karol will be happy to give more information on the subject. She may be reached at DA6-9303.

* * *

MUSICAL COURIER
NEW YORK, N.Y.
MONTHLY 25,217
FEB 1960

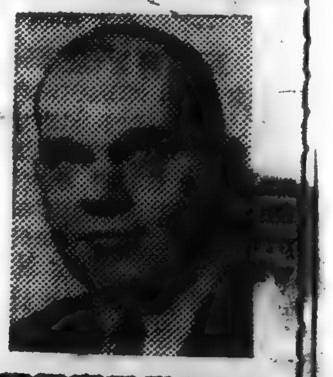
CONDUCTORS

Charles Munch has invited Aaron Copland to join the Boston Symphony Orchestra as **guest conductor** on the orchestra's **Far** Eastern tour, which opens on May 1 in Osaka, Japan. Mr. Copland will share the baton with Dr. Munch and the associate conductor, **Richard Burgin**. . . . **Leonard Bernstein** has signed a new long-term recording contract with Columbia Records, it is announced by Goddard Lieberson, president; he will continue to conduct the New York Philharmonic for this company and will be heard as pianist and conductor.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-4200
Jewish Advocate
BOSTON, Mass.
Weekly Circ. 27,809

MAR 31 1960

Here's Howie



By HOWARD J. RICHARD

HOWDY, FOLKS! This is your New York Lifer, Howie Richard, breaking the traditional rule of April Fool's Day with stories based on fact and not on fantasy . . . Most of us have heard of Father Flanagan's Boys Town but very few of us know about Girls Town down in Florida under the sponsorship of Horace E. Dodge, Jr. Last week at a $100-a-plate-dinner at the Hotel Fontainebleau in Miami the guest speakers were national chairman, Mrs. Eleanor Roosevelt; state chairman, Governor Leroy Collins, Frank Sinatra and, most impressive of all, Irving Mann ,formerly of Newton. Irving just happens to be vice-president of the development corporation donating the land for the project in Mount Plymouth, Florida. The Joseph Manns have mighty good cause to be proud of the accomplishments of all six of their children!

Up at Ithaca Brookline's Lou Novack has just been appointed business manager of the Cornell Law Forum, a most responsible position in that very enlightened newspaper. When Lou was at Boston Latin School, he was president of the ceramics company of the Junior Achievement Organization. His work was so outstanding in this field that he was awarded a Dale Carnegie scholarship.

Just off the press is Doctor Abe Nizel's latest masterpiece entitled "Nutrition in Clinical Denistry" dedicated to his wife, Jeanette, and his two sons, David and Jonathan. This opus was apparently prepared in order to enable the general practitioner to use nutrition as a practical objective discipline in his daily practice and as a guide for teaching nutrition to the dental student and the dental hygienist. Plenty of food for thought in that book! . . . Another work being readied for publication is Art Moger's "Name Droppers" which apparently drops the names of many of his fellow-columnists.

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13

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-4200
Back Bay Ledger &
Beacon Hill Times
BOSTON, Mass.
Weekly Independent
Circ. 14,500

DEC 10 1959

A New Approach

— Editorial —

The Boston Symphony Orchestra this week announced that it is making plans to visit the Far East next Spring. Plans of the visit are reported in our news columns; but there is more significance to the visit than appears from the straight news story.

The announcement of the BSO's trip comes while President Eisenhower is making his triumphal tour of the near east — letting people know what the Americans think and what they hope to achieve in the field of world peace.

It has long been established that a wider knowledge of the various cultures is one way to maintain the peace of the world and certainly the Boston Symphony Orchestra has been foremost in this field. The trip to the Far East will mark the third time that this group of talented musicians have gone abroad to demonstrate the depth of American culture to our friends — and our foes — in other parts of the world.

We know that their trip to the Far East will be another resounding success. We are proud that their home is in the Back Bay — but more so th[illegible] ambassadors of good will they can [illegible]ing through the world than can startling exhibitions of armed might.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-4200
Sunday Republican
SPRINGFIELD, Mass.
Circ. 114,240

MAR 13 1960

SPRINGFIELD, MASS., MARCH 13, 1960

Boston Symphony to Make Extensive Far East Tour

BOSTON (UPI) — The world-famed Boston Symphony Orchestra will make its third foreign tour starting next month as part of President Eisenhower's Special International Program for Cultural Presentations.

Eight-Week Trip

The trip, administered by the American National Theatre and Academy, will include Japan, Korea, Manila, Australia and New Zealand during its eight-week duration.

The orchestra's music director, Charles Munch, associate conductor Richard Burgin, and guest conductor Aaron Copland will head 104 musicians and staff who will leave April 25 by chartered planes.

Two concerts will be given in Korea, at Seoul and probably Pusan, before the extensive Japanese tour begins May 1. Some 22 concerts will be given in 16 Japanese cities during May.

To Return June 19

Three early June concerts are scheduled for Manila, seven in Sydney, Brisbane, Melbourne, and Adelaide, Australia, and two in Auckland [illegible] Wellington, New [illegible] before the orchestr[illegible] the United States.

The re[illegible] 19, will give the [illegible] to prepare for the [illegible] 8, of its annual six-week [illegible]shire Music Festival at Tanglewood in Lenox, Mass.

New England [illegible], Inc.
Box 2078, Boston [illegible] Richmond 2-4200
Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 182,816

DEC 8 - 1959

Tour of Japan For Symphony

First Far East Visit Expected This May

Members of the Boston Symphony Orchestra have voted in favor of a Japanese tour at the conclusion of the 1959-60 season here the Herald learned yesterday. This will be the first time that the orchestra, one of the world's finest, has appeared in the Far East.

Although Symphony Hall officials refused to confirm the report, sources close to the orchestra declared the tour will probably be taken under U.S. State Department sponsorship and will bring the Boston Symphony into most of the major cities of Japan.

Earlier Tours

In 1956, the Symphony undertook a history-making tour of the Soviet Union, and in May, 1952, wrote a new chronicle of musical activity during its first European appearances. It is believed that the Japanese tour will occur, like these others, in the [illegible]y.

If so, the [illegible] orchestra under Ar[illegible] will again consist of [illegible] group of musicians [illegible] the regularly-scheduled [illegible] men.

New [illegible], Inc.
Box 20[illegible]
[illegible]ress
WESTWOOD, Mass.
Weekly Independent
Circ. 2,350

MAR 24 1960

The other day I was talking to Mrs. Robert Karol of 59 Willard Circle and she told me how excited she is about her pending trip to Japan. The Boston Symphony Orchestra is leaving soon on a tour of the Far East, and while in Japan many of their families plan to join them for a month's stay. By chartering a plane, the fare is drastically reduced, and she wondered if there might be people interested in taking advantage of such a trip. You don't have to be connected with the Symphony in any way to fly over and back and the saving is tremendous. The dates are May 3rd through June 5th, and Mrs. Karol will be happy to give more information on the subject. She may be reached at DA6-9368.

MUSICAL COURIER
NEW YORK, N.Y.
MONTHLY 25,217
FEB 1960

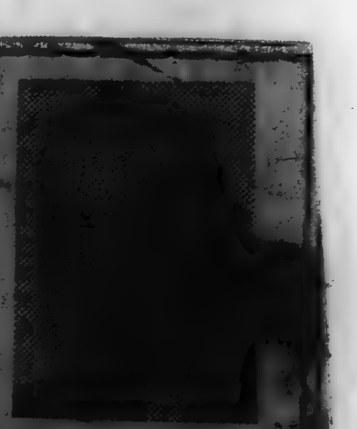
CONDUCTORS

Charles Munch has invited **Aaron Copland** to join the Boston Symphony Orchestra as guest conductor on the orchestra's Far Eastern tour, which opens on May 1 in Osaka, Japan. Mr. Copland will share the baton with Dr. Munch and the associate conductor, **Richard Burgin**. . . . **Leonard Bernstein** has signed a new long-term recording contract with Columbia Records, it is announced by Goddard Lieberson, president; he will continue to conduct the New York Philharmonic for this company and will be heard as pianist and conductor.

New England Newsclip Agency, Inc.
[illegible] Richmond 2-4200
[illegible] Advocate
[illegible], Mass.
W[illegible] 809

MAR 31 1960

Here's Howie



By HOWARD J. RICHARD

HOWDY, FOLKS! This is your New York Lifer, Howie Richard, breaking the traditional rule of April Fool's Day with stories based on fact and not on fantasy . . . Most of us have heard of Father Flanagan's Boys Town but very few of us know about Girls Town down in Florida under the sponsorship of Horace E. Dodge, Jr. Last week at a $100-a-plate-dinner at the Hotel Fontainebleau in Miami the guest speakers were national chairman, Mrs. Eleanor Roosevelt; state chairman, Governor Leroy Collins, Frank Sinatra and, most impressive of all, Irving Mann, formerly of Newton. Irving just happens to be vice-president of the development corporation donating the land for the project in Mount Plymouth, Florida. The Joseph Manns have mighty good cause to be proud of the accomplishments of all six of their children!

Up at Ithaca Brookline's Lou Novack has just been appointed business manager of the Cornell Law Forum, a most responsible position in that very enlightened newspaper. When Lou was at Boston Latin School, he was president of the ceramics company of the Junior Achievement Organization. His work was so outstanding in this field that he was awarded a Dale Carnegie scholarship.

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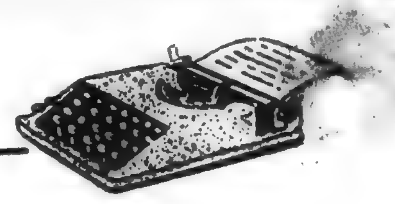
New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Christian Science Monitor (e)
BOSTON, Mass.
Independent
Circ. 159,988

MAR 21 1960

WASHINGTON LETTER



To the Readers of The Christian Science Monitor

BOSTON SYMPHONY TOURS FAR EAST

B[illegible] Symphony Orchestra, under direction of Charles Munch, is touring the Far East for eight weeks beginning April 26.

The trip comes under the President's cultural exchange program.

Music

Rosalind Elias Tops Record Music Week

By Alfred Burke

LOWELL—Musically speaking, the week-end and the days following will bring to the scene the largest number of concerts ever listed for an equal period of time in this city's musical history.

Tomorrow evening at 8 o'clock in the Wilmington high school auditorium the Men's group of the Wilmington Methodist church will sponsor a concert by the brilliant young French violinist, Charles Petremont. His program will embrace some of the finest selections from the library for violin.

This event should actually highlight the entire series. Mr. Petremont who has the musical charm to thrill listeners on each and every occasion is expected to score an overwhelming success.

Next Tuesday evening in the auditorium at the Nashua, N. H. high school Rosalind Elias will present her long awaited recital. The concert, a part of the Community Concert series in Nashua, will bring to a close what has been a fine season for the New Hampshire city.

The local Community Concert series will climax the season Wednesday evening at the Little Theater when the gifted American dramatic soprano, Eileen Farrell, sings a program of Leider, art songs and operatic arias.

Sharing the local spotlight Wednesday evening will be the annual band concert by the Lowell high and Lowell Public schools. William Notini, band director in the school system will conduct.

The Junior band will present a list of marches and familiar selections as arranged for elementary school groups. The senior group will offer highlights by Sousa, Von Suppe, Gould, Wagner, Bach, Wilson and Rodgers. Appearing as guest conductor will be Jonathon Reynolds.

Wesley Boynton

On Wednesday evening May 4 the musical stage combination of Wesley Boynton and Morse Haithwaite will present a performance of "The Secret of Susan." The production is being sponsored by the Girl Officers alumnae and will benefit the Frances R. H. Leggat scholarship fund.

In the performance Wesley Boynton will sing the male lead and he shares the spotlight with Barbara Cole, soprano who has been heard with the Arundel Opera theater in Kennebunkport, Me., and Tom Picard, who aside from his acting is designer for the summer group.

Up to this evening the spring season of the Metropolitan Opera company in Boston has been a tremendous success. Among the highlights have been the singing of Nicoli Gedda, tenor; Renata Tebaldi, soprano; the stage directing of Cyril Ritchard, the costumes designed by Frederick Fox for "Andrea Chenier" and the conducting of Eric Leinsdorf.

The members of the Boston Symphony orchestra, accompanied by a staff of 13, will leave from Boston in two groups. Destination will be Japan where a series of concerts are scheduled.

The orchestra will arrive in Tokyo April 27 and will leave the same day for Seoul, Korea, where the first concert of the eight-week-tour will be given on Friday evening April 29.

Guest conductor, Aaron Copland will join the orchestra on May 1 when it returns to Tokyo. Twenty-two concerts will be given in Japan during May, seven of which will be performed in Tokyo.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Back Bay Ledger & Beacon Hill Times
BOSTON, Mass.
Weekly Independent
Circ. 14,500

MAR 17 1960

Boston Symphony Off On Tour For Week Of Apr. 21

Berlioz' "Symphonie fantastique" will conclude the Boston Symphony Orchestra's concerts in Symphony Hall tomorrow at 2:15 and Saturday at 8:30 p.m. In the same program Charles Munch will conduct the Suite from Handel's "Water Music" and the "Variations, Chaconne and Finale" by Norman dello Joio.

The Orchestra will make its final tour of the season during the week of Ma[illegible] 21 when concerts will be given in Hartford, New Haven, Philadelphia, Brooklyn, and New York City.

Mme. Nicole Henriot-Schweitzer will be the Orchestra's guest at the Symphony Hall concerts of April 1, 2, 3 and in Providence on April 5. The program for these four concerts will include Walter Piston's Symphony No. 6, and the Suite No. 3 by Bach in addition to the Ravel Piano Concerto and Faure's "Ballade" in which Mme. Henriot-Schweitzer will be heard.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Journal (m)
PROVIDENCE, R. I.
Circ. 57,908

MAR 11 1960

Hub Symphony To Make Tour Of Far East

Washington — (AP) — The State Department announced yesterday the Boston Symphony Orchestra will make an eight-week concert tour of the Far East beginning at the end of April.

The orchestra will give 37 concerts in Korea, Japan, the Philippines, Australia and New Zealand.

The tour, the State Department said, will be sponsored by President Eisenhower's Special International Program for Cultural Presentations. This program provides financial assistance to offset deficits that cannot be covered by the revenues from commercial performances abroad, the State Department said.

The itinerary for the Boston Symphony tour:

April 20-May 1, Seoul, Korea.

May 3-30, Japan, including performances at Osaga and Tokyo.

June 1-3, Manila, P.I.

June 5-14, Australia, including concerts at Brisbane, Sydney, Melbourne and Adelaide.

June 16-17, New Zealand, with concerts at Wellington and Auckland.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Christian Science Monitor (e)
BOSTON, Mass.
Independent
Circ. 159,988

DEC 8-1959

Boston Symphony Plans Japan Tour

By a Staff Writer of The Christian Science Monitor

The Boston Symphony Orchestra is going to Japan at the end of its current season, probably in May, Symphony officials confirmed today.

This will mark the third time the full orchestra, one of the leading symphonic groups in the world, has toured outside the United States, and its first visit to the Far East.

Symphony officials revealed that the exact itinerary, number of concerts, and dates of the tour have not yet been worked out. It is understood the BSO tour will include several major Japanese cities and the trip will be under State Department auspices.

The orchestra toured Europe including the Soviet Union in 1956 and several years earlier gave concerts in various Western European cities but did not go behind the Iron Curtain.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Herald (m)
BOSTON, Mass.
Circ. 182,816

MAR 15 1960

Symphony Announces Far East Tour Dates

Thomas D. Perry, Jr., Manager of the Boston Symphony Orchestra, announces the tentative itinerary for the Orchestra's forthcoming Far Eastern tour, made as part of the President's Special International Program for Cultural Presentations.

Charles Munch, the orchestra's music director, with associate conductor Richard Burgin and guest conductor Aaron Copland plus the 104 musicians and staff will leave Boston April 25 by chartered planes to fly to Korea.

Two concerts will be given in Korea before the Orchestra flies to Tokyo May 1. Approximately 22 concerts will be given in 16 Japanese cities during May. Six of these concerts will be held in Tokyo and two in Osaka.

Three concerts are scheduled for Manila in June before the orchestra flies to Australia for seven concerts in Sydney, Brisbane, Melbourne and Adelaide. From Australia the orchestra will fly to New Zealand for two concerts in Auckland and Wellington before its return to the United States. The Orchestra will arrive by plane in Boston June 19 to prepare for its own six-week Berkshire Festival which opens on July 8 at Tanglewood, Lenox, Massachusetts.

15

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-4200

American (e)
BOSTON, Mass.
Circ. 179,169

MAR 16 1960

Symphony's Far-East Schedule

The tentative itinerary for the Boston Symphony Orchestra's forthcoming eight-week tour of Japan and other Far Eastern countries is announced by Thomas D. Perry, Jr., the orchestra's manager.

The tour, the orchestra's third foreign trip, will be made as part of the President's special international program for cultural presentations administered by the American National Theater and Academy.

Charles Munch, music director, with associate conductor Aaron Copland, plus the 104 musicians and staff, will depart April 25 by chartered planes. After a change of planes on the West Coast, the orchestra will fly to Korea where they arrive April 27.

Two concerts will be given in Korea, in Seoul and probably Pusan, before the orchestra flies to Australia for seven concerts in Sydney, Brisbane, Melbourne and Adelaide. From Australia the orchestra will fly to New Zealand for two concerts in Auckland and Wellington before its return to the United States.

The orchestra will arrive by plane in Boston June 19 to prepare for its own six-week Berkshire Festival which opens on July 8 at Tanglewood, Lenox, Mass.

Messrs. Munch, Burgin and Copland plan to perform 22 compositions by 10 composers on the tour. Included in the tentative list are eight works by seven American composers:

Samuel Barber, "Medea's Meditation and Dance of Venge[illegible] Easley Blackwood, Sy[illegible]o. 1; Aaron Copland, [illegible]y No. 1 and th[illegible] Sui[illegible] Land"; Norman [illegible] "Variations, Chaconne [illegible] Finale"; Leon Kirchner, [illegible]cata"; Walter Piston, Symphony No. 6, and William Schuman, "New England Triptych."

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-4200

American (e)
BOSTON, Mass.
Circ. 179,169

MAR 10 1960

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The itinerary for the tour:

April 20-May 1, Seoul Korea.

May 3-30, Japan, including performances at O[illegible] Tokyo.

June 1-3, Manila, P. I.

June 5-14, Australia, including concerts at Brisbane, Sydney, Melbourne and Adelaide.

SAN FRANCISCO, CALIF.
EXAMINER
D. 257,251 S. 469,372

JAN 28 1960

Boston Symphony

The Boston Symphony Orchestra is going to Japan this summer to play at the Osaka Festival.

It seems to me [illegible]me that, although our major eastern orchestras go all over the world, they rarely play on the west coast.

Since the Boston Symphony Orchestra's route will pass right over San Francisco, could you initiate a campaign among your readers to write Boston, urging the orchestra to stop on the way to or from Japan to give us westerners a concert or two?

We simply do not hear our country's best orchestras often enough. A Boston Symphony concert would, furthermore, impel us to try to make our western orchestras better—and they certainly need betterment.

BLAIN D. HIGHTOWER,

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the point of caricature. Juvenile w

Monitor 5/17/60

Boston Symphony's Itinerary

Thomas D. Perry, Jr., manager of the Boston Symphony Orchestra, announces the tentative itinerary for the orchestra's forthcoming eight-week tour of Japan and other Far Eastern countries. The tour, the orchestra's third foreign trip, will be made as part of the President's Special International Program for Cultural Presentations administered by the American National Theater and Academy.

Charles Munch, music director, assisted by Richard Burgin and Aaron Copland, plus the 104 musicians and staff will depart Boston April 25 by chartered planes. After a change of planes on the west coast, the orchestra will fly to Korea, arriving April 27.

Two concerts will be given in Korea, in Seoul, and probably Pusan, before the orchestra flies to Tokyo on May 1. Approximately 22 concerts will be given in 16 Japanese cities during May. Six of the concerts will be held in Tokyo and two in Osaka.

* * *

Three concerts are scheduled for Manila in early June before the orchestra flies to Australia for seven concerts in Sydney, Brisbane, Melbourne, and Adelaide, then to New Zealand for two concerts in Auckland and Wellington before its return to the United States. It will return to Boston on June 19 to prepare for the Berkshire Music Festival which opens on July 8 at Tanglewood.

Messrs. Munch, Burgin, and Copland plan to perform 22 compositions by 19 composers on the tour. Included in the tentative list are eight works by seven American composers: Samuel Barber, "Medea's Meditation and Dance of Vengeance"; Easley Blackwood, Symphony No. 1; Aaron Copland, Symphony No. 1 and the Suite from "The Tender Land"; Norman Dello Joio, "Variations, Chaconne, and Finale"; Leon Kirchner, "Toccata"; Walter Piston, Symphony No. 6; and William Schuman, "New England Triptych."

LOS ANGELES, CALIF.
TIMES
D. 476,746 S. 857,175

FEB 7 1960

Why Can't Boston Symphony Stop Here?

Blain D. Hightower comes forth with this good suggestion: "The Boston Symphony Orchestra is making a trip to the Far East this summer, principally for the Osaka Festival. I think it will leave Boston at the end of June.

"It is a fine thing for our orchestras to go abroad, but I wish they would display their talents a little closer to home. It seems to me that the Boston Symphony could very easily stop in Los Angeles and give us a concert or two. In this age of jets there is no reason for Los Angeles to be left out of any major group's extensive tour. Would you ask readers who would enjoy hearing the Boston Symphony here to send their requests to Symphony Hall, Boston 15, Mass.?"

And from a small town critic, who must be nameless, comes this plaint: "I constantly read your concert reviews, and admire their quality of penetrating illumination. May I ask you for help in the same field? A musician, but no writer, it is nevertheless my duty to write reviews of local community concerts, with inadequate results, to my mind.

"The local audience, largely unsophisticated, is my first concern. However, reviews have to be sent to the artists and the New York headquarters. I have been roundly censured by the local district representative for adverse criticism. She wishes only sweetness and light.

"Yesterday I ran across your 1948 Sounding Board, 'Integrity Is More Than a Word.' I try to maintain that integrity, though sometimes having recourse to leaving the flaws unmentioned, considering that the knowing in our audience will perceive that the omission is for a purpose."

NEW YORK, N.Y.
TIMES
D. 600,319 S. 1,221,337

DEC 9 1959

BOSTON SYMPHONY WILL PLAY IN JAPAN

The Boston Symphony, which already ~~has made two~~ post-war foreign tours, will appear in Japan next year. With Charles Munch as its conductor, the orchestra will take part in the Osaka Festival on May 1 and then visit several cities in Japan.

As yet the itinerary has not been completed. It is expected that the tour will last from six to eight weeks, and that other Asian countries in addition to Japan will be visited. Taiwan, Korea, Hong Kong and the Philippine Islands are locations being discussed.

If the tour lasts for eight weeks, it will affect the Berkshire Music Festival, which usually starts the first week in July. A spokesman for the Boston Symphony said yesterday that the festival of Tanglewood, Lenox, Mass., would go on, but that its dates would be determined by the return of the orchestra.

This will not be the first time that the Far East will be hearing a major American orchestra. The Symphony of the Air toured that area in 1955, the Los Angeles Philharmonic in 1956 and the Little Orchestra Society early this year.

Those trips, like the Boston Symphony's forthcoming one, were made under the President's Special International Program for Cultural Presentations, administered for the State Department by the American National Theatre and Academy.

HACKENSACK, N.J.
BERGEN RECORD
D. 90,211

MAR 26 1960

Boston Symphony To Tour

Come April 25, the Boston Symphony Orchestra, plus conductors and administrative personnel raising the total number in the party to about 110, will fly on a Pacific tour that will include Korea, Japan, the Philippines, Australia, and New Zealand. Charles Munch, Richard Burgin, and composer Aaron Copland will share the conducting of the 38 concerts presently scheduled. The return date of June 19 provides for a 3-week respite before the Berkshire Festival at Tanglewood, Mass., begins on July 8.

2/25/60.

THE EXETER NEWS-LETTER

Exeter Man Will Tour Orient With Boston Symphony

Academy Secretary William J. Cox has been granted a leave of absence for the spring term in order to become advance manager of the Boston Symphony Orchestra's forthcoming tour of the Orient.

Mr. Cox will depart about March 21 and proceed directly to the Far East, where he will go over the route which the Boston Symphony will follow when the actual concert tour begins in Seoul, Korea, on April 29.

Before the actual series of concerts begins Mr. Cox will check on arrangements made for the 120-man traveling group in Korea, Japan and the Philippines, Australia and New Zealand.

There are 22 cities on the tour, and the advance manager will have to spend some time in each one before joining the tour in Korea and going over the route again when the orchestra plays the concerts in each of the cities.

The symphony's tour is part of the President's Cultural Presentations Program under State Department supervision and administered through the American National Theater and Academy. The Boston Symphony will be the first major American symphonic group to play in these areas.

For the past six years Mr. Cox has been associated in a volunteer capacity with the symphony as the chairman of the Friends of the Berkshire Music Center, the symphony's summer music school at Tanglewood. He was appointed secretary of the Academy in June, 1948, and was previously absent from the school for two years in 1951-1953 when recalled to duty as executive officer of a destroyer during the Korean War.

In addition to his administrative duties in the Academy, Mr. Cox teaches a class in geography. He has never been to Japan or Australia but spent several months in the Philippines during World War II.

The travel on the advance portion of the trip will be entirely by air except for portions of the itinerary in Japan which includes 14 major cities from Sapporo on the north to Fukuoka on the south.

There are three separate series of concerts in Tokyo during the entire month of May when the Symphony will perform in Japan. Following three concerts in Manila, the last two weeks will be spent in Australia and New Zealand, including concerts which are tentatively scheduled for Brisbane, Sydney, Canberra, Melbourne and Auckland.

The entire company returns during the last week of June and Mr. Cox will resume his duties at the Academy July 1.

MINNEAPOLIS, MINN.
TRIBUNE
D. 214,827 S. 635,122
MAR 27 1960

City Violinist to Play With Casals Group

MUSIC CHAT

Minneapolis violinist **Theodore Ptashne** will be a member of the Casals festival orchestra in Puerto Rico in June . . . Alexander Tcherepnin, pianist-composer who has been a Twin Cities visitor, wrote the harmonica concerto **John Sebastian** played in New York's Town hall, winning audience and critical plaudits . . .

The April-May tour by the Boston Symphony orchestra to Japan, the Philippines and Australia will end with the orchestra back at the Berkshire music festival for its annual stint there, July 3 to Aug. 14 . . .

CHICAGO, ILL.
CHICAGO'S AMERICAN
D. 467,557 S. 598,880
DEC 16 1959

ROGER DETTMER

CHARLES MUNCH and the Boston Symphony orchestra will tour Japan and the Far East next spring, at the invitation of the President's International Program for Cultural Presentations, administered by ANTA. The junket will include performances at the Osaka festival, and last from six to eight weeks.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-420[illegible]

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,770
MAR 11 1960

Cox Invited On BSO Tour Of the Orient

Thomas D. Perry Jr., manager of the Boston Symphony Orchestra, has invited William J. Cox to join the orchestra's staff on the forthcoming tour to Japan and other Asian nations. Secretary of Exeter (N.H.) Academy, Mr. Cox has been granted a leave of absence for the school's spring term to accept Mr. Perry's invitation.

Mr. Cox will depart from Boston approximately March 21 for the Far East where he will visit each city in which the orchestra will perform later this spring on its eight-week foreign tour. The tour, the orchestra's third foreign trip, will be made as a part of the President's Cultural Presentations Program administered by the American National Theater and Academy.

For six years Mr. Cox has been associated with the orchestra in a volunteer capacity as chairman of the Friends of the Berkshire Music Center at Tanglewood.

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Box 2078, Boston 6 • Richmond 2-420[illegible]

Lakes Region Trader
LACONIA, N. H.
Weekly Circ. 9,000
MAR 9 1960

Symphony Quintet Coming to Plymouth Before Far East Tour

PLYMOUTH — The Plymouth Rotary club announces the annual Dr. Hyman S. [illegible] Memorial concert will again feature members of the Boston Symphony Orchestra. Special Projects chairman Albert Beaulieu has received clearance from the Boston Orchestra management to have The Quintet come to Plymouth on April 11.

The Boston Symphony Orchestra continues to maintain its reputation as the finest, as well as the busiest symphony in the world. Following the completion of their regular Boston season, the orchestra will make a tour of the Far East, during which time members will play in India, Korea, Japan and other countries. This is part of the cultural exchange program that our State Department feels is so valuable in developing good relations between countries. Because of this important tour, it was found [illegible] key musicians who ha[illegible] Plymouth in the past [illegible] unable to play here this [illegible] arrangements have been completed for the Boston Symphony Quintet to play here.

There will, however, be slight change in the make-up of the quintet.

Herald 3/15

Symphony Announces Far East Tour Dates

Thomas D. Perry, Jr., Manager of the Boston Symphony Orchestra, announces the tentative itinerary for the Orchestra's forthcoming Far Eastern tour, made as part of the President's Special International Program for Cultural Presentations.

Charles Munch, the orchestra's music director, with associate conductor Richard Burgin and guest conductor Aaron Copland plus the 104 musicians and staff will leave Boston April 25 by chartered planes to fly to Korea.

Two concerts will be given in Korea before the Orchestra flies to Tokyo May 1. Approximately 22 concerts will be given in 16 Japanese cities during May. Six of these concerts will be held in Tokyo and two in Osaka.

Three concerts are scheduled for Manila in June before the orchestra flies to Australia for seven concerts in Sydney, Brisbane, Melbourne and Adelaide. From Australia the orchestra will fly to New Zealand for two concerts in Auckland and Wellington before its return to the United States. The Orchestra will arrive by plane in Boston June 19 to prepare for its own six-week Berkshire Festival which opens on July 8 at Tanglewood, Lenox, Massachusetts.

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Box 2078, Boston 6 • Richmond 2-4200

Traveler (e)
BOSTON, Mass.
Independent
Circ. 183,620

DEC 9 - 1959

Symphony Abroad

THE possibility of a Boston Symphony Orchestra tour of Japan next year comes as welcome news.

In the past, visits to foreign lands by our justly famous musical organization have added immensely to the prestige of Boston and the whole nation.

The 1952 tour of Europe helped to soften the harsh emphasis on military and economic links that the cold war made necessary.

And the Russian visit in 1956 made the first important chink in the cultural iron curtain that has since been penetrated so successfully.

A visit to Japan could only strengthen the ties that industrialists, investors, scholars and artists are forging with the U.S.—particularly with Boston.

~~Globe 3/23/60~~

Itinerary for Symphony Tour

Thomas D. Perry Jr., manager of the Boston Symphony Orchestra, has announced the tentative itinerary for the Orchestra's forthcoming eight weeks tour in the Far East. The tour, the Orchestra's third foreign trip, will be made as part of the President's Special International Program for Cultural Presentations administered by the American National Theatre and Academy.

Charles Munch, music director, with associate conductor Richard Burgin and guest conductor Aaron Copland, plus the 104 musicians and staff, will leave Boston Apr. 25 by chartered planes. After a change of planes on the West Coast, the orchestra will fly to Korea, where they will arrive Apr. 27.

Two concerts will be given in Korea, in Seoul and probably Pusan, before the Orchestra flies to Tokyo on May 1. Approximately 22 concerts will be given in 16 Japanese cities during May, six in Tokyo and two in Osaka.

Three concerts are scheduled for Manila in early June before the Orchestra flies to Australia for seven concerts in Sydney, Brisbane, Melbourne and Adelaide. From Austarlia the Orchestra will enplane to New Zealand for two concerts in Auckland and Wellington before its return to the United States. The Boston Symphony will arrive back in Boston June 19 to prepare for its own six-week Berkshire Festival which opens July 8 at Tanglewood in Lenox.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-4200

Traveler (e)
BOSTON, Mass.
Independent
Circ. 183,620

DEC 9 - 1959

Hub Symphony To Visit Far East

The Boston Symphony Orchestra will visit the Far East for the first time in its 79-year history in a tour beginning May 1.

Key country on the six to eight weeks itinerary is Japan. The orchestra will appear in various Japanese cities and in the Osaka Festival.

It is expected the Philippines, Formosa and Korea will be included in the tour.

Announcement of the orchestra's third foreign tour came from officials yesterday and confirmed an exclusive report by The Boston Herald.

THE MAINICHI, MONDAY, MAY 2, 1960

MUSIC CALENDAR

BY *Jack Hirano*

Charles Munch

The impending tour of the world-famous Boston Symphony Orchestra under the direction of Maestro Charles Munch is bound to make history in Japan's musical life. They are heading a galaxy of foreign artists converging on Japan from all over the world for the Third Osaka International Festival which is being held in Osaka until the middle of this month.

Before that, the famous American troupe, coming in full strength of 110 musicians, will open a series of appearances in Tokyo at Hibiya Hall Thursday, May 5, beginning at 6.30 p.m.

Generally recognized as one of the world's foremost symphony organizations, the Boston Symphony's glorious history is closely connected with the permanent leadership of some of the greatest conductors of our time, George Henschel, Wilhelm Gericke, Arthur Nikisch, Emil Paur, Karl Much, Max Fiedler, Henri Rabaud, Pierre Monteux and Sergei Koussevitzky. The lofty tradition those giants created is more than upheld, and the line of their immortal names is continued by Munch whose brilliant name and musical personality is already known here through discs.

Maestro Munch will be in charge of musical direction of half of their appearances, to be given by the orchestra in the course of its three-week Japanese tour. Their program for the first evening is made up by Berlioz' Symphony Fantastique Op. 14, Dello-Joio's Variations, Chaconne and Finale and Roussel's "Bacchus et Ariane" Suite No. 2 Op. 43.

* * *

The Leningrad Ballet Compahy will present a series of performances at Tokyo Takarazuka Theater from Wednesday, May 4 through Saturday, May 7, daily at 7 p.m. For the first four days, they will present a complete performance of Tchaikovsky's "Swan Lake." The music will be played by the Tokyo Symphony Orchestra under the baton of Dubovsky.

* * *

A vocal recital will be given by Haruo Okago, Monday, May 2, at 6.30 p.m., at Yamaha Hall. Kozo Takagi will assist him at the piano. He will sing operatic selections and German songs.

* * *

Also on Monday, May 2, a chorus concert will be held at Bunkyo Hall, from 7 p.m.

* * *

A special concert of the Tokyo Symphony Orchestra will be presented at Hibiya Hall, Wednesday, May 4, from 6.30 p.m. Under the musical direction of Shinji Toyama, the orchestra will play Mozart's Symphony No. 36, Brahms' Symphony No. 2 and a work of Mendelssohn.

* * *

The third concert of the All-Japan Boys Chorus Union will be presented at Bunkyo Hall, Tuesday, May 3, beginning at 6 p.m.

* * *

The 5th recital of Tomoko Tsukamoto will be given at Yamaha Hall, Wednesday, May 4, at 6.30 p.m. Kozo Takagi will be at the piano. She will sing works of Schumann and Kosack Yamada.

* * *

An "Afternoon of Popular Music" will be presented with Kan Ishimaru conducting the American Cultural Center Orchestra Thursday, May 5, at 1.30 p.m.

* * *

The 12th concert of the Ancient Music Society will be presented at Daiichi Seimei Hall, Friday, May 6, at 6.30 p.m. Under the baton of Juro Mikame, they will play a program of ancient Italian works.

* * *

A graduation concert of the Kunitachi Music College will be given at Nippon Seinenkan, Saturday, May 7, from 6 p.m.

* * *

The 50th "Videl Jazz Festival" will be presented at Video Hall, Yurakucho, Thursday, May 5, Friday, May 6 and Saturday, May 7, at 6 p.m.

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Times (m)
NEW YORK, N.Y.
Independent Democrat
Circ. 6[illegible]

DEC 9 - 1959

BOSTON SYMPHONY TO PLAY IN JAPAN

Munch to Conduct Group in Spring Tour, Which May Cover Other Countries

The Boston Symphony, which already has made two post-war foreign tours, will appear in Japan next year. With Charles Munch as its conductor, the orchestra will take part in the Osaka Festival on May 1 and then visit several cities in Japan.

As yet the itinerary has not been completed. It is expected that the tour will last from six to eight weeks, and that other Asian countries in addition to Japan will be visited. Taiwan, Korea, Hong Kong and the Philippine Islands are locations being discussed.

If the tour lasts for eight weeks, it will affect the Berkshire Music Festival, which usually starts the first week in July. A spokesman for the Boston Symphony said yesterday that the festival of Tanglewood, Lenox, Mass., would go on, but that its dates would be determiner by the return of the orchestra.

Mr. Munch will bring another conductor on the trip. His associate has not yet been named, but it was rumored in Boston yesterday that an American composer-conductor would be selected.

This will not be the first time that the Far East will be hearing a major American orchestra. The Symphony of the Air tour that area in 1955, the Los Angeles Philharmonic in 1956 and the Little Orchestra Society early this year.

Those trips, like the Boston Symphony's forthcoming one, were made under the President's Special International Program for Cultural Presentations, administered for the State Department by the American National Theatre and Academy.

Herald 12/9/59

Symphony Starts Japan Tour May 1

Boston Symphony Orchestra officials yesterday confirmed a report that the orchestra has accepted an invitation to tour Japan and other East Asian countries in the spring of 1960.

The tour will be made under President Eisenhower's special International Program for Culture Presentations administered by the American National Theater and Academy (ANTA). It will begin May 1, on the conclusion of the regular Boston Symphony season, and last from six to eight weeks.

The orchestra, as The Herald reported exclusively yesterday, will perform in various Japanese cities, and also in the Osaka Festical. The Philippines, Formosa and Korea are expected to be on the itinerary as well, though ANTA has not confirmed these dates.

The Far East appearance, first in the Boston Symphony's 79-year-old history, will be the orchestra's third foreign tour. It made its first European visit in 1952. In 1956, the Boston Symphony was the first major American orchestra to perform in the Soviet Union.

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Evening Globe
BOSTON, Mass.
Independent
Circ. 149,070

DEC 30 1959

AaronCoplandGuestConductor OnFarEastTourbySymphony

Aaron Copland, who is conducting this week's concerts by the Boston Symphony, has been invited my music director Charles Munch to be guest o nthe Far East tour by the orchestra next Spring.

Copland will share conducting responsibilities with Dr. Munch and associated conductor Richard Burgin during the tour, which will begin May 1 in Osaka, Japan. The trip will require from six to eight weeks.

Copland has had a long association with the Boston Symphony, which has played 18 works of his on numerous occasions. He also has been piano soloist with the orchestra. Copland is vice president of the Berkshire Music Center, the Summer school run in conjunction with the Berkshire Festivals at Tanglewood, in Lenox.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,770

DEC 31 1959

~~Eagle 12/31/59~~

Munch Names Copland Associate Conductor For BSO Foreign Tour

BOSTON—Boston Symphony conductor Charles Munch has invited composer Aaron Copland to be guest conductor for the orchestra's Far Eastern tour, which opens May 1 in Osaka, Japan.

Mr. Copland will share the conducting duties with Mr. Munch and Richard Burgin, concertmaster and associate conductor, during the six-to-eight-week tour.

Mr. Copland has conducted the BSO on previous occasions both in Boston and at Tanglewood, usually when his own works were being played.

The Far Eastern tour, the orchestra's third foreign trip, will be made under the President's Special International Program for Cultural Presentations, administered by the American National Theater and Academy.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-4200
Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 182,816

DEC 30 1959

Copland to Tour With Boston Symphony

Charles Munch has invited Aaron Copland to join the Boston Symphony Orchestra as guest conductor on the orchestra's Far Eastern tour which will open on May 1 in Osaka, Japan. Mr. Copland will share the conducting responsibilities on the six to eight-week tour with Dr. Munch and Associate Conductor Richard Burgin.

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Back Bay Ledger &
Beacon Hill Times
BOSTON, Mass.
Weekly Independent
Circ. 14,909

JAN 21 1960

Aaron Copland To Visit Japan With Boston Symphony In May

Charles Munch has invited Aaron Copland to join the Boston Symphony Orchestra as guest conductor on the Orchestra's Far Eastern tour which will open on May 1 in Osaka, Japan. Mr. Copland will share the conducting responsibilities on the six to eight week tour with Doctor Munch, the Orchestra's Music Director, and Associate Conductor Richard Burgin. The tour, the Orchestra's third foreign trip, will be made under the President's Special International Program for Cultural Presentations administered by the American National Theatre and Academy.

Mr. Copland has had a long association with the Boston Symphony Orchestra. The Orchestra, conducted by the late Serge Koussevitzky, first performed one of his compositions at a concert on February 20, 1925. Since then seventeen additional works by Mr. Copland have had over 130 performances by the Boston Symphony Orchestra. Mr. Copland has been guest artist with the Orchestra at several concerts

Continued on Pa[illegible]

the New School for Social Research in New York and at Harvard University, is the author of three books: What To Listen For In Music, Our New Music and Music and Imagination.

INTERNATIONAL MUSICIAN
NEWARK, N.J.
MONTHLY 229,348

FEB 1960

Charles Munch has invited Aaron Copland to join the Boston Symphony as guest conductor on the orchestra's Far Eastern tour which will open on May 1 in Osaka, Japan. Mr. Copland will share the conducting responsibilities on the six to eight week tour with Conductor Munch and with Associate Conductor Richard Burgin. The tour, the orchestra's third foreign trip, will be made under the President's Special International Program for Cultural Presentations administered by the American National Theatre and Academy.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-4200
Times (m)
NEW YORK, N. Y.
Independent Democrat
Circ. 600,319

DEC 30 1959

COPLAND TO CONDUCT

Named for Tour of Far East by Boston Symphony

Charles Munch, conductor of the Boston Symphony Orchestra, has invited Aaron Copland to be guest conductor for the orchestra's Far Eastern tour, which opens May 1 in Osaka, Japan.

Mr. Copland, noted as a composer, will share the conducting duties with Mr. Munch and Richard Burgin, associate conductor, during the six- to eight-week tour.

The Far Eastern tour, the orchestra's third foreign trip, will be made under the President's Special International Program for Cultural Presentations, administered by the American National Theatre and Academy.

New England Newsclip Agency, Inc.
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Traveler (e)
BOSTON, Mass.
Independent
Circ. [illegible],620

DEC 9 - 1959

Symphony Starts Japan Tour May 1

Boston Symphony Orchestra officials yesterday confirmed a report that the orchestra has accepted an invitation to tour Japan and other East Asian countries in the spring of 1960.

The tour will be made under President Eisenhower's special International Program for Culture Presentations administered by the American National Theater and Academy (ANTA). It will begin May 1, on the conclusion of the regular Boston Symphony season, and last from six to eight weeks.

The orchestra, as The Herald reported exclusively yesterday, will perform in various Japanese cities, and also in the Osaka Festival. The Philippines, Formosa and Korea are expected to be on the itinerary as well, though [illegible] to perform [illegible] ANTA has not confirmed these dates.

The Far East appearance, first in the Boston Symphony's 79-year-old history, will be the orchestra's third foreign tour. It made its first European visit in 1952. In 1956, the Boston Symphony was the first major American orches-

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[illegible] of contemporary music.

Copland To Tour With Boston Symphony

Boston.—Charles Munch has invited Aaron Copland to join the Boston Symphony as guest conductor on the orchestra's Far Eastern tour, which will open on May 1, in Osaka, Japan. Mr. Copland will share the conducting responsibilities on the six- to eight-week tour with Mr. Munch, the orchestra's music director, and Richard Burgin, associate conductor. The tour, the orchestra's third abroad, will be made under the President's Special International Program for Cultural Presentations administered by the American National Theatre and Academy.

January 15, 1960

Mus. America

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-4200
Christian Science
Monitor (e)
BOSTON, Mass.
Independent
Circ. 159,988

DEC 30 1959

Copland for BSO Tour

Charles Munch has invited Aaron Copland to join the Boston Symphony Orchestra as guest conductor on the orchestra's Far Eastern tour that will open on May 1 in Osaka, Japan. Mr. Copland will share the conducting responsibilities with Dr. Munch and with Richard Burgin associate con-

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HERALD-
12/30

Copland to Tour With Boston Symphony

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'STORY ON PAGE ONE'

New England Newsclip Agency, Inc.
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Record (m)
BOSTON, Mass.
Independent
Circ. 369,809

JAN 9 1960

Copland Joins Munch in Asia

Charles Munch [illegible] invited Aaron Copland [illegible] Boston Symphony [illegible] as guest conductor on the orchestras' Far Eastern tour which will open on May 1 in Osaka, Japan.

Copland will share the conducting responsibilities on the six to eight weeks tour with Doctor Munch and associate conductor Richard Burgin. The tour, the orchestra's third foreign trip, will be made under the President's Special International Program for cultural presentations administered by the American National Theater and Academy.

18

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Evening Globe
BOSTON, Mass.
Independent
Circ. 149,070

DEC 30 1959

Aaron Copland Guest Conductor On Far East Tour by Symphony

Aaron Copland, who is conducting this week's concerts by the Boston Symphony, has been invited my music director Charles Munch to be guest o nthe Far East tour by the orchestra next Spring.

Copland will share conducting responsibilities with Dr. Munch and associated conductor Richard Burgin during the tour, which will begin May 1 in Osaka, Japan. The trip will require from six to eight weeks.

Copland has had a long association with the Boston Symphony, which has played 18 works of his on numerous occasions. He also has been piano soloist with the orchestra. Copland is vice president of the Berkshire Music Center, the Summer school run in conjunction with the Berkshire Festivals at Tanglewood, in Lenox.

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Box 2078, Boston 6 • RIchmond 2-4200

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,770

DEC 31 1959

~~Eagle 12/31/59~~

Munch Names Copland Associate Conductor For BSO Foreign Tour

BOSTON—Boston Symphony conductor Charles Munch has invited composer Aaron Copland to be guest conductor for the orchestra's Far Eastern tour, which opens May 1 in Osaka, Japan.

Mr. Copland will share the conducting duties with Mr. Munch and Richard Burgin, concertmaster and associate conductor, during the six-to-eight-week tour.

Mr. Copland has conducted the BSO on previous occasions both in Boston and at Tanglewood, usually when his own works were being played.

The Far Eastern tour, the orchestra's third foreign trip, will be made under the President's Special International Program for Cultural Presentations, administered by the American National Theater and Academy.

[illegible] Copland

Conti[illegible]d from Page One

when he performed the solo in his Concerto for Piano and Orchestra. At the request of Doctor Munch, he first conducted the Orchestra in 1957 at the Berkshire Festival. Since its inception in 1940, Mr. Copland has been Chairman of the Faculty and head of the Composition Department of the Berkshire Music Center, the summer school of music maintained by the Orchestra at Tanglewood, Lenox, Massachusetts.

In addition to the Boston Symphony Orchestra, Mr. Copland has been guest conductor of the New York Philharmonic the National Symphony Orchestra in Washington, D.C., the St. Louis Symphony Orchestra and the Chicago Symphony Orchestras at the Revinia Festival. He has conducted Orchestras in Europe, Scandinavia, Central and South America. Mr. Copland, who has taught at the New School for Social Research in New York and at Harvard University, is the author of three books: What To Listen For In Music, Our New Music and Music and Imagination.

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Copland To Tour With Boston Symphony

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January 15, 1960

Mus. America

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Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 182,816

DEC 30 1959

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INTERNATIONAL MUSICIAN
NEWARK, N.J.
MONTHLY 229,348

FEB 1960

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Christian Science Monitor (e)
BOSTON, Mass.
Independent
Circ. 159,988

DEC 30 1959

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Mr. Copland has had a long association with the Boston Symphony. The late Serge Koussevitzky first performed one of his compositions at a concert on Feb. 20, 1925. Since then 17 additional works by Mr. Copland have had more than [illegible] performances by the Boston Symphony.

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Box 2078, Boston 6 • RIchmond 2-4200

Times (m)
NEW YORK, N. Y.
Independent Democrat
Circ. 600,319

DEC 30 1959

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Record (m)
BOSTON, Mass.
Independent
Circ. 369,809

JAN 9 1960

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Traveler (e)
BOSTON, Mass.
Independent
Circ. 103,620

DEC 9 - 1959

Symphony Starts Japan Tour May 1

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Evening Globe
BOSTON, Mass.
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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 26,770

DEC 31 1959

~~Eagle 12/31/59~~

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New England Newsclip Agency, Inc.
Box 2078, [illegible] 6 • Richmond 2-4200

Herald (m)
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Independent Republican
Circ. 182,816

DEC 30 1959

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-4200

[illegible]
[illegible]
Circ. [illegible],620

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Copland

Continued from Page One

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INTERNATIONAL MUSICIAN
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MONTHLY 229,348

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Times (m)
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The Far Eastern tour, the orchestra's third foreign trip, will be made under the President's Special International Program for Cultural Presentations, administered by the American National Theatre and Academy.

18

[illegible] contemporary music.

Copland To Tour With Boston Symphony

Boston.—Charles Munch has invited Aaron Copland to join the Boston Symphony as guest conductor on the orchestra's Far Eastern tour, which will open on May 1, in Osaka, Japan. Mr. Copland will share the conducting responsibilities on the six- to eight-week tour with Mr. Munch, the orchestra's music director, and Richard Burgin, associate conductor. The tour, the orchestra's third abroad, will be made under the President's Special International Program for Cultural Presentations administered by the American National Theatre and Academy.

January 15, 1960

Mus. America

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-4200

Christian Science
Monitor (e)
BOSTON, Mass.
Independent
Circ. 150,988

DEC 30 1959

Copland for BSO Tour

Charles Munch has invited Aaron Copland to join the Boston Symphony Orchestra as guest conductor on the orchestra's Far Eastern tour that will open on May 1 in Osaka, Japan. Mr. Copland will share the conducting responsibilities with Dr. Munch and with Richard Burgin, associate conductor. The tour, the orchestra's third foreign trip, will be made under the President's Special International Program for Cultural Presentations administered by the American National Theater and Academy.

Mr. Copland has had a long association with the Boston Symphony. The late Serge Koussevitsky first performed one of his compositions at a concert on Feb. 20, 1925. Since then 17 additional works by Mr. Copland have had more than [illegible] performances by the Boston Symphony.

New England Newsclip Agency, Inc.
Box 2078, [illegible] • Richmond 2-4200

[illegible] (m)
[illegible], Mass.
Independent
Circ. 369,809

JAN 9 1960

Copland [illegible]

Charles Munch [illegible] Aaron Copland [illegible] on Symphony [illegible] guest conductor on the or-

[illegible] Copland will share the conducting responsibilities on [illegible] six to eight weeks tour [illegible] Doctor Munch and [illegible] conductor Richard [illegible] tour, the orchestra's [illegible] foreign trip, will be [illegible] the President's Special [illegible] national Program for [illegible] presentations [illegible] the American National [illegible] and Academy.

19

THE BOSTON DAILY GLOBE—WEDNESDAY, DECEMBER 9, 1959

First Stop Will Be Japan

Boston Symphony to Tour Countries in East Asia

By CYRUS DURGIN

The Boston Symphony Orchestra and its music director, r. Charles Munch, will make tour of from six to eight weeks in eastern Asia, beginning May 1.

Japan will be the first country visited, where the Orchestra will participate in the Osaka Festival, and will be heard in the principal Japanese cities.

Other countries of eastern Asia will be included. An associate conductor, yet to be announced, will assist Dr. Munch.

The tour will be made under auspices of President Eisenhower's Special International Program for Cultural Presentations, administered by the American National Theater and Academy (ANTA).

Robert Schnitzer, general manager of ANTA, is in charge of the over-all arrangements.

"The itinerary is still incomplete," Schnitzer said.

"But it is certain that the Philippines will be included. Taiwan is pretty sure, also, and Korea is a possibility. The Koreans want American musicians very much, but there is difficulty in arranging accommodations for so large a party in Korea.

"Singapore is another possibility, and so is Hongkong. The prospects of going to India are not bright. I think it is doubtful that the State Department feels that it can afford travel that far westward.

Japanese Enthusiastic

"Japan is wildly enthusiastic about fine Western music, and that is the main peg upon which we hang this tour. The secondary Japanese city on the main island, was established two years ago as an international artistic venture.

"The Boston Symphony, I believe, is the most impressive thing we've sent to Asia."

The tour will be undertaken at the close of the Boston Symphony's main season at Symphony Hall. The Orchestra will return shortly before the beginning of the Summer Berkshire Festival at Tanglewood.

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Burrelle's
ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street – New York

MUSIC JOURNAL
NEW YORK, N.Y.
8 TI a YR. 13,634

MAR 1960

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he orchestra's music administraor, leave Boston at 1:45 p.m. for os Angeles where they will fly o Tokyo.

The Orchestra arrives in Tokyo on Wednesday. Guest conductor Aaron Copland will join the Orchestra on May 1 in Tokyo. Twenty-two concerts will be given in Japan during May, seven of which will be performed in Tokyo.

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The orch[illegible] depart Auckland o[illegible] 19 and, because [illegible] Date Line, [illegible] same date.

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New[illegible]
MIL[illegible], Mass.
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Circ. 7,321

DEC 9 - 1959

Boston Symphony Plans Tour

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The orchestra has made two other foreign tours, going to western Europe in 1952 and to Russia in 1956. The Asian tour will be under the auspices of President Eisenhower's special international program for cultural presentations.

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Po[illegible]
BRIDGEP[illegible], Conn.
Circ. [illegible]9,349

DEC 9 - 1959

ORCHESTRA TO TOUR

BOSTON, Dec. 9—(AP) Boston's famed symphony orchestra will begin a six to eight weeks tour of the Far East beginning next May. Plans announced last night call for performances in the Osaka Festival in Japan and several other Japanese cities, the Philippines, Formosa and Korea.

New England Newsclip Agency, Inc.
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Record (m)
BOSTON, Mass.
Circ. 369,809

APR 16 1960

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Charles Munch, Associate Conductor Richard Burgin and Guest Conductor Aaron Copland will head 104 musicians and staff. They return June 19, to prepare for their annual Berkshire Music Festival at Tanglewood.

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Times (e)
HART[illegible], Conn.
Circ. 12[illegible].161

DEC 9 - 1959

chapter.

SYMPHONY TOUR

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Repack

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DEC 9 - 1959

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Register (e)
NEW HA[illegible], Conn.
Independent
Circ. [illegible]6,886

DEC 9 - 1959

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News (e)
SPRINGFIELD, Mass.
Democratic
Circ. 98,416

DEC 9 - 1959

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Citizen (e)
WINSTED, Conn.
Independent
Circ. 3,538

DEC 10 19[illegible]

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Plans announced here [illegible] performances in the O[illegible]tival in Japan and seve[illegible] Japanese cities, the Ph[illegible], Formosa and Korea.

New England Newsclip Agency, Inc.
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Hampshire Gazette (e)
NORTHAMPTON, [illegible]
Independent
Circ. 12,775

DEC 9 - 1959

New England News Briefs

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New England Newsclip Agency, Inc.
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Item (e)
LYNN, Mass.
Circ. 22,129

DEC 9 - 1959

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Circ. 28,[illegible]6

DEC 9 - 1959

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BOSTON (AP) — Boston's Symphony Orchestra will [illegible] six to eight weeks tour of the Far [illegible] beginning next May. Plans [illegible] in the Os[illegible]

VARIETY 12/23

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
[illegible] & Times (e)
[illegible]ON, Mass.
[illegible]1,681

MA[illegible] 1960

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New England Newsclip Agency, Inc.
Box 2078, Bost[illegible]
Eve[illegible]
BOS[illegible]

DEC 8 - 19[illegible]

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Music director Charles Munch will conduct many of the concerts. An associate tour conductor, whose identity has yet to be revealed, will direct other concerts.

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Burrelle's
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165 Church Street – New York

MUSIC JOURNAL
NEW YORK, N.Y.
8 Ti a YR 13,634

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News (e)
MILFORD, Mass.
Independent
Circ. 7,321

DEC 9 - 1959

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Post (e)
BRIDGEPORT, Conn.
Circ. 79,349

DEC 9 - 1959

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Record (m)
BOSTON, Mass.
Circ. 369,809

APR 16 1960

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Times (e)
HARTFORD, Conn.
Circ. 120,161

DEC 9 - 1959

chapter.

SYMPHONY TOUR

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Repack
Circ. 10,198

DEC 9 - 1959

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Register (e)
NEW HAVEN, Conn.
Independent
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News (e)
SPRINGFIELD, Mass.
Democratic
Circ. 98,416

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Citizen (e)
WINSTED, Conn.
Independent
Circ. 3,538

DEC 10 1959

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New England Newsclip Agency, Inc.
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Evening Globe
BOSTON, Mass.
Independent
Circ. 149,070

DEC 8 - 1959

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Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
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Item (e)
LYNN, Mass.
Circ. 22,129

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Independent Republican
Circ. 28,[illegible]

DEC 9 - 1959

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Variety 12/23

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New England Newsclip Agency, Inc.
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Enterprise & Times (e)
BROCKTON, Mass.
Circ. 41,681

MAR 3 1960

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THE BOSTON DAILY GLOBE—WEDNESDAY, DECEMBER 9, 1959

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Sunday Herald
BOSTON, Mass.
Circ. 293,904

APR 24 1960

Boston Symphony Leaves for Japan April 25

Members of the Boston Symphony Orchestra will leave for Japan tomorrow morning accompanied by a staff of 13 will leave from Boston's Logan Airport in two groups. The first group, which will include Richard Burgin, associate conductor and concertmaster, and assistant manager Norman S. Shirk, leaves Boston at 7:30 a.m. for New York where they will board a non-stop jet flight to Los Angeles. From Los Angeles they will fly to Tokyo by way of Honolulu.

Thomas D. Perry, Jr., the orchestra's manager, and Mrs. Perry will be included in the second group which leaves Boston at 8:30 a.m. From New York this group will fly to Tokyo via Seattle and Anchorage.

Conductor Charles Munch, his personal staff and Leonard Burkat, the orchestra's music administrator, leave Boston at 1:45 p.m. for Los Angeles where they will fly to Tokyo.

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Independent Republican
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New England Newsclip Agency, Inc.
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Register (e)
NEW HAVEN, Conn.
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The orchestra has made two other foreign tours, going to western Europe in 1952 and to Russia in 1956. The Asian tour will be under the auspices of President Eisenhower's special international program for cultural presentations.

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six to eight weeks tour of the Far East beginning next May.

Plans announced here call for performances in the Osaka Festival in Japan and several other Japanese cities, the Philippines, Formosa and Korea.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Evening Globe
BOSTON, Mass.
Independent
Circ. 149,070

DEC 8 - 1959

Symphony Will Tour Far East Next Spring

The Boston Symphony Orchestra today announced it will tour Eastern Asia next Spring.

The trip will begin May 1 and will require six to eight weeks.

Japan will be the first stop, where the orchestra will participate in the Osaka Festival. Other countries of Eastern Asia will be visited, and these may include the Phillipines, Formosa and Korea.

Music director Charles Munch will conduct many of the concerts. An associate tour conductor, whose identity has yet to be revealed, will direct other concerts.

The tour will be made under auspices of President Eisenhower's Special International Program for Cultural Theater and Academy (ANTA).

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 12,775

DEC 9 - 1959

New England News Briefs

BOSTON (AP)—Boston's famed Symphony Orchestra will begin a six to eight weeks tour of the Far East beginning next May.

Plans announced last night call for performances in the Osaka Festival in Japan and several other Japanese cities, the Philippines, Formosa and Korea.

Variety 12/23

Boston Symph Booked For Tour of Far East

The Boston Symphony Orchestra, under maestro Charles Munch, will tour Japan and other Asian countries next spring as part of the International Program for Cultural Presentations administred by the American National Theatre & Academy. Tour will open about May 1 for six to eight weeks.

This is the third foreign tour for the Boston Symph, which records for RCA Victor. It was the first symph to perform in the Soviet Union, in 1956. In 1952.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Enterprise & Times (e)
BROCKTON, Mass.
Circ. 41,681

MAR 3 1960

SYDNEY, Aus. — (UPI) — The Boston Symphony Orchestra will begin a seven-concert tour of Australia next June 5, U. S. Ambassador William J. Sebald announced today. The orchestra, arriving from Manila, will give its first performance in Brisbane. Three concerts will be given here, one in Adelaide and two in Melbourne before flying to New Zealand. The tour, with conductor Charles Munch and composer Aaron Copeland as guest-conductor, was organized under the U. S. cultural exchange program. It is the first such tour by any American orchestra to Australia.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Express (e)
PORTLAND, Me.
Independent Republican
Circ. 28,[illegible]36

DEC 9 - 1959

Orchestra To Travel

BOSTON (AP) — Boston's Symphony Orchestra will begin a six to eight weeks tour of the Far East beginning next May. Plans call for performances in the Osaka festival in Japan and several other Japanese cities, the Philippines, Formosa and Korea.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-4200

Times (e)
HARTFORD, Conn.
Circ. 120,161

MAR 10 1960

Boston Symphony Tour of Far East To Start Apr. 25

THE Boston Symphony Orchestra, which will make its annual appearance at the Bushnell Memorial Monday night, will leave Boston by plane Apr. 25 for a Far Eastern tour as part of the cultural exchange program.

Arriving in Korea Apr. 27 where it will give two concerts, it will go to Japan May 1 to give 22 concerts in 16 Japanese cities in May. Three concerts are scheduled for Manila in early June before going to Australia for seven concerts and New Zealand for two.

The orchestra will arrive by plane in Boston June 19 to prepare for the six-week Berkshire Music Festival which will open at Tanglewood, Lenox, Mass., July 8.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-4200

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,085

DEC 10 1959

BSO to Tour Asian Cities Next Spring

BOSTON—The Boston Symphony Orchestra will leave here late next April for a six-to-eight-week tour of Japanese cities, the Philippines, Formosa and Korea, it was announced yesterday.

The tour will begin at the end of the orchestra's regular concert season in Symphony Hall. No definite dates or cities, with the exception of Osaka, Japan, have been settled.

It will be the third foreign visit in the history of the orchestra, which dates from 1881. The Asian tour will be under auspices of President Eisenhower's special international program for cultural presentations.

BILLBOARD
CINCINNATI, OHIO
SAT. 42,205

MAR 14 1960

Hub Symph, Munch to Far East

WASHINGTON — The Boston Symphony Orchestra, under the direction of Charles Munch, will leave for the Far East on April 26 to begin an eight-week concert tour. Tour will be under the sponsorship of the President's Special International Program for Cultural Presentations, administered by the State Department.

Some 37 concerts will be given in Korea, Japan, the Philippines, Australia and New Zealand. Aaron Copland, noted American composer and conductor, will join the orchestra as guest conductor.

Before undertaking the assignment, Mr. Copland will visit the Soviet Union with Lukas Foss, another of this nation's leading orchestral composers. The composers will visit the U. S. S. R. under the terms of a 1958 agreement signed by State Department and Russia, which called for cultural exchanges.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-4200

Morning Globe
BOSTON, Mass.
Independent
Circ. 194,909

MAR 4 1960

Boston Symphony To Play in 3 Australia Cities

SYDNEY, Australia, Mar. 3 (Reuters)—The Boston Symphony Orchestra will tour Australia in June as part of its Far Eastern tour, it was announced here tonight.

The orchestra's first Australian concert will be in Brisbane June 5. Then it plays in Sydney, Adelaide and Melbourne.

The orchestra visits Japan, the Philippines, Korea and New Zealand during its Asian tour.

NEW YORK, N.Y.
TIMES
D. 600,319 S. 1,221,337

DEC 30 1959

COPLAND TO CONDUCT

Named for Tour of Far East by Boston Symphony

Charles Munch, conductor of the Boston Symphony Orchestra, has invited Aaron Copland to be guest conductor for the orchestra's Far Eastern tour, which opens May 1 in Osaka, Japan.

Mr. Copland, noted as a composer, will share the conducting duties with Mr. Munch and Richard Burgin, associate conductor, during the six- to eight-week tour.

The Far Eastern tour, the orchestra's third foreign trip, will be made under the President's Special International Program for Cultural Presentations, administered by the American National Theatre and Academy.

NEW YORK, N.Y.
HERALD TRIBUNE
D. 335,466 S. 527,002

DEC 9 1959

Bostonians Plan Spring Tour of The Far East

Special to the Herald Tribune

BOSTON, Dec. 8.—The Boston Symphony Orchestra will make its first Far Eastern tour this spring under the sponsorship of the President's Special International Program for Cultural Presentations, which is administered by the American National Theater and Academy.

The tour, which will open about May 1 and will take from six to eight weeks, will include various Japanese cities and probably the Philippines, Formosa and Korea. In Osaka, the concerts will be among the major events of that city's annual spring festival.

This will be the Boston Symphony's third foreign tour. It went to Europe in 1952 and also in 1956, when it was the first American orchestra to play in the Soviet Union.

New Engl[illegible] Agency, Inc.
Box 2078, [illegible] • Rich[illegible]d 2-4200

Sta[illegible]-Times (e)
NEW [illegible]ORD, Mass.
Independent
Circ. 61,527

DEC 9 - 1959

Symphony Plans Far East Tour

BOSTON, Dec. 9 (UPI)—The Boston Symphony Orchestra has announced plans for a tour of cities in Japan, the Philippines, Formosa and Korea lasting six to eight weeks.

The tour will begin in April at the close of the orchestra's regular concert season at Symphony Hall. With the exception of Osaka, Japan, no other definite dates or cities were announced.

The orchestra has made two other foreign tours, going to Western Europe in 1952 and to Russia in 1956. The Asian tour will be under the auspices of President Eisenhower's special international program for cultural presentations.

ASAHI EVENING NEWS, SATURDAY, MAY 7, 1960

AARON COPLAND, a guest conductor of Boston Symphony Orchestra, arrived in Tokyo Thursday by NWA. The Orchestra is now visiting Japan on a performance tour.

Asahi Eve. News

Church Street — New York

VARIETY
NEW YORK, N.Y.
WEEKLY - CIRC. NOT AVAIL.

MAR 23 1960

Bostonians to Asia

Boston, March 22.

Boston Symphony Orchestra will leave for the Far East April 26 for an eight-week concert tour sponsored by the President's special international program. Orchestra, under Charles Munch, will give 37 concerts in Korea, Japan, the Philippines, Australia and New Zealand. Aaron Copland will go along as guest conductor.

Copland and fellow composer Lucas Foss left for a Soviet Union tour last week (15) to last until April 1.

Church Street — New York

DETROIT, MICH.
TIMES
D. 385,908 S. 472,366

APR 3 1960

Symphony Set For New Tour

The world-famed Boston Symphony Orchestra will make its third foreign tour starting next month as part of President Eisenhower's special international program for cultural presentations.

The trip, administered by the American National Theater and Academy, will include Japan, Korea, Manila, Australia and New Zealand during its eight-week duration.

Herald News (e)
FALL RIVER, Mass.
Independent
Circ. 39,753

DEC 9 - 1959

TO TOUR FAR EAST

BOSTON, (UPI) — The Boston Symphony Orchestra has announced plans for a tour of cities in Japan, the Philippines, Formosa and Korea lasting six to eight weeks. The tour will begin in April at the close of the orchestra's regular concert season at Symphony Hall. With the exception of Osaka, Japan, no other definite dates or cities were announced.

HOUSTON, TEXAS
NEGRO LABOR NEWS
SAT. CIRC. NOT AVAIL.

MAR 26 1960

Symphony set to tour East

WASHINGTON

The Boston Symphony Orchestra leaves April 26 for the Far East to make a concert tour under the sponsorship of the President's Special International Program for Cultural Presentations.

April 30-May 1: Seoul, Korea, two concerts.

May 3-30: Japan Some 22 concerts at Osaka International Music Festival, in provincial cities and Tokyo.

June 1-3: Manila, the Philippines, three concerts.

June 5-14: Australia, seven concerts scheduled tentatively for Brisbane, Sydney, Melbourne, and Adelaide.

June 16: Wellington, New Zealand.

June 17: Auckland, New Zealand.

Gazette (e)
TAUNTON, Mass.
Independent Republican
Circ. 11,602

DEC 9 - 1959

TOUR PLANNED

BOSTON (AP)—Boston's famed Symphony Orchestra will begin a six to eight weeks tour of the Far East beginning next May.

Plans announced last night call for performances in the Osaka Festival in Japan and several other Japanese cities, the Philippines, Formosa and Korea.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-4200

Day (e)
NEW LONDON, Conn.
Independent Republican
Circ. 26,288

DEC 9 - 1959

PLAN FAR EAST TOUR

BOSTON (AP) — Boston's Symphony Orchestra will begin a six to eight weeks tour of the Far East beginning next May. Plans call for performances in the Osaka festival in Japan and several other Japanese cities, the Philippines, Formosa and Korea.

Courant
CLINTON, Mass.
Weekly Independent
Circ. 550

DEC 11 1959

SYMPHONY

BOSTON (UPI) — The Boston Herald said today Boston Symphony Orchestra members had voted to make a tour of Japan after the 1959-1960 season for the famous orchestra's first Far Eastern visit.

The paper said the tour would be under State Department auspices. Management of the orchestra refused to confirm or deny the report.

The orchestra toured Europe in 1952 and made a historic tour of the Soviet Union in 1956.

Box 2078, Boston 6 • Richmond 2-4200

Free Press (m)
BURLINGTON, Vt.
Independent Republican
Circ. 31,130

DEC 10 1959

Boston Symphony Planning Tour Of Far East

BOSTON (AP) — The Boston Symphony announced Tuesday it will tour the Far East for the first time when the current season ends. The tour will begin in early May and last six to eight weeks.

The orchestra will perform at the Osaka Festival in Japan, in several other Japanese cities, the Philippines, Formosa and Korea.

The tour will be sponsored by the President's special international program for cultural presentations, and administered by Anta (American National Theater and Academy).

The symphony toured Europe in 1952 and made an unprecedented tour of the Soviet Union in 1956.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-4200

Recorder-Gazette (e)
GREENFIELD, Mass.
Circ. 12,678

DEC 9 - 1959

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WOONSOCKET, R. I.
Independent
Circ. 24,963

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-4200

Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 80,581

DEC 9 - 1959

Symphony to Tour

The Boston Symphony Orchestra will tour Japan at the end of the 1959-60 season, a Boston newspaper reported Tuesday. The paper said the members of the symphony had voted in favor of the tour which would probably be taken under the sponsorship of the U. S. State Department. In 1956 the Symphony made a tour of Russia. It is believed the tour would be held in May.

New [illegible] Agency, Inc.
Box [illegible] • Richmond 2-4200

Times (e)
HARTFORD, Conn.
Circ. 120,161

DEC 28 1959

ORCHESTRA TO TOUR

Boston — (AP) — Boston's famed symphony orchestra will begin a six to eight weeks tour of the Far East beginning next May. Plans announced last night call for performances in the Osaka Festival in Japan and several other Japanese cities, the Philippines, Formosa and Korea.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Times (e)
HARTFORD, Conn.
Circ. 120,161

MAR 19 1960

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The orchestra will arrive by plane in Boston June 19 to prepare for the six-week Berkshire Music Festival which will open at Tanglewood, Lenox, Mass., July 8.

VARIETY
NEW YORK, N.Y.
WEEKLY - CIRC. NOT AVAIL.

MAR 23 1960

Bostonians to Asia

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Mike Hunter—KELP—El Paso

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Herald News (e)
FALL RIVER, Mass.
Independent
Circ. 39,753

DEC 9 - 1959

TO TOUR FAR

BOSTON, (UP

Symphony

noun

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Free Press (m)
BURLINGTON, Vt.
Independent Republican
Circ. 31,130

DEC 10 1959

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,085

DEC 10 1959

BSO to Tour Asian Cities Next Spring

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The tour will begin at the end of the orchestra's regular concert season in Symphony Hall. No definite dates or cities, with the exception of Osaka, Japan, have been settled.

It will be the third foreign visit in the history of the orchestra, which dates from 1881. The Asian tour will be under auspices of President Eisenhower's special international program for cultural presentations.

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Asahi Eve. News

HOUSTON, TEXAS
NEGRO LABOR NEWS
SAT. - CIRC. NOT AVAIL.

MAR 26 1960

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WASHINGTON

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Recorder-Gazette (e)
GREENFIELD, Mass.
Circ. 12,678

DEC 9 - 1959

SYMPHONY TO TOUR .. ..

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BILLBOARD
CINCINNATI, OHIO
SAT. 42,205

MAR 14 1960

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DETROIT, MICH.
TIMES
D. 385,908 S. 472,366

APR 3 1960

Symphony Set For New Tour

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Gazette (e)
TAUNTON, Mass.
Independent Republican
Circ. 11,602

DEC 9 - 1959

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Box 2078, Boston 6 • RIchmond 2-4200

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Morning Globe
BOSTON, Mass.
Independent
Circ. 194,909

MAR 4 1960

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The orchestra visits Japan, the Philippines, Korea and New Zealand during its Asian tour.

NEW YORK, N.Y.
HERALD TRIBUNE
D. 335,466 S. 527,002

DEC 9 1959

Bostonians Plan Spring Tour of The Far East

Special to the Herald Tribune

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This will be the Boston Symphony's third foreign tour. It went to Europe in 1952 and also in 1956, when it was the first American orchestra to play in the Soviet Union.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Day (e)
NEW LONDON, Conn.
Independent Republican
Circ. 26,288

DEC 9 - 1959

PLAN FAR EAST TOUR

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 80,581

DEC 9 - 1959

Symphony to Tour

The Boston Symphony Orchestra will tour Japan at the end of the 1959-60 season, a Boston newspaper reported Tuesday. The paper said the members of the symphony had voted in favor of the tour which would probably be taken under the sponsorship of the U. S. State Department. In 1956 the Symphony made a tour of Russia. It is believed the tour would be held in May.

NEW YORK, N.Y.
TIMES
D. 800,318 S. 1,221,337

DEC 30 1959

COPLAND TO CONDUCT

Named for Tour of Far East by Boston Symphony

Charles Munch, conductor of the Boston Symphony Orchestra, has invited Aaron Copland to be guest conductor for the orchestra's Far Eastern tour, which opens May 1 in Osaka, Japan.

Mr. Copland, noted as a composer, will share the conducting duties with Mr. Munch and Richard Burgin, associate conductor, during the six- to eight-week tour.

The Far Eastern tour, the orchestra's third foreign trip, will be made under the President's Special International Program for Cultural Presentations, administered by the American National Theatre and Academy.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Standard-Times (e)
NEW BEDFORD, Mass.
Independent
Circ. 61,527

DEC 9 - 1959

Symphony Plans Far East Tour

BOSTON, Dec. 9 (UPI)—The Boston Symphony Orchestra has announced plans for a tour of cities in Japan, the Philippines,

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Courant
CLINTON, Mass.
Weekly Independent
Circ. 550

DEC 11 1959

SYMPHONY

BOSTON (UPI) — The Boston Herald said today Boston Symphony Orchestra members had voted to make a tour of Japan after the 1959-1960 season for the famous orchestra's first Far Eastern visit.

The paper said the tour would be under State Department auspices. Management of the orchestra refused to confirm or deny the report.

The orchestra toured Europe in 1952 and made a historic tour of the Soviet Union in 1956.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Times (e)
HARTFORD, Conn.
Circ. 120,161

DEC 28 1959

ORCHESTRA TO TOUR

Boston — (AP) — Boston's famed symphony orchestra will begin a six to eight weeks tour of the Far East beginning next May. Plans announced last night call for performances in the Osaka Festival in Japan and several other Japanese cities, the Philippines, Formosa and Korea.

21

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Reformer &
Vermont Phoenix (e)
BRATTLEBORO, Vt.
Circ. 7,022

MAR 30 1960

Off-Pitch Note Heard

BOSTON (AP) — An off-pitch note intruded today in plans for the Boston Symphony Orchestra's forthcoming tour of Japan. A Tokyo newspaper said Japanese sponsors feel they are being "pushed around."

The English-language newspaper Asahi Evening News said one complaint of the sponsors is that an "unduly large share" of the programs for the symphony's 22-concert tour of Japan May 4-30 are devoted to works of contemporary American composers, many of them unknown in Japan.

A spokesman for the orchestra explained that the State Department, sponsoring the tour, requires that at least one work by a contemporary American composer be included in each program on tour. This is also symphony policy at home, he said, for virtually every concert.

The concerts are under the sponsorship of the semi - government Japan Broadcasting Corp. (NHK) and the Osaka International Festival Society.

The Asahi Evening News said the sponsors complained that programs, schedules and other terms were "virtually dictated to the sponsors in a take-it-or-leave-it attitude."

The newspaper said the sponsors complained they were led to believe that Charles Munch would conduct all concerts but other conductors were announced for nearly half the performances.

In Boston, the orchestra's spokesman said it is standard procedure to have relief conductors on tour.

NEW YORK, N.Y.
WORLD-TELEGRAM & SUN
D. 453,331 SAT. 174,917

MAR 30 1960

Symphony Stirs Tokyo Discord

Complaints were aired in Tokyo that American officials responsible for the forthcoming tour of the Boston Symphony are pushing its sponsors around "as in the days of the occupation."

They were carried in the English - language newspaper Asahi Evening News in connection with the orchestra's 22-concert tour of Japan.

The paper said the Japanese sponsors complained that they had been led to believe Charles Muench would conduct all concerts but had learned he would conduct only about half of them, that too many programs were devoted to the works of American composers unknown in Japan and that programs and terms were "virtually dictated in a take-it-or-leave-it attitude."

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Herald
BOSTON, Mass.
Circ. 293,904

APR 10 1960

Culture, Politics Often Are at Odds

By ROBERT TAYLOR

"BOSTON SYMPHONY PLANS SHOCK JAPAN'S PROMOTERS." Nippon, it seems, is upset about the forthcoming Eastern tour of the Boston Symphony Orchestra. Or at least an English-language newspaper is, The Asahi Evening News, which knows a circulation-building issue when it sees one. According to the News, the Symphony is pushing around the Japanese, "like in the days of the Occupation."

Well, we've been scanning the BSO's schedule of programs and conductors on the tour and attempting to relate these to the Japanese complaints. Of such booking complexities as the bewailed fact that the BSO will make two appearances in Tokyo before going to the Osaka Festival, we know nothing. But it's possible to establish opinions about the conducting and repertory against the State Department background of the trip.

Here's where the Japanese (to wit, the Asahi Evening News) dispose their chief criticism—conducting and repertory. They are disappointed because Charles Munch plans to conduct "only" 12 of 22 concerts and because of the inclusion of "too much" unfamiliar music.

Not Justified

The first of these dissatisfactions is unjustified it seems to me. To divide the conducting burden on such a journey is common orchestral practice. The recent Philharmonic trip through Russia, for instance, found Leonard Bernstein sharing the platform with Seymour Lipkin and other associates.

It should be remembered that tours by large symphony orchestras are not pleasure junkets, but a form of cultural diplomacy. Physically, these have much in common with the exhausting one-night stands that popular dance bands used to make by bus in the thirties. Let us take one week of the proposed schedule:

May 9, Monday, Afternoon: Travel to Kyoto (from Osaka); Evening: Concert: Kyoto, Charles Munch conducting Fantastic—Dello Joio Variations—Roussel Bacchus et Ariane—Return to Osaka.

May 10, Tuesday, Morning: Leave Osaka-Kobe for Matsuyama via Inland Sea; Afternoon: Arrive Matsuyama.

May 11, Wednesday, Morning: Rehearsal (Burgin, Program E); Evening: Concert: Matsuyama, Richard Burgin conducting Kirchner Toccata, Mahler Adagio, Tchaikowsky No. 5.

May 12, Thursday, Morning: Travel to Oita; Evening: Concert: Oita, Richard Burgin conducting Kirchner, Mahler, Tchaikowsky.

May 13, Friday, Morning: Travel to Yawata; Afternoon: Arrive Yawata; Evening: Concert: Yawata, Aaron Copland conducting Purcell Fantasies, Copland No. 1, Suite from "Tender Land."

May 14, Saturday, Morning: Travel to Hakata; Evening: Concert: Fukuoka, Charles Munch conducting Eroica, Piston No. 6, Ravel Daphsis No. 2.

May 15, Sunday, Morning: Leave Hakata for Hiroshima; Afternoon: Arrive Hiroshima; Evening: Concert: Hiroshima, Charles Munch conducting Fantastic, Dello Jolo, Roussel.

And so it goes.

Charles Munch is 69 years old, an age when conductors are often in full bloom, but scarcely an age for undergoing the attendant rigors of a succession of one-night stands without respite. Four concerts in a week is enough; 12 out of 22 represents no slight to the Japanese, but rather, an indefatigable, tireless spirit.

Pertinent Criticism

The strictures concerning the programs have, I'd say, more pertinence. The Asian tour was arranged under President Eisenhower's Fund for International Cultural Presentations; and, consequently, require the presentation of contemporary American scores. This is a necessity—still, against necessity, must be weighed the fact that what's good for Symphony Hall in Boston isn't necessarily good for cultural exchange.

Without condescension to the musical tastes of the Japanese, who have developed their own modes to a characteristic refinement and purity, is the obvious reality that the country came late to western music. No wonder Beethoven and the classical composers are held in such esteem. The intellectuals, undoubtedly, will find points of reference in Kirchner, Blackwood et al. Why start out the audience as a whole, though, working backward from atonality?

The Symphony No. 1 of Easley Blackwood fills a purpose in Symphony Hall. It's new, experimental, introductory, significant to the composer's artistic development. But not the kind of music one would export to define either the Boston Symphony or contemporary expression in its full maturity. Mr. Copland's works are fine, yet do not constitute his ripest writing either in the generality of published American criticism. One's aim is not to pick at individual works, rather to point out that the demands of cultural exchanges may all too frequently be at odds with the common sense aims of cultural diplomacy.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Enterprise (e)
LEOMINSTER, Mass.
Circ. 5,175

MAR 30 1960

Japanese Complaint

Hub Symphony Hits a Sour Note

BOSTON, March 30 (AP)—An off-pitch note intruded today in plans for the Boston Symphony Orchestra's forthcoming tour of Japan. A Tokyo newspaper said Japanese sponsors feel they are being "pushed around."

The English-language newspaper Asahi Evening News said one complaint of the sponsors is that an "unduly large share" of the programs for the symphony's 22-concert tour of Japan May 4-30 are devoted to works of contemporary American composers, many of them unknown in Japan.

A spokesman for the orchestra explained that the State Department, sponsoring the tour, requires that at least one work by a contemporary American composer be included in each program on tour. This is also symphony policy at home, he said, for virtually every concert.

The concerts are under the sponsorship of the semi - government Japan Broadcasting Corp. (NHK) and the Osaka International Festival Society.

The Asahi Evening News said the sponsors complained that programs, schedules and other terms were "virtually dictated to the sponsors in a take-it-or-leave-it attitude."

The newspaper said the sponsors complained they were led to believe that Charles Munch would conduct all concerts but other conductors were announced for nearly half the performances.

In Boston, the orchestra's spokesman said it is standard procedure to have relief conductors on tour.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Recorder-Gazette (e)
GREENFIELD, Mass.
Circ. 12,678

MAR 31 1960

Hub Symphony Plans Off-Key, Japs Complain

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PATERSON, N.J.
NEWS
D. 50,777

MAR 30 1960

Charge Boston Symphony Head Abusing Japanese

TOKYO (AP) — Complaints were aired here today that American officials responsible for the forthcoming Japan tour of the Boston Symphony Orchestra are pushing its Japanese sponsors around "like in the days of the occupation."

They were carried in the English-language newspaper Asahi Evening News in connection with the orchestra's 22-concert tour of Japan, May 4-30 under sponsorship of the semi-government Japan Broadcasting Corp. (NHK) and the Osaka International Festival Society.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Standard-Times (e)
NEW BEDFORD, Mass.
Circ. 61,527

MAR 30 1960

MASS., WEDNESDAY, MARCH 30, 1960

Symphony Plans Hit Sour Note in Japan

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Record (m)
BOSTON, Mass.
Circ. 369,809

MAR 31 1960

List Classics For Jap Tour

17 BOSTON DAILY RECORD, THURS., MAR. 31, 1960

Officials of the Boston Symphony Orchestra met yesterday to iron out "an apparent misunderstanding" in Tokyo, involving programs for the famed orchestra's forthcoming Far East tour.

And, in Tokyo, a spokesman for the Tokyo American Cultural Center denied a report that U. S. officials were conducting negotiations for a Tokyo visit by the Boston Symphony Orchestra next May in a 'shocking manner."

An impression that the programs include too many works of contemporary American composers, at the expense of the classics, is "erroneous," officials declared. The classics, they said, are still the main features of the planned programs.

Inclusion of one contemporary American composition in each program has been approved by the State Dept., a spokesman said.

He also pointed out that arrangement for using some alternate conductors, in addition to the world-famed 68-year-old Dr. Charles Munch, is normal during extended tours

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,770

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
News (e)
SPRINGFIELD, Mass.
Circ. 98,416

MAR 30 1960

Japan Begins to Growl About Symphony's Tour

Boston Orchestra's Program Plans Draw Fire; Too Much U. S. Music Said Slated

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"Foremost among their (the sponsors') complaints," said the newspaper, "is the shocking manner in which negotiations have been conducted on behalf of the orchestra, first by American officials in Tokyo and lately by an advance manager sent here from Boston."

The newspaper named Edward J. Findlay, director of the Tokyo American Cultural Center, and William J. Cox, the orchestra's advance manager.

Neither was available for comment.

Asahi Evening News said the sponsors complained they were led to believe that Charles Munch would conduct all concerts but other conductors were announced for nearly half the performances.

In Boston, the orchestra's spokesman said it is standard procedure to have relief conductors on tour. This was the practice on the past three tours made by the orchestra, including a 1956 visit to Europe and Russia. Composer-conductor Aaron Copland and associate conductor Richard Burgin will spell Munch.

The Asahi Evening News said it sent Munch a cable asking whether he was aware of Japanese dissatisfaction, and that his name "is being used to force far more contemporary music on classical [illegible] fans in Japan than they desire, or that:—

"The people negotiating on behalf of your orchestra presented the programs and terms virtually as an ultimatum and threatened cancellation unless the Japanese accepted unconditionally."

Munch could not be reached for comment.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Monitor & New Hampshire Patriot (e)
CONCORD, N. H.
Circ. 12,544

MAR 30 1960

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Back Bay Ledger &
Beacon Hill Times
BOSTON, Mass.
Weekly Independent
Circ. 14,500

MAR 24 1960

Boston Symphony Announces Route For Far Eastern Tour

Thomas D. Perry, Jr., manager of the Boston Symphony Orchestra, announces the tentative itinerary for the orchestra's forthcoming eight week tour of Japan and other Far Eastern countries. The tour, the orchestra's third foreign trip, will be made as part of the President's Special International Program for Cultural Presentations administered by the American National Theatre and Academy.

Charles Munch, the Boston Symphony Orchestra's Music Director, with Associate Conductor Richard Burgin and guest conductor Aaron Copland plus the 104 musicians and staff

Continued on Page Eight

[illegible] in early June before the Orchestra flies to Australia for seven concerts in Sydney, Brisbane, Melbourne and Adelaide. From Australia the Orchestra will fly to New Zealand for two concerts in Auckland and Wellington before its return to the United States. The Orchestra will arrive by plane in Boston June 19 to prepare for its own six-week Berkshire Festival which opens on July 8 at Tanglewood, Lenox, Massachusetts.

Messrs. Munch, Burgin and Copland plan to perform 22 compositions by 19 composers on the tour. Included in the tentative list are eight works by seven American composers: Samuel Barber, "Medea's Meditation and Dance of Vengeance"; Easley Blackwood, Symphony No. 1; Aaron Copland, Symphony No. 1 and the Suite from "The Tender Land"; Norman dello Joio, "Variations, Chaconne and Finale"; Leon Kirchner, "[illegible]ta"; Walter Piston, Symphony No. 6; and William Schuman, "New England Triptych".

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Gazette (e)
TAUNTON, Mass.
Circ. 11,602

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Record (m)
BOSTON, Mass.
Circ. 369,809

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Inclusion of one contemporary American composition in each program has been approved by the State Dept., a spokesman said.

He also pointed out that arrangement for using some alternate conductors, in addition to the world-famed 68-year-old Dr. Charles Munch, is normal during extended tours.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

News (e)
SPRINGFIELD, Mass.
Circ. 98,416

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Special Dove Offer
Birds Eye Froze
FREN TEND ORA FISH
APPLE-GRA
APPLE-PRO
20c
29c lb.

ston Symphony

Continued From Page One

will depart Boston April 25 by chartered planes. After a change of planes on the West Coast, the Orchestra will fly to Korea where they arrive April 27.

Two concerts will be given in Korea, in Seoul and probably Pusan, before the Orchestra flies to Tokyo on May 1. Approximately 22 concerts will be given in 16 Japanese cities during May. Six of these concerts will be held in Tokyo and two in Osaka.

Three concerts are scheduled for Manila in early June before the Orchestra flies to Australia for seven concerts in Sydney, Brisbane, Melbourne and Adelaide. From Australia the Orchestra will fly to New Zealand for two concerts in Auckland and Wellington before its return to the United States. The Orchestra will arrive by plane in Boston June 19 to prepare for its own six-week Berkshire Festival which opens on July 8 at Tanglewood, Lenox, Massachusetts.

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,770

MAR 30 1960

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Monitor & New Hampshire Patriot (e)
CONCORD, N. H.
Circ. 12,544

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Gazette (e)
TAUNTON, Mass.
Circ. 11,602

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SHOWTHROUGH

23

Asahi Evening News
March 30, 1960

Boston Symphony Plans Shock Japan's Promoters

By Hans E. Pringsheim

The forthcoming Japanese tour of the world famous Boston Symphony Orchestra under the baton of Charles Munch is giving its Japanese sponsors many unexpected headaches.

Foremost among their complaints is the shocking manner in which negotiations have been conducted on behalf of the orchestra, first by American cultural officials in Tokyo and lately by an advance manager sent here from Boston.

It is also claimed that after the sponsors had been led to believe that Mr. Munch would conduct all concerts, other conductors were substituted for nearly half of the concerts.

The unduly large share allotted in the programs to works by contemporary American composers, most of them practically unknown to the Japanese concert public, has been another cause of serious complaint.

Programs, schedules, and other terms were virtually dictated to the sponsors in a "take it or leave it" attitude, it is claimed.

As in the case of the U.S.-Japan Security Treaty, the Japanese want to be consulted, by the Boston Symphony, on the programs which are to be presented here.

The Boston Symphony Orchestra's Japanese tour is to cover 22 concerts between May 4 and 30. It is part of a 37-concert tour of Asia, arranged under President Eisenhower's Fund for International Cultural Presentations.

Twenty of the concerts in Japan are to be sponsored by the Japan Broadcasting Corporation (NHK) and two by the Osaka International Festival Society.

Officials of the Japan Broadcasting Corporation said that they were being "pushed around like in the days of the Occupation."

The Osaka International Festival Society charged that it had been given "the run-around" and as a result lost several months in publicizing its 1960 Festival, which starts a week from today. The full schedule, including the programs of the Boston Symphony Orchestra's two concerts, could not be published until today. (See story on Page 3).

Edward J. Findlay, director of the Tokyo American Cultural Center, first offered the Boston Symphony Orchestra to the Osaka International Festival Society last October as the opening attraction for the 1960 Festival, Miss Michi Murayama, executive director of the Society, said yesterday.

"On the strength of this offer, we canceled arrangements for another famous musical group which we had already booked for the Festival opening," she said. "We have been kept waiting ever since."

On two occasions late in December and early in January, Mr. Findlay told this writer that "problems with the unions" had delayed arrangements for the Boston Symphony's tour; that it would not be here in time for the Festival opening but could play the closing Festival concerts, but that he would insist that the orchestra would have its own opening in Tokyo before appearing at the Osaka Festival.

Mr. Findlay announced to the press here on January 8 that "the Boston Symphony Orchestra under Charles Munch" would come to Japan on a month-long tour beginning about May 1. No sponsor was mentioned in the announcement.

About two weeks later, it was announced that NHK would sponsor the tour, with the Osaka International Festival Society as cosponsor for performances in Osaka. This announcement still mentioned only Mr. Munch as conductor of the tour, but added that the American composer Aaron Copland would accompany the orchestra to Japan and possibly conduct some of his own compositions.

NHK officials said that ever since they have kept asking for the schedule, programs, and other details, but were kept waiting for a reply more than two months.

"We did not receive the programs and schedule until late last Friday," one official said.

From the schedule, NHK officials were shocked to learn that Mr. Munch would conduct only 12 of the 22 concerts, while five would be conducted by Aaron Copland and another five by

(Continued on Page 3)

cluded among the 19 compositions making up the six programs for Japan.

Last Saturday, NHK reportedly tried to negotiate about the number of concerts to be conducted by Mr. Munch and about the programs, with William J. Cox, advance manager of the Boston Symphony Orchestra.

Mr. Cox had just arrived to arrange for hotel bookings, train [illegible]tions, [illegible] other technical details of the orchestra's visit.

Meanwhile, as late as last Friday, the Osaka Festival Society had cabled to Boston, asking for the programs and complaining that it was given "the run-around." The programs were finally shown to the Society at a meeting on Sunday afternoon. Miss Murayama raised the same objections as NHK to the choice of programs, and to the fact that Mr. Munch would conduct only one of the two Festival concerts.

At the meeting, Mr. Cox said that the decision on the schedule and programs had been made by the orchestra's music director, Charles Munch, and was "final." He added that if NHK and the Osaka International Festival Society were dissatisfied, they could still call off the Japanese tour, as the orchestra had not yet left Boston.

Mr. Cox made only one concession regarding a technical detail of scheduling, subject to Mr. Munch's telegraphic confirmation which was received Tuesday.

He also claimed that "until a couple of weeks ago," the orchestra's management did not know that the orchestra was in Tokyo. At least that is what the State Department announced in Washington last week, when it mentioned Osaka first, and then Tokyo."

Ian Hunter, noted British concert manager and founder of the Edinburgh Festival, expressed the same opinion when he visited Japan last month. He said it was unthinkable in any European country that a major attraction booked for a Festival would be presented in another city first, in competition with that festival.

Also the Soviet Union's cultural authorities have shown the same consideration. When the Leningrad State Philharmonic Orchestra came to Japan two years ago, it first played for the opening of the Osaka Festival, then went to Tokyo for concerts.

To clarify Mr. Munch's position regarding the arrangements having been made in Japan in his name and on behalf of his orchestra, the Asahi Evening News yesterday sent the noted conductor a telegram, asking him to answer a number of questions by cable for publication in this paper. The following questions were addressed to Mr. Munch:

"Are you aware that in arranging your forthcoming concert tour, your name is being used to force far more contemporary American music on classic symphony fans in Japan than they desire:

"That the Japanese sponsors of the Boston Symphony's tour are unhappy with your programs;

"That the Japanese were led to believe you would conduct all concerts with the possible exception of Aaron Copland conducting a few of his own compositions;

"That until a few days ago, the Japanese were not shown your programs nor told that you would conduct only 12 of the 22 concerts;

"That the people negotiating on behalf of your orchestra presented the programs and terms virtually as an ultimatum and threatened cancellation unless the Japanese accepted unconditionally?

"Do you think such highhandedness is in keeping with the tour's avowed purpose to promote goodwill and closer cultural ties between Japan and America?"

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Circ. 12,775

MAR 30 1960

Off-Pitch Note Seen In Boston's Orchestra Plans

BOSTON (AP) — An off-pitch note intruded today in plans for the Boston Symphony Orchestra's forthcoming tour of Japan. A Tokyo newspaper said Japanese sponsors feel they are being "pushed around."

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A spokesman for the orchestra explained that the State Department, sponsoring the tour, requires that at least one work by a contemporary American composer be included in each program on tour. This is also symphony policy at home, he said, for virtually every concert.

The concerts are under the sponsorship of the semi-government Japan Broadcasting Corp. (NHK) and the Osaka International Festival Society.

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • [illegible] 2-4200

Citi[illegible] (e)
LACON[illegible], N. H.
Circ. [illegible]

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The newspaper said the sponsors complained they were led to believe that Charles Munch would conduct all concerts but other conductors were announced for nearly half the performances.

In Boston, the orchestra's spokesman said it is standard procedure to have relief conductors on tour.

BANGOR, Me.
MAR [illegible] 1960

Boston Symphony Plans In Japan Irk Promoters

N. Y. Times News Service

TOKYO, March 30 — "Boston [redacted] as having said that they were being "pushed around like in the days of the occupation" by the Boston organization. The network is sponsoring 20 of the orchestra's 22 concerts in various Japanese cities in May. The other two appearances will be at the Osaka festival, May 7 and 8.

Both sponsors are disappointed, it was reported, because Charles Munch, conductor of the Boston Symphony, plans to conduct only 12 of the 22 concerts. The others

promoters," said a black three-column headline on the front page [redacted] ductor.

The sponsors were quoted as expressing extreme dissatisfaction with the inclusion of an American work "unknown in Japan" on its programs. The Japanese, it appears want a heavier percentage of the Classical composers favored here.

New England Newsclip Agency, Inc.
Box 2078, Bost[illegible] 2-4200

Caledo[illegible] (e)
ST. JO[illegible], Vt.
Indepen[illegible]blican
Ci[illegible]

MAR 30 1960

Boston Symphony Hits Sour [illegible] On Tour O[illegible]apan

BOSTON (AP) — An off-pitch note intruded today in plans for the Boston Symphony Orchestra's forthcoming tour of Japan. A Tokyo newspaper said Japanese sponsors feel they are being "pushed around."

The English-language newspaper Asahi Evening News said one complaint of the sponsors is that an "unduly large share" of the programs for the symphony's 22 concert tour of Japan May 4-30 are devoted to works of contemarpory American composers, many of them unknown in Japan.

A spokesman for the orchestra explained that the State Department, sponsoring the tour, requires that at least one work bv a contemporary American composer be included in each program on tour. This is also symphony policy at home, he said, for virtually every concert.

The concerts are under the sponsorship of the semi-government Japan Broadcasting Corp. (NHK) and the Osaka International Festival Society.

The Asahi Evening News said the sponsors complained that programs, schedules and other terms were "virtually dictated to the sponsors in a take-it-or-leave-it attitude."

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In Boston, the orchestra's spokesman said it is standard procedure to have relief conductors on tour.

23

EVENING NEWS, WEDNESDAY, MARCH 30

Boston Symphony—

(Continued From Page 1)

Richard Burgin, concert master and associate conductor of the Boston Symphony. They also found that the orchestra was to play six different programs, each containing at least one work by a contemporary American composer; three of the composers are practically unknown in Japan.

"If these concerts were to be offered to the public free of charge, that would be all right," one official commented. "But people have to pay for their tickets, and the prices will have to be fairly high. And the people who are asked to buy those tickets want to hear the Boston Symphony under Mr. Munch only, and playing the kind of musical works for which Mr. Munch is famous from his records."

Most of the recordings released in Japan of Mr. Munch conducting the Boston Symphony are of the symphonies of Beethoven, Schubert, and Berlioz. Only three of these works are included among the 19 compositions making up the six programs for Japan.

Last Saturday, NHK reportedly tried to negotiate about the number of concerts to be conducted by Mr. Munch and about the programs, with William J. Cox, advance manager of the Boston Symphony Orchestra.

Mr. Cox had just arrived to arrange [illegible] hotel bookings, train [illegible], [illegible] other technical details of the orchestra's visit.

Meanwhile, as late as last Friday, the Osaka Festival Society had cabled to Boston, asking for the programs and complaining that it was given "the run-around." The programs were finally shown to the Society at a meeting on Sunday afternoon. Miss Murayama raised the same objections as NHK to the choice of programs, and to the fact that Mr. Munch would conduct only one of the two Festival concerts.

At the meeting, Mr. Cox said that the decision on the schedule and programs had been made by the orchestra's music director, Charles Munch, and was "final." He added that if NHK and the Osaka International Festival Society were dissatisfied, they could still call off the Japanese tour, as the orchestra had not yet left Boston.

Mr. Cox made only one concession regarding a technical detail of scheduling, subject to Mr. Munch's telegraphic confirmation which was received Tuesday.

He also claimed that "until a couple of weeks ago," the orchestra's management did not know that the orchestra was supposed to play at the Osaka Festival at all, let alone before playing in Tokyo.

To suit the Boston Symphony's schedule, the Osaka Festival had to extend its duration, originally set from April 6 to May 6, so that the orchestra could play on May 7 and 8 after its Tokyo concerts.

Miss Murayama said she could not believe that Mr. Munch and the orchestra were aware of the stand which their representative was taking toward the Osaka Festival.

"I am sure Mr. Munch knows that significance of a music festival," she said. "I also recall that the Boston Symphony played at the Edinburgh Festival a few years ago; but I don't recall that the orchestra had to play first in London, the British capital, before it could go to Edinburgh."

"Even the U.S. State Department, which is backing this tour of Asia, seems to take it for granted that the orchestra will play first in Osaka and then in Tokyo. At least that is what the State Department announced in Washington last week, when it mentioned Osaka first, and then Tokyo."

Ian Hunter, noted British concert manager and founder of the Edinburgh Festival, expressed the same opinion when he visited Japan last month. He said it was unthinkable in any European country that a major attraction booked for a Festival would be presented in another city first, in competition with that festival.

Also the Soviet Union's cultural authorities have shown the same consideration. When the Leningrad State Philharmonic Orchestra came to Japan two years ago, it first played for the opening of the Osaka Festival, then went to Tokyo for concerts.

To clarify Mr. Munch's position regarding the arrangements having been made in Japan in his name and on behalf of his orchestra, the Asahi Evening News yesterday sent the noted conductor a telegram, asking him to answer a number of questions by cable for publication in this paper. The following questions were addressed to Mr. Munch:

"Are you aware that in arranging your forthcoming concert tour, your name is being used to force far more contemporary American music on classic symphony fans in Japan than they desire:

"That the Japanese sponsors of the Boston Symphony's tour are unhappy with your programs;

"That the Japanese were led to believe you would conduct all concerts with the possible exception of Aaron Copland conducting a few of his own compositions;

"That until a few days ago, the Japanese were not shown your programs nor told that you would conduct only 12 of the 22 concerts;

"That the people negotiating on behalf of your orchestra presented the programs and terms virtually as an ultimatum and threatened cancellation unless the Japanese accepted unconditionally?

"Do you think such highhandedness is in keeping with the tour's avowed purpose to promote goodwill and closer cultural ties between Japan and America?"

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Circ. 12,775

MAR 30 1960

Off-Pitch Note Seen In Boston's Orchestra Plans

BOSTON (AP) — An off-pitch note intruded today in plans for the Boston Symphony Orchestra's forthcoming tour of Japan. A Tokyo newspaper said Japanese sponsors feel they are being "pushed around."

The English-language newspaper Asahi Evening News said one complaint of the sponsors is that an "unduly large share" of the programs for the symphony's 22-concert tour of Japan May 4-30 are devoted to works of contemporary American composers, many of them unknown in Japan.

A spokesman for the orchestra explained that the State Department, sponsoring the tour, requires that at least one work by a contemporary American composer be included in each program on tour. This is also symphony policy at home, he said, for virtually every concert.

The concerts are under the sponsorship of the semi-government Japan Broadcasting Corp. (NHK) and the Osaka International Festival Society.

The Asahi Evening News said the sponsors complained that programs, schedules and other terms were "virtually dictated to the sponsors in [illegible]-or-leave-it attitude."

The newspaper said the sponsors complain[illegible] were led to believe that Charles Munch would conduct [illegible] but other conductors were [illegible] for nearly half [illegible] performances.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • [illegible] 2-4200

Citiz[illegible] (e)
LACONIA, N. H.
Circ. [illegible]

MAR 31 1960

Off-Pitch Note Hit On Orchestra Tour

BOSTON (AP) — An off-pitch note intruded today in plans for the Boston Symphony Orchestra's forthcoming [illegible] Japan. A Tokyo newspaper said Japanese sponsors feel they are being "pushed around."

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In Boston, the orchestra's spokesman said it is standard procedure to have relief conductors on tour.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • [illegible] 2-4200

Caledo[illegible] (e)
ST. JO[illegible], Vt.
Indepen[illegible]blican
Ci[illegible]

MAR 30 1960

Boston Symphony Hits Sour [illegible] On Tour Of [illegible]pan

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BANGOR, Me.
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my, the Navy announced Tuesday.

Adm. Davidson, a 1929 graduate of the academy, will relieve Rear Adm. Charles L. Melson in June. Adm. Melson will become Commander of the 1st Fleet in the Pacific and has been nominated by the President for promotion to vice-admiral.

The 2,550-ton West German destroyer Hamburg, the biggest warship built in Germany since the end of World War II, slides down the ways in launching ceremonies at Hamburg. The destroyer will have a top speed of 35 knots, 7 torpedo tubes, 2 depth-charge mortars and 12 anti-aircraft guns. AP Radiophoto

Frankfurt Man Accused Of Slaying a Call Girl

UPI

FRANKFURT, Mar. 29 — Salesman Heinz Pohlmann was charged Tuesday with the 1957 murder of call girl Rosemarie Nitribitt. The movie "Rosemary" is based on Rosemarie's career in vice.

Rosemarie was found strangled in her luxury apartment in downtown Frankfurt. Dozens of her customers, including leading businessmen from

denied the killing and was released after several days of questioning. He later was convicted of fraud and is serving a 16-month sentence.

Pohlmann also was charged Tuesday with stealing 18,000 marks ($4,100) from Rosemarie's apartment.

The Nitribitt Case shocked Germany with its revelations of prosperity in the prostitution business that matched the nation's economic boom. Rosemarie was earning more than

EMPLOYMENT

Help Wanted

FOREIGNER seeks Japanese language and literature coach who could also serve as secretary. Some English or French preferable but not necessary. Full time or part time basis. Send personal history with photo stating other qualifications such as typing, driving, to Box 424, "Classified" Asahi Evening News CPO 555, Tokyo.

TOKYO OFFICE of progressive American Company accepting application for (1) individual experienced in important-export of sundries capable of independently handling English correspondence (Spanish also preferred) with foreign accounts and (2) sales promotor and coodinator with knowledge insecticides, preferably estoniologist, to assist Japanese firm selling pyrethrum-butoxide base insecticide in Japan. Excellent pay, benefits, working condition. Only qualified person need apply. Send resume, references to Box 426, "Classified" Asahi Evening News CPO 555, Tokyo.

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Box 2078, Boston 6 • RIchmond 2-4200
Christian Science Monitor (e)
BOSTON, Mass.
Independent
Circ. 159,988

MAR 30 1960

Japanese Criticize Symphony Plans

Negotiations, They Say, Were Highhanded

Complaints have been registered in a Tokyo newspaper that American officials in charge of handling the forthcoming Boston Symphony Orchestra tour of Japan are "pushing around" the Japanese sponsors "like in the days of the occupation."

The newspaper said that the sponsors have complained that the programs and terms were "virtually dictated to (them) in a take-it-or-leave-it attitude."

The Asahi Evening News, an English-language newspaper, stated that "foremost among their (the sponsors') complaints is the shocking manner in which negotiations have been conducted on behalf of the orchestra, first by American officials in Tokyo and lately by an advance manager sent here from Boston."

Speaking in reference to the orchestra's 22-concert tour in May, sponsored by the Japan Broadcasting Corporation and the Osaka International Festival Society, the paper named Edward J. Findlay, director of the Tokyo American Cultural Center, and William J. Cox, the advance manager of the Boston Symphony.

The newspaper further said that the sponsors complain of having been led to believe that Charles Munch would conduct all concerts, but that other conductors have been scheduled for nearly half of them. They also consider that an "unduly large share" of the programs are devoted to contemporary American composers with whom the Japanese public is not familiar.

A spokesman for the orchestra in Boston stated that relief conductors are usually taken on tour (in this case, Richard Burgin and Aaron Copland) and that the State Department, sponsoring the tour, requires that at least one contemporary work by an American be included in each program on tour.

The Asahi Evening News stated that it sent a cable to Dr. Munch asking if he were aware of the dissatisfaction among the Japanese and that his name "is being used to force far more contemporary music on classical symphony fans in Japan than they desire," or that "the people negotiating on behalf of your orchestra presented the programs and terms virtually as an ultimatum and threatened cancellation unless the Japanese accepted unconditionally."

'Aparajito' for Telepix

"Aparajito" ("The Unvanquished"), produced and directed by Satajit Ray, who was responsible for "Pather Panchali," will have its Boston première Thursday, April 14, at the Telepix Cinema.

The film follows the maturing process of a young Indian student as he slowly drifts away from his village and his family.

"Aparajito" is set against the background of the cities of Benares and Calcutta. Karuna and Kanu Banerji, who had the roles of the mother and father in "Pather Panchali," head the cast.

Ravi Shankar composed and plays the score for "Aparajito," as he did for "Pather Panchali."

"Aparajito" is the second film of the trilogy based on the novel "Pather Panchali" being made by Ray.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 26,231

MAR 31 1960

Japs Object To Hub Symphony Tour Program

BOSTON (AP) — An off-pitch note has intruded in plans for the Boston Symphony Orchestra's forthcoming tour of Japan. A Tokyo newspaper said Japanese sponsors feel they are being "pushed around."

The English-language newspaper Asahi Evening News said one complaint of the sponsors is that an "unduly large share" of the programs for the symphony's 22-concer ttour of Japan May 4-30 are devoted to works of contemporary American composers, many of them unknown in Japan.

A spokesman for the orchestra explained that the State Department, sponsoring the tour, requires that at least one work by a contemporary American composer be included in each program on tour. This is also symphony policy at home, he said, for virtually every concert.

The concerts are under the sponsorship of the semi-government Japan Broadcasting Corp. (NHK) and the Osaka International Festival Society.

The Asahi Evening News said the sponsors complained that programs, schedules and other terms were "virtually dictated to the sponsors in a take-it-or-leave-it attitude."

The newspaper said the sponsors complained they were led to believe that Charles Munch would conduct all concerts but other conductors were announced for nearly half the performances.

In Boston, the orchestra's spokesman said it is standard procedure to have relief conductors on tour.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Journal (e)
LEWISTON-AUBURN, Me.
Circ. 14,737

MAR 30 1960

IN COMING TOUR

Japanese Sponsors Don't Like Program Of Boston Symphony

BOSTON (AP) — An off-pitch note intruded today in plans for the Boston Symphony Orchestra's forthcoming tour of Japan. A Tokyo newspaper said Japanese sponsors feel they are being "pushed around."

Asahi Evening News said one complaint of the sponsors is that an "unduly large share" of the programs for the symphony's 22-concert tour of Japan May 4-30 are devoted to works of contemporary American composers, many of them unknown in Japan.

A spokesman for the orchestra explained that the State Department, sponsoring the tour, requires that at least one work by a contemporary American composer be included in each program on tour. This is also symphony policy at home, he said, for virtually every concert.

The concerts are under the sponsorship of the semi-government Japan Broadcasting Corp. (NHK) and the Osaka International Festival Society.

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sentinel (e)
KEENE, N. H.
Circ. 6,888

MAR 30 1960

Tour of [illegible]an By Symph[illegible]y Is Off-Key

BOSTON (AP) — An off-pitch note intruded today in plans for the Boston Symphony Orchestra's forthcoming tour of Japan. A Tokyo newspaper said Japanese sponsors feel they are being "pushed around."

The English-language newspaper Asahi Evening News said one complaint of the sponsors is that an "unduly large share" of the programs for the symphony's 22-concert tour of Japan May 4-30 are devoted to works of contemporary American composers, many of them unknown in Japan.

A spokesman for the orchestra explained that the State Department,, sponsoring the tour, requires that at least one work by a contemporary American composer be included in each program on tour. This is also symphony policy at home, he said, for virtually every concert.

The concerts are under the sponsorship of the semi-government Japan Broadcasting Corp. (NHK) and the Osaka International Festival Society.

Sponsor Complaints

The Asahi Evening News said the sponsors complained that programs, schedules and other terms were "virtually dictated to the sponsors in a take-it-or-leave-it attitude."

The newspaper said the sponsors complained they were led to believe that Charles Munch would conduct all concerts but other conductors were announced for nearly half the performances.

In Boston, the orchestra's spokesman said it is standard procedure to have relief conductors on tour.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Traveler (e)
BOSTON, Mass.
Circ. 183,620

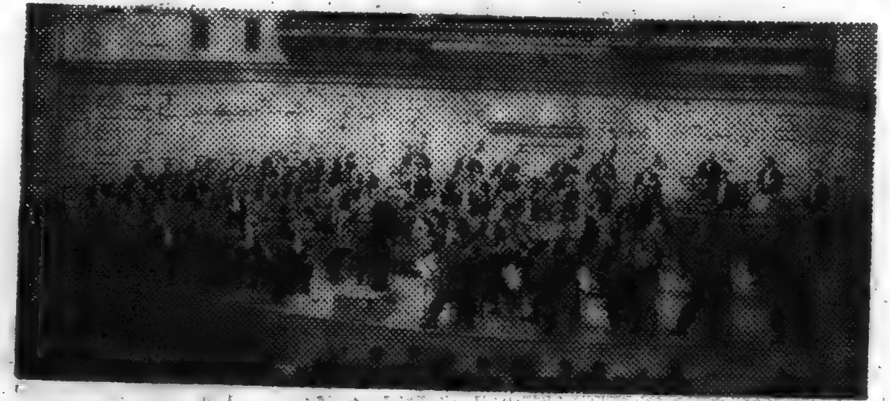
MAR 31 1960

Symphony Discord

SOUR notes are often sounded in the tuning up period before any great orchestral event. And we'd just as soon consign to that category the discordant noises that are coming from Tokyo over the impending Japanese tour by the Boston Symphony Orchestra.

The grounds on which Japanese officials complain that they're "being pushed around" seem very flimsy indeed. They involve normal procedures of the orchestra, at home as well as on tour.

Even in Boston Dr. Munch doesn't conduct all concerts. Even in Boston the works of little known American composers are frequently played. Even in Boston the programs are set without consulting sponsors.



"We like the system. We're sure the Japanese people will too.

Call (e)
WOONSOCKET, R. I.
Circ. 24,963

AR 30 1960

Jap Sponsors Resentful Over Hub Symphony Tour

BOSTON (AP) — An off-pitch note intruded today in plans for the Boston Symphony Orchestra's forthcoming tour of Japan. A Tokyo newspaper said Japanese sponsors feel they are being "pushed around."

The English-language newspaper Asahi Evening News said one complaint of the sponsors is that ar "unduly large share" of the programs for the symphony's 22-concert tour of Japan May 4-30 are devoted to works of contemporary American composers, many of them unknown in Japan.

Explanation

A spokesman for the orchestra explained that the State Department, sponsoring the tour, requires that at least one work by a contemporary American composer be included in each program on tour. This is also symphony policy at home, he said, for virtually every concert.

The concerts are under the sponsorship of the semi-government Japan Broadcasting Corp. (NHK) and the Osaka International Festival Society.

The Asahi Evening News said the sponsors complained that programs, schedules and other terms were "virtually dictated to the sponsors in a take-it-or-leave-it attitude."

Misled

The newspaper said the sponsors complained they were led to believe that Charles Munch would conduct all concerts but other conductors were announced for nearly half the performances.

In Boston, the orchestra's spokesman said it is standard procedure to have relief conductors on tour.

25'

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Gazette (e)
WORCESTER, Mass.
Circ. 100,462

MAR 31 1960

Boston Symphony's Tour of Japan Hits Sour Note

BOSTON (AP) — An off-pitch note intruded was in plans for the Boston Symphony Orchestra's forthcoming tour of Japan. A Tokyo newspaper said Japanese sponsors feel they are being "pushed around."

The English-language newspaper Asahi Evening News said one complaint of the sponsors is that an "unduly large share" of the programs for the symphony's 22-concert tour of Japan May 4-30 are devoted to works of contemporary American composers, many of them unknown in Japan.

A spokesman for the orchestra explained that the State Department, sponsoring the tour, requires that at least one work by a contemporary American composer be included in each program on tour. This is also symphony policy at home, he said, for virtually every concert.

The concerts are under the sponsorship of the semi-government Japan Broadcasting Corp. (NHK) and the Osaka International Festival Society.

Dictate Programs

The Asahi Evening News said the sponsors complained that programs, schedules and other items were "virtually dictated to the sponsors in a take-it-or-leave-it attitude."

NHK officials said they were being "pushed around like in the days of the occupation."

"Foremost among their (the sponsors') complaints," said the newspaper, "is the shocking manner in which negotiations have been conducted on behalf of the orchestra, first by American officials in Tokyo and lately by the advance manager sent here from Boston."

The newspaper named Edward J. Findlay, director of the Tokyo American Cultural Center, and William J. Cox, the orchestra's advance manager.

Neither was available for comment.

Munch Conducts

Asahi Evening News said the sponsors complained they were led to believe that Charles Munch would conduct all concerts but other conductors were announced for nearly half the performances.

In Boston, the orchestra's spokesman said it is standard procedure to have relief conductors on tour. This was the practice on the past three tours made by the orchestra, including a 1956 visit to Europe and Russia. Composer-Conductor Aaron Copland and Associate Conductor Richard Burgin will spell Munch.

The Asahi Evening News said it sent Munch a cable asking whether he was aware of Japanese dissatisfaction, and that his name "is being [illegible] to force far more con[illegible] classical symp[illegible] in Japan than they desire, or that:

"The people negotiating on behalf of your orchestra presented the programs and terms virtually as an ultimatum and threatened cancellation unless the Japanese accepted unconditionally."

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Republican (m)
WATERBURY, Conn.
Circ. 20,754

APR 1 1960

Symphonic Beef

Uncle Sam, sowing dollars and good will, reaps more than his share of complaint.

The Boston Symphony orchestra is going to tour Japan in a plan of operations underwritten by the Eisenhower Fund for International Cultural Presentations and the Japanese are not happy about it.

Officials of the Japanese Broadcasting Corp., which is in charge of the tour, say they are being pushed around by orchestra officials as in the days of occupation. Specifically they charge two things. One is that Charles Munch, orchestra conductor will lead the musical unit in only 12 of the 22 concerts. Lesser lights will wield the baton on the other occasions. The other complaints are that the program for each concert includes one composition written by some American who is unknown in Japan.

These musicians, who wallow in the cultural and who reproach the rest of us for not taking similar baths, are peculiar people if judged by common standards. They may be depended upon to blow up a storm out of a catspaw of wind. It is indeed a rare occasion when one [illegible] has a good word for another. So we are not surprised to find the Japanese acting in similar character. And it is in keeping with past experience that, when Uncle Sam spends his money to give some other nation a good time, all he gets in return is a cacophony of ingratitude.

At Boston an official of the orchestra reported that it is common practice to send relief conductors with the unit when it is on tour. As to the inclusion of one American work in each program—why should that be considered an affront? Certainly this tossing in of a bit of American music in a good will tour is not too much. The State Department which passes on such musical junkets requires that one U. S. number be played on each program. This we think is no more than fair—if Uncle Sam is going to get any return at all for his money.

Burrelle's
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VARIETY
NEW YORK, N.Y.
WEEKLY - CIRC. NOT AVAIL.

A[illegible] 13 1960

Boston

By Guy Livingston
(423 *Little Bldg.*; DE 8-7560)

Norm Crosby in long run at The Surf, Revere.

Fred Petty booking Cape Cod strawhat niteries again this season.

Stanley Blinstrub, night spot owner, to San Francisco for visit with medico son.

Boston Symphony officials ironing out "apparent misunderstanding" in Tokyo involving programs for the orch's visit there in May.

Boston Opera Assn. racked up biggest sale on record for the Boston season by Metropolitan Opera at Metropolitan Theatre one weeker opening Monday (18).

Bruce Yorke, of Galvin Productions, and G. Sheldon Balloch, Dickinson Film Productions, Boston, acquired film rights to "The Nili Spies" by Anita Engle, and plan shooting in Israel this fall.

Jerome Rosenfeld's Show of the Month Club expanding to N.Y. where Jack Yorke, former Shubert manager in Boston, now at the Cort, N.Y., will head up the N.Y. Show of the Month Club. New offices are being opened in Manhattan.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • [illegible] 2-4200

Her[illegible]
BOS[illegible]
Cir[illegible]

MAR 30 1960

Treatment 'Like in Occupation'

Symphony's Tour Draws Tokyo Fire

TOKYO (AP) — Complaints were aired here Wednesday that American officials responsible for the forthcoming Japan tour of the Boston Symphony Orchestra are pushing its Japanese sponsors around "like in the days of the occupation."

They were carried in the English-language newspaper Asahi Evening News in connection with the orchestra's 22-concert tour of Japan, May 4-30, under sponsorship of the semi-government Japan Broadcasting Corp. (NHK) and the Osaka International Festival Society.

"Foremost among their (sponsors') complaints," said the paper, "is the shocking manner in which negotiations have been conducted on behalf of the orchestra, first by American officials in Tokyo and lately by an advance manager sent here from Boston."

The paper named Edward J. Findlay as director of the Tokyo American Cultural Center and William J. Cox as the orchestra's advance manager.

(Continued on [illegible] Five)

One spokesman [illegible] was usual practice for th
phony to have "relief" co
when on tour and that
been the case in the last three tours, including the Europe-Russian tour of 1956.

Times (e)
PAWTUCKET-
CENTRAL FALLS, R. I.
Circ. 38,041

MAR 30 1960

Off-Pitch Note Sounded In Bost[illegible] Symphony Tour

BOSTON (AP) — [illegible]-pitch note intruded today in plans for the Boston Symphony Orchestra's forthcoming tour of Japan. A Tokyo newspaper said Japanese sponsors feel they are being "pushed around."

The English-language newspaper Asahi Evening News said one complaint of the sponsors is that an "unduly large share" of the programs for the symphony's 22-concert tour of Japan May 4-30 are devoted to works of contemporary American composers, many of them unknown in Japan.

A spokesman for the orchestra explained that the State Department, sponsoring the tour, requires that at least one work by a contemporary American composer be included in each program on tour. This is also symphony policy at home, he said, for virtually every concert.

Sponsors Complain

The concerts are under the sponsorship of the semigovernment Japan Broadcasting Corp. (NHK) and the Osaka International Festival Society.

The Asahi Evening news said the sponsors complained that programs, schedules and other terms were "virtually dictated to the sponsors in a take-it-or-leave-it attitude."

NHK officials said they were being "pushed around like in the days of the occupation.

"Foremost among their (the sponsors') complaints," said the newspaper, "is the shocking manner in which negotiations have been conducted on behalf of the orchestra, first by American officials in Tokyo and lately by an advance manager sent here from Boston."

The newspaper named Edward J. Findlay, director of the Tokyo American Cultural Center, and William J. Cox, the orchestra's advance manager. Neither was available for comment.

Asahi Evening News said the sponsors complaind they were led to believe that Charles Munch would conduct all concerts but other conductors were announced for nearly half the performances.

Standard Practice

In Boston, the orchestra's spokesman said it is standard procedure to have relief conductors on tour. This was the practice on the past three tours made by the orchestra, including a 1956 visit to Europe and Russia. Composer-conductor Aaron Copland and associate conductor Richard Burgin will spell Munch.

The Asahi Evening News said it sent Munch a cable asking whether he was aware of Japanese dissatisfaction, and that his name "is being used to force far more contemporary music on classical symphony fans in Japan than they desire, or that:

"The people negotiating on behalf of your orchestra presented the programs and terms virtually as an ultimatum and threatened cancellation unless the Japanese accepted unconditionally."

Munch could [illegible] reached for comment.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Gazette (e)
WORCESTER, Mass.
Circ. 100,462

MAR 31 1960

Boston Symphony's Tour of Japan Hits Sour Note

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The concerts are under the sponsorship of the semi-government Japan Broadcasting Corp. (NHK) and the Osaka International Festival Society.

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Republican (m)
WATERBURY, Conn.
Circ. 20,754

APR 1 1960

Symphonic Beef

Uncle Sam, sowing dollars and good will, reaps more than his share of complaint.

The Boston Symphony orchestra is going to tour Japan in a plan of operations underwritten by the Eisenhower Fund for International Cultural Presentations and the Japanese are not happy about it.

Officials of the Japanese Broadcasting Corp., which is in charge of the tour, say they are being pushed around by orchestra officials as in the days of occupation. Specifically they charge two things. One is that Charles Munch, orchestra conductor will lead the musical unit in only 12 of the 22 concerts. Lesser lights will wield the baton on the other occasions. The other complaints are that the program for each concert includes one composition written by some American who is unknown in Japan.

These musicians, who wallow in the cultural and who reproach the rest of us for not taking similar baths, are peculiar people if judged by common standards. They may be depended upon to blow up a storm out of a catspaw of wind. It is indeed a rare occasion [illegible] one [illegible] has a good word for another. So we are not surprised to find the Japanese acting in similar character. And it is in keeping with past experience that, when Uncle Sam spends his money to give some other nation a good time, all he gets in return is a cacophony of ingratitude.

At Boston an official of the orchestra reported that it is common practice to send relief conductors with the unit when it is ur. As to the inclusion of one Ameri in each program—why should dered an affront? Certainly bit of American music not too much. The sses on such one U. S. This

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Time (e)
PAWTUCKET-
CENTRAL FALLS, R. I.
Circ. 38,041

MAR 30 1960

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A spokesman for the orchestra explained that the State Department, sponsoring the tour, requires that at least one work by a contemporary American composer be included in each program on tour. This is also symphony policy at home, he said, for virtually every concert.

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Munch could [illegible] reached for comment.

165

VARIETY
NEW YORK, N.Y.
WEEKLY - CIRC. NOT AV

A 13 1960

Boston

By Guy Livingston
(423 *Little Bldg.;* DE 8-7560)

Norm Crosby in long run at The Surf, Revere.

Fred Petty booking Cape Cod strawhat niteries again this season.

Stanley Blinstrub, night spot owner, to San Francisco for visit with medico son.

Boston Symphony officials ironing out "apparent misunderstanding" in Tokyo involving programs for the orch's visit there in May.

Boston Opera Assn. racked up biggest sale on record for the Boston season by Metropolitan Opera at Metropolitan Theatre one weeker opening Monday (18).

Bruce Yorke, of Galvin Productions, and G. Sheldon Balloch, Dickinson Film Productions, Boston, acquired film rights to "The Nili Spies" by Anita Engle, and plan shooting in Israel this fall.

Jerome Rosenfeld's Show of the Month Club expanding to N.Y. where Jack Yorke, former Shubert manager in Boston, now at the Cort, N.Y., will head up the N.Y. Show of the Month Club. New offices are being opened in Manhattan.

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kyo Blast At Symphony

(Continued fro[illegible] Page)

Neither Findlay nor Cox was available for comment.

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1—They had been led to believe Charles Muench would conduct all concerts but that other conductors have been scheduled for nearly half of them.

2—That an "unduly large share" of the programs are devoted to works of contemporary American composers, many of whom are unkonwn among Japanese.

3—That programs, schedules and other terms were "virtually dictated to the sponsors in a take-it-or-leave-it attitude."

In Boston, symphony officials expressed surprise at the Japanese charges, when informed of them by The Herald early today.

One spokesman noted that it was usual practice for the symphony to have "relief" conductors when on tour and that this had been the case in the last three tours, including the Europe-Russian tour of 1956.

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Burrelle's
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BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street – New York

NEW YORK, N.Y.
TIMES
D. 614,169 S. 1,254,635

MAR 31 1960

JAPAN HITS TOUR BY U. S. ORCHESTRA

Upset by Boston Symphony's Conducting and Repertory Plans for Visit in May

By ROBERT TRUMBULL
Special to The New York Times.

TOKYO, March 30—"Boston Symphony Plans Shock Japan's Promoters," said a three-column headline on the front page today of The Asahi Evening News, a Tokyo English-language newspaper.

Officials of the Japan Broadcasting Corporation (NHK) were quoted as having said that they were being "pushed around like in the days of the occupation" by the Boston organization. NHK is sponsoring twenty of the orchestra's twenty-two concerts in various Japanese cities in May. The other two appearances will be at the Osaka Festival on May 7 and 8.

The festival authorities and NHK are disappointed because Charles Munch, conductor of the Boston Symphony, plans to lead only twelve of the twenty-two concerts. The others will be divided between Aaron Copland, the composer, and Richard Burgin, the symphony's concertmaster and associate conductor.

The sponsors were quoted as expressing extreme dissatisfaction with the inclusion of an American work "unknown in Japan" on each of its six programs. The Japanese, it appears, want a heavier percentage of the classical composers such as Beethoven, who are favored here.

A spokesman for the United States Embassy, which is in this troubled picture because the orchestra's thirty-seven-day Asian tour was arranged under President Eisenhower's Fund for International Cultural Presentations, commented that "American audiences would think that these were good programs."

"The purpose of the President's Fund is to present American orchestras playing some American music," he said.

Miss Michi Murayama, executive director of the Osaka International Festival Society, complained about the program content and also the fact that the orchestra would make two appearances in Tokyo before going to the Osaka Festival.

Orchestra States Position

BOSTON, March 30 (AP)—Established policies of the Boston Symphony Orchestra and a State Department requirement are shaping the plans of the orchestra for a tour of Japan, a symphony spokesman said last night.

The spokesman said that it was standard procedure for the symphony to have relief conductors when on tour. He said that has been the practice on the last three tours made by the orchestra, including a 1956 trip to Europe and the Soviet Union.

He added that it is a State Department requirement that at least one work by a contemporary American composer be included in each program on the tour. That is symphony policy at home as well, he said, for virtually every concert.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Morning Globe
BOSTON, Mass.
Circ. 190,246

MAR 30 1960

Japan Angry About Boston Symphony Tour

TOKYO (Wednesday) Mar. 30 (AP)—Complaints were aired here today that American officials responsible for the forthcoming Japan tour of the Boston Symphony Orchestra are pushing its Japanese sponsors around "like in the days of the occupation."

They were carried in the English-language newspaper, Asahi Evening News, in connection with the orchestra's 22-concert tour of Japan, May 4-30, under sponsorship of the semi-government Japan Broadcasting Corp. (NHK) and the Osaka International Festival Society.

JAPAN TOUR
Page Twelve

5

share devoted to works of contemporary American composers, many of whom are unknown among Japanese.

3. That programs, schedules and other terms were "virtually dictated to the sponsors in a take-it-or-leave-it attitude."

"Like Occupation Days"

Officials of NHK were quoted as saying they were being "pushed around like in the days of the occupation."

In connection with reports the orchestra plans to play in Tokyo before holding its two scheduled concerts at the Osaka International Festival, Miss Michi Murayama, the festival society's executive director, was quoted as saying:

"I . . . recall that the Boston Symphony played at the Edinburgh Festival a few years ago. But I don't recall that the orchestra had to play first in London. . . ."

Both NHK officials and Miss Murayama were also highly critical of what they said was the more than two months delay in getting Boston Symphony officials to give them a schedule and programs.

The orchestra's Japan visit is part of a 37-concert tour of Asia under President Eisenhower's fund for international cultural representations.

The Asahi Evening News said that in order to "clarify Mr. Munech's position" on the matter, it had sent him a cable asking whether he was aware of Japanese dissatisfaction, that his name "is being used to force far more contemporary music on classical symphony fans in Japan than they desire, or that:

"The people negotiating on behalf of your orchestra presented the programs and terms virtually as an ultimatum and threatened cancellation unless the Japanese accepted unconditionally."

Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,085

MAR 30 1960

Boston Symphony Tour

Off-Pitch Note in Plans; Japan Being 'Pushed Around'

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The newspaper said the sponsors complained they were led to believe that Charles Munch would conduct all concerts but other conductors were announced for nearly half the performances.

In Boston, the orchestra's spokesman said it is standard procedure to have relief conductors on tour.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Evening Globe
BOSTON, Mass.
Independent
Circ. 149,[illegible]

MAR 31 1960

Never the Twain . . .

Japanese Discord Jars Symphony Tour

By CYRUS DURGIN

What prompted the complaint in Tokyo about the nature of the programs to be played there by the Boston Symphony Orchestra, and the fact that music director Charles Munch would not conduct all the concerts in Japan?

As of last night, the orchestra's management could not explain the origin of this crisis, and it was said that the United States State Department had not been able to cast any light upon it.

An Associated Press dispatch from Tokyo yesterday, listed three categorical complaints which had been published in the Asahi Evening News, an English-language newspaper. The first two dealt with the fact that Munch will not conduct all the Japanese concerts; the inclusion of "an unduly large share" of American composers unknown to the Japanese public and thirdly that programs and other terms were "virtually dictated to the sponsors in a take-it-or-leave-it attitude."

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The Orchestra's management pointed out that the State Dept. had stipulated one American work should appear on each program, a policy which had been followed upon the Boston Symphony's two previous tours in Europe in 1952 and 1956.

As for Dr. Munch not conducting all concerts, it was further emphasized it would be a physical impossibility, and no intimation ever had been made that he would conduct all concerts in Japan.

Pierre Monteux shared the conducting with Dr. Munch on the European tours. For the forthcoming Far East tour, under sponsorship of President Eisenhower's Fund for International Cultural Representations, concert master and associate conductor Richard Burgin, and Aaron Copland had been announced as co-conductors.

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INFORMATION OBSCURED

Burrelle's
ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street – New York

NEW YORK, N.Y.
TIMES
D. 614,169 S. 1,254,635

MAR 31 1960

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Special to The New York Times.

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Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,085

MAR 30 1960

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Evening Globe
BOSTON, Mass.
Independent
Circ. 149,

MAR 31 1960

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27

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Telegram (m)
WORCESTER, Mass.
Circ. 60,734

MAR 31 1960

Hub Symphony Defends Tour Plan For Japan

BOSTON (UPI) — The Boston Symphony Orchestra is an American orchestra and should be expected to play American music, its manager said Wednesday in response to reported Japanese criticism of its planned Japanese tour.

Thomas D. Perry Jr. said he found the Japanese remarks "astonishing."

A Tokyo English language newspaper, said the orchestra's scheduled May tour of Japan was giving its Japanese sponsors "many unexpected headaches." The paper criticized the "shocking manner" in which negotiations were conducted.

Among its complaints were that too many works by contemporary American composers were scheduled on the 22-concert tour and that the orchestra's regular conductor, Charles Munch, would conduct only half the concerts himself.

Government Arranged Tour

Perry said, "It is understood that an American orchestra plays American music. We are an American orchestra and we go there to reflect our culture and we would be derelict if we didn't."

Perry said that the U.S. State Department, which arranged the tour, specified that at least one composition by an American composer should be played in each program. A typical concert program, he said, would include the work of an American composer and two by European classicists. It is the orchestra's policy, Perry said, to place ultimate responsibility, musically, in the hands of the conductor.

Playing Japanese music would be "impossible," Perry said, without specially adapting the orchestra's traditional Western instruments. "We have not planned to play Japanese music because it's composed for different instruments," he said.

Need Travel Time

Concerning criticism that Munch was not conducting all the concerts, Perry said he did not know how the impression ever arose that Munch could do so. "It is impractical because it simply is too fatiguing," he said. "Why it should take anyone by surprise is difficult to understand."

He said he did not know "who said what to whom and in what manner" in making arrangements. "We didn't know anything about it until we saw it in the papers. We are working very hard now to try to understand what seems to be a monumental misunderstanding."

There was no immediate comment from Munch.

New England Newsclip Agency, Inc.
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Express (e)
PORTLAND, Me.
Circ. 28,256

MAR 30 1960

Boston Symphony Denies Jap Sponsors Pushed Around

BOSTON (AP)—An off-pitch note intruded today in plans for the Boston Symphony Orchestra's forthcoming tour of Japan. A Tokyo newspaper said Japanese sponsors feel they are being "pushed around."

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POLICY AT HOME

A spokesman for the orchestra explained that the State Department, sponsoring the tour, requires that at least one work by a contemporary American composer be included in each program on tour. This is also symphony policy at home, he said, for virtually every concert.

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Express (e)
NEWPORT, Vt.
Circ. 4,233

MAR 30 1960

Sour Notes From Boston Symphony Orchestra

Forthcoming Tour of Japan Echoes With Discord Over Programs

BOSTON (AP) — An off-pitch note intruded today in plans for the Boston Symphony Orchestra's forthcoming tour of Japan. A Tokyo newspaper said Japanese sponsors feel they are being "pushed around."

The English-language newspaper Asahi Evening News said one complaint of the sponsors is that an "unduly large share" of the programs for the symphony's 22-concert tour of Japan May 4-30 are devoted to works of contemporary American composers, many of them unknown in Japan.

A spokesman for the orchestra explained that the State Department, sponsoring the tour, requires that at least one work by a contemporary American composer be included in each program on tour. This is also symphony policy at home, he said, for virtually every concert.

The concerts are under the sponsorship of the semi - government Japan Broadcasting Corp. (NHK) and the Osaka International Festival Society.

The Asahi Evening News said the sponsors complained that programs, schedules and other terms were "virtually dictated to the sponsors in a take-it-or-leave-it attitude."

The newspaper said the sponsors complained they were led to believe that Charles Munch would conduct all concerts but other conductors were announced for nearly half the performances.

In Boston, the orchestra's spokesman said it is standard procedure to have relief conductors on tour.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Traveler (e)
BOSTON, Mass.
Circ. 183,620

MAR 30 1960

Hub Symphony Stand On Jap Tour Defended

The manager of the Boston Symphony Orchestra today expressed surprise at reported complaints surrounding the orchestra's forthcoming Japanese tour.

"Actually," said Thomas D. Perry Jr. of Hingham, "I find the remarks astonishing."

SAYS U. S. AGENCY BEARS RESPONSIBILITY

Another spokesman said [illegible] of the criticism did not concern the orchestra, since a government agency has primary responsibility for the tour.

A Japanese newspaper, as quoted in a wire service dispatch from Tokyo, berated American officials for allegedly mistreating the Japanese sponsors of the tour.

The newspaper, the English-language Asahi Evening News, claimed the Japanese sponsors were being "pushed around [illegible] in the days of occupation."

"Foremost among the complaints," the paper said, "is the shocking manner in which negotiations have been conducted [illegible] behalf of the orchestra."

Specifically, the paper said, the sponsors have made the following criticisms:

—That they had been led to believe Charles Munch would conduct all concerts, but that other conductors have been scheduled for nearly half of them.

—That an "unduly" large share of the programs are devoted to works of contemporary American authors, many of whom are unknown to the Japanese.

—That programs, schedules and other terms were "virtually dictated to the sponsors in a take-it-or-leave-it attitude."

"It would be," he suggested, "like playing 'The Stars and Stripes Forever' on a single-string violin."

Perry answered the criticisms categorically.

"In the first place, he said, [illegible] impossible to conceive how [illegible] the idea that Mr. Munch would undertake to conduct all the concerts."

"It is impractical because it [illegible] is too fatiguing," he [illegible] should take anyone by surprise is difficult to understand."

"Secondly, he added, "it is understood that an American orchestra plays American music."

"We are an American orchestra," he explained, "and we go there to reflect our culture, and we would be derelict if we didn't."

THINKS AMERICAN MUSIC FITTING

Perry conceded that the State Department had specified that at least one composition in each program would be by an American composer.

"But I think this is perfectly fitting and proper," he added.

A typical program, he said, would include the work of an American composer and two European classicists.

[illegible] playing music by Japanese composers, Perry said it would be "impossible" without specific adaptation to western-style instruments.

"We have not planned to play it," he said, "because it's composed for different instruments."

Concerning the criticism that the terms of the tour were "virtually dictated," Perry said he had no way of knowing "who said what to whom and in what manner."

However, he added, that the orchestra "can't play 10 hours a day and must leave time for travel and other arrangements."

Furthermore, he said, it is the fixed practice of orchestra to place the ultimate responsibility, musically, in the hands of the conductor.

"[illegible] sorry they saw fit to shoot [illegible] cannon," Perry said.

"I really don't know what it's all about. It's perfectly normal."

The 22-concert tour of the orchestra in Japan is scheduled for May 4 to 30 under the joint sponsorship of the semi-government Japan Broadcasting Corp. and the Osaka International Festival Society.

The tour was arranged by the State Department's Culture Exchange officials.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
News (e)
NEWPORT, R. I.
Circ. 11,977

MAR 30 1960

Japanese Hits Hub Symphony

BOSTON (AP) — An off-pitch note intruded today in plans for the Boston Symphony Orchestra's forthcoming tour of Japan. A Tokyo newspaper said Japanese sponsors feel they are being "pushed around."

The English-language newspaper Asahi Evening News said one complaint of the sponsors is that an "unduly large share" of the programs for the symphony's 22-concert tour of Japan May 4-30 are devoted to works of contemporary American composers, many of them unknown in Japan.

A spokesman for the orchestra explained that the State Department, sponsoring the tour, requires that at least one work by a contemporary American composer be included in each program on tour. This is also symphony policy at home, he said, for virtually every concert.

The concerts are under the sponsorship of the semi - government Japan Broadcasting Corp. (NHK) and the Osaka International Festival Society.

The Asahi Evening News said the sponsors complained that programs, schedules and other terms were "virtually dictated to the sponsors in a take-it-or-leave-it attitude."

The newspaper said the sponsors complained they were led to believe that Charles Munch would conduct all concerts but other conductors were announced for nearly half the performances.

In Boston, the orchestra's spokesman said it is standard procedure to have relief conductors on tour.

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Asahi Evening News
April 1, 1960

Concert Sponsors Back Up Asahi Eve. News Story

By Hans E. Pringsheim

Spokesmen for the Japan Broadcasting Corporation (NHK) and the Osaka International Festival Society Thursday backed up the accuracy of the report carried Wednesday by the Asahi Evening News about the negotiations for the Boston Symphony Orchestra's forthcoming tour of Japan.

A highly placed NHK official said he had read the report and approved it.

Miss Michi Murayama, executive director of the Osaka International Festival Society, said after reading the report that as far as she knew, it presented the facts accurately.

A spokesman for the American Cultural Center in Tokyo had earlier called the report "completely untrue," but failed to cite, let alone refute, any untrue statement from the report.

The same spokesman was quoted as saying that the U.S. Embassy and the American Cultural Center "were not really involved" in the matter.

Both NHK and the Festival Society confirmed Thursday that in their negotiations about the Boston Symphony Orchestra's visit, from October of last year until last week, they had been dealing exclusively with officials of the American Cultural Center and occasionally of the U.S. Embassy. Only last week end, for the first time, the Boston Symphony's advance manager, William J. Cox, appeared on the scene.

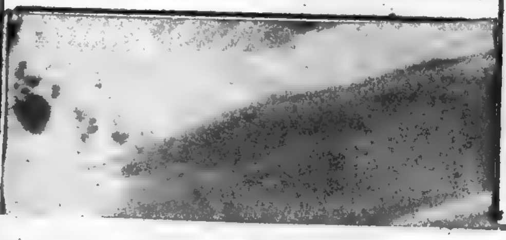
Mr. Cox entered the negotiations with NHK last Saturday, and with the Festival Society on Sunday.

The highly placed NHK official, who asked that his name be withheld, said that at one time he telephoned a high U.S. Embassy official to complain about the manner in which the Cultural Center was conducting the negotiations.

"But we are no longer concerned with these matters now, as we are too busy preparing everything possible to make the Boston Symphony tour a success," another NHK official said. "Very little time has been left, now that at last we have got the schedule and the programs."

No word has to date been received from the orchestra's music director, Charles Munch, to whom the Asahi Evening News cabled a number of questions on Tuesday, asking him to cable his answers for publication.

The orchestra's administrator, Leonard Burkat, was quoted as having said in Boston on Wednesday that a statement would be issued shortly to clarify what seemed to him "a monumental misunderstanding."



Meanwhile, more misunderstandings cropped up in another statement attributed to Thomas D. Perry Jr., manager of the Boston Symphony Orchestra.

Mr. Perry reportedly was astonished at Japanese criticism of the orchestra's plans to play American music rather than Japanese music.

The Asahi Evening News has reported no Japanese criticism of the orchestra's plans to play American music. The report cited Japanese complaints of the "unduly large share allotted in the programs to works by contemporary composers, most of them practically unknown to the Japanese concert public." It also cited Japanese complaints about not having been consulted about the programs, the delay in being shown the programs and schedules, and the refusal of the orchestra's advance manager to consider any changes.

All this was in sharp contrast with the experience which Japanese sponsors have had in negotiating with other famous symphony orchestras, including the Berlin, Leningrad, Prague, and Vienna Philharmonic orchestras. In all cases, programs

(Continued on Page 4)

Concert Sponsors—

(Continued From Page 1)

and schedules were agreed upon, after due consultations between the orchestras and the Japanese sponsors.

Nowhere did the Asahi Evening News report cite any request that the Boston Symphony Orchestra should play any Japanese music, which indeed Japanese audiences would not welcome.

However, for the record, Mr. Perry erred when he stated that playing Japanese music would be "impossible" without adapting the orchestra's Western-style instruments specially for the tour.

Mr. Perry was also quoted as saying that the Boston Symphony had not planned to play any Japanese music "because it's composed for different instruments."

The orchestra manager seems to be unaware that Japanese composers have been writing music for Western instruments for nearly a century, and that many of the contemporary Japanese composers' orchestra works are being performed successfully all over the world, including the United States.

Only the other day, the American conductor Thor Johnson told the press in Tokyo that practically every major symphony orchestra in the United States was playing some Japanese compositions this season.

Mr. Perry further asked how the impression arose that Mr. Munch would conduct all the concerts.

Again for the record, this impression arose as the result of announcements made, and statements attributed to, the director of the Tokyo American Cultural Center.

A spokesman for the Boston Symphony was quoted as having said on this subject that it was standard procedure for the orchestra to have relief conductors when on tour. The question arises as to what constitutes "relief."

When the Berlin Philharmonic visited Japan in November, 1957, on a three-week tour of 16 concerts under the direction of Herbert von Karajan, it also took along a "relief conductor" in the person of Wilhelm Schuechter, now the regular conductor of the NHK Symphony Orchestra. But Mr. von Karajan, who of course, is much younger than Mr. Munch, was scheduled to conduct all the concerts, and did, with the exception of one, in Sendai, when he had a severe cold and was "relieved" by Mr. Schuechter.

In the present case, the Japanese complaints are not directed against the fact that Mr. Munch will have "relief conductors," but against the unproportionately large numbers of concerts allocated to relief conductors in the schedule itself, and the failure to mention anything about relief conductors in the negotiations until the presentation of the final schedule as a fait accompli.

Both NHK and the Osaka International Festival Society seem to have resigned themselves to accepting the terms which have been presented to them as final. Their criticism against the manner in which the terms were presented has thereby lost none of its validity.

29

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Morning Globe
BOSTON, Mass.
Circ. 190,246
APR 22 1960

Music and Political Discord

The cancellation of the proposed trip of the Boston Symphony Orchestra to Korea was wisely made. There is no assurance that the situation in that unhappy country will be calm enough in two weeks time even to permit travelers to move about without danger to their lives. Certainly the atmosphere could scarcely be less conducive to the rapport between orchestra and audience necessary for sufficient appreciation.

Ears keyed to the shouts of rioters and the guns of marshaled troops have little time for supreme orchestration and performance. The suppression of the arts is an inevitable corollary of political violence. Korea is diminished by its misfortunes in more ways than one. Nor will the proposed visit by President Eisenhower in June restore the nation.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • [illegible] 2-4200
American (e)
BOSTON, Mass.
Circ. [illegible]
APR 20 1960

RIOTS MAY BLOCK SYMPHONY TRIP

Boston Symphony Orchestra officials said today its scheduled visits to Korea next week may be cancelled because of "the itchy situation there."

The orchestra's 105 musicians and managers, and some seven tons of musical instruments, are due to leave Logan Airport Monday at 7:30 a. m., on a Far Eastern tour under auspices of the State Dept.

"We are in constant touch with the State Dept., and as of now there is no definite change in our schedule," an orchestra spokesman said. "However, Washington has informed us it will not send the orchestra into Korea if there is any danger involved."

The orchestra tour schedule calls for the group to arrive in Korea April 27 and to present concerts in Seoul April 29 and 30.

Concerts also are scheduled in Tokyo for May 4 and 5, but according to the symphony spokesman, the state dept. has no objection to the orchestra's appearance in Japan.

"It is quite poss[illegible] cause of the riots [illegible] Seoul, the Korean part of our tour may be lopped off," he said.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Press-Herald (m)
PORTLAND, Me.
Circ. 50,968
APR 21 1960

Boston Symphony May Bypass Korea

BOSTON (UPI)—The Boston Symphony Orchestra said Wednesday it was considering cancellation of two concerts scheduled in Korea because of the "itchy situation there."

A spoksman said the orchestra was discussing the matter with the State Department, which arranged the Far Eastern tour, scheduled to begin with concerts April 29 and 30 at Seoul.

Student riots there have put the city in a state of seige.

The statement emphasized that the orchestra had no intention of canceling the entire tour which includes 22 concerts in Japan starting May 4, three in the Philippines June 1, 2 and 3 and nine in Australia and New Zealand starting June 6.

The orchestra entourage, with seven tons of musical instruments, was scheduled to leave Logan Airport next Monday.

New England Newsclip Agency, Inc.
Box 2078, [illegible] • RIchmond 2-4200
Gazette (e)
WORCESTER, Mass.
Circ. 100,462
APR 20 1960

Boston Symphony Tour May Be Canceled

BOSTON (UPI) — Representatives of the Boston Symphony Orchestra and U. S. State Department discussed today the possibility of cancelling part or all of the orchestra's Far Eastern tour.

A spokesman for the symphony said the scheduled April 29 and 30 concerts in Seoul, Korea, might be cancelled because of the "itchy situation over there."

The orchestra also is scheduled for appearances May 4 and 5 in Tokyo. According to the spokesman, it is not known immediately whether the entire tour will be cancelled.

The State Department said it had no objection to the orchestra visiting Japan.

Seven tons of musical instruments along with orchestra members were scheduled to leave Logan Airport at 7:30 a. m. Monday on the tour.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Christian Science
Monitor (e)
BOSTON, Mass.
Independent
Circ. 159,988
APR 21 1960

Korean Concert Off

By the Associated Press

Seoul, Korea

The United States Embassy today canceled two concerts by the Boston Symphony scheduled in the strife-torn capital for next week.

The embassy said that even if it were possible to arrange performances under the restrictions of martial law, "it would not accord with the mourning of the nation to hold entertainment at this time."

The statement added that it may be possible to reschedule the concert dates in June, but this is uncertain.

The orchestra leaves Boston Monday for a tour of the Far East. Last night a spokesman said it still expected to play in Seoul.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Journal (m)
PROVIDENCE, R. I.
Circ. 57,908
APR 21 1960

Orchestra May Avoid Korea

Boston — (UPI) — The Boston Symphony Orchestra said yesterday it is considering cancellation of two concerts scheduled in Korea because of the "itchy situation there."

A spokesman said the orchestra is discussing the matter with the State Department, which arranged the Far Eastern tour, scheduled to begin with concerts April 29 and 30 at Seoul.

Student riots there have put the city in a state of siege.

The statement emphasized that the orchestra has no intention of canceling the entire tour which includes 22 concerts in Japan starting May 4, three in the Philippines June 1, 2 and 3 and nine in Australia and New Zealand starting June 6.

The orchestra entourage with seven tons of musica instruments, is scheduled t leave Logan Airport nex Monday.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Herald News (e)
FALL RIVER, Mass.
Circ. 39,753
APR 20 1960

Boston Symphony May Cut Concerts Set for Seoul

BOSTON, (UPI) — The Boston Symphony Orchestra said today it was discussing with the State Department in Washington the possibility of cutting two Korean concerts from its Far East tour because of the "itchy situation there."

A spokesman said the tour had been scheduled to open with concerts April 29 and 30 at Seoul where student riots have put the city in a state of siege.

The statement made it plain that the orchestra had no thought of canceling the entire tour which includes 22 concerts in Japan starting May 4, three concerts in the Philippines June 1, 2, and 3, and nine concerts in Australia and New Zealand starting June 6.

Burrelle's
ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street — New York

CHICAGO, ILL.
TRIBUNE
D. 883,213 S. 1,199,862
APR 22 1960

Symphony Cancels Visit

SEOUL, Korea, April 21 [Reuters]—The United States embassy announced Friday night that the Boston Symphony orchestra, which was to perform April 27 in Seoul under President Eisenhower's "people to people program," has canceled its visit.

Burrelle's
ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street — New York

NEW YORK, N.Y.
TIMES
D. 614,169 S. 1,254,635
APR 22 1960

SEOUL CONCERTS OFF

Boston Symphony's Dates Are Canceled Because of Unrest

Special to The New York Times.

BOSTON, April 21—Concerts that were to have been given in Seoul, Kroea, by the Boston Symphony Orchestra April 29 and 30 have been canceled.

The orchestra was notified by the State Department today that the United States Embassy in Korea and the Seoul sponsor of the concerts had agreed to the cancellation. The state of national unrest, widespread mourning and martial law in Korea made it impossible for the concerts to be presented properly, the announcement said.

The Boston Symphony will leave Monday for Tokyo. Other Far Eastern concerts will be arranged on the dates originally reserved for the Korean appearances.

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Patriot-Ledger (e)
QUINCY, Mass.
Circ. 45,338

APR 20 1960

Boston Symphony May Exclude Korea From Far East Tour

BOSTON, (UPI) — The Boston Symphony Orchestra said today it was discussing with the State Department in Washington the possibility of cutting two Korean concerts from its Far East tour because of the "itchy situation there."

A spokesman said the tour had been scheduled to open with concerts April 29 and 30 at Seoul where student riots have put the city in a state of siege.

The statement made it plain that the orchestra had no thought of canceling the entire tour which includes 22 concerts in Japan starting May 4, three concerts in the Philippines June 1, 2, and 3, and nine concerts in Australia and New Zealand starting June 6.

The players and managers with seven tons of musical instruments were scheduled to leave Logan Airport Monday at 7:30 a.m. EDT.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Press-Herald (m)
PORTLAND, Me.
Circ. 50,965

APR 22 1960

Hub Symphony Cancels Playing Dates In Korea

BOSTON (UPI) — The Boston Symphony Orchestra Thursday announced cancellation of two scheduled concerts in Korea because of "national unrest" amid bloody riots in Seoul.

The concerts had been scheduled April 20-30 in Seoul at the start of a seven-week tour of the Far East and Australia.

Orchestra manager Thomas D. Perry Jr., said it was notified by the State Department in Washington that the cancellation had been agreed to by the U.S. Embassy in Korea and local sponsors.

"It was agreed that the state of national unrest, widespread mourning and martial law in Korea made it impossible for the concerts to be properly presented," Perry said.

He said Monday's departure for the 104-piece orchestra would not be postponed. "It is not yet known where in the Far East the orchestra will perform on the dates previously scheduled for Korea," he said.

The tour includes 22 concerts in Japan, starting May 4, three in the Philippines June 1-3 and nine in Australia and New Zealand starting June 6.

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Morning Globe
BOSTON, Mass.
Circ. 190,246

APR 22 1960

Boston Symphony Not to Visit Seoul

SEOUL, South Korea, Apr. 21 (Reuters)—The United States Embassy announced here tonight that the visit of the Boston Symphony Orchestra, which was due to perform next week in Seoul, has been canceled.

The orchestra was scheduled to appear here from Apr. 27 until May 1 under President Eisenhower's "People to People Program."

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Evening Globe
BOSTON, Mass.
Circ. 149,750

APR 20 1960

Two Concerts Scheduled

Boston Symphony Still Plans Trip to Korea

The Boston Symphony Orchestra is proceeding with normal preparations for its proposed Far East tour despite the uneasy situation in that part of the world, a spokesman for the orchestra declared today.

Part or all of the tour will be cancelled only if such advice is received from the U.S. State Department in Washington, he pointed out.

The 104-member orchestral group is scheduled to leave Logan Airport on Monday at 7:30 a.m. aboard two large transport planes.

The schedule calls for two concerts in Seoul, Korea, on April 29 and 30 under the direction of Charles Munch.

Twenty-two concerts have been scheduled for Japan with subsequent perfomances in Australia and New Zealand.

The orchestra is scheduled to arrive in Seoul on Apr. 27. The Far Eastern tour is under the President's Special International Program for Cultural Presentations.

The Seoul perfomances are co-sponsored by the Korean Newspaper Publishers Assn. and the Korean Musicians Assn.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-4200

Bulletin (e)
PROVIDENCE, R. I.
Circ. 141,391

APR 22 1960

Orchestra Cuts Out Korea Tour

Boston —(UPI)— The Boston Symphony Orchestra announced yesterday that it canceled two concerts scheduled in Korea because of "national unrest" there.

The orchestra was scheduled to give concerts April 29 and 30 in Seoul to start a seven-week tour of the Far East and Australia.

Thomas D. Perry Jr., orchestra manager, said the State Department told him the cancellations were agreed to by the local sponsors and the U.S. Embassy in Korea.

The 104-piece orchestra will leave Monday as scheduled, he said. "It is not known where in the Far East the orchestra will perform on the dates previously scheduled for Korea," he added.

The tour includes 22 concerts in Japan, three in the Philippines and nine in Australia and New Zealand.

Burrelle's
ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street — New York

VARIETY
NEW YORK, N.Y.
WEEKLY - CIRC. NOT AVAIL.

APR 27 1960

Korean Rioting Kayos Boston Symph in Seoul

Boston, April 26.

The Boston Symphony Orch has been notified that the U.S. Embassy in striketorn Seoul, Korea, has canceled two concerts skedded there on April 29 and 30. The 104-member orch left yesterday, Monday (25) for a tour of the Far East.

The Embassy said even if it were possible to arrange performances in the Korean capitol under the restrictions of martial law "it would not be in accord with the mourning of the nation to hold entertainment at this time." It might be possible to reschedule the concerts in June, but this was seen as uncertain.

The orch and staff of 13 left Boston's Logan airport in two groups, arriving in Tokyo tomorrow, Wednesday (27), for 22 concerts in Japan. The orch's tour, its third foreign trip, is being made as part of the Presidential's special international program for cultural presentations administered by the American National Theatre and Academy.

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Uni[illegible] (m)
SPRING[illegible], [illegible]
Cir[illegible]

APR 2[illegible] 1960

Boston Symphony Cuts Korea Off Concert Trip

BOSTON (UPI)—The Boston Symphony Orchestra announced Thursday that it canceled two concerts scheduled in Korea because of "national unrest" there.

The orchestra was scheduled to give concerts April 29 and 30 in Seoul to start a seven-week tour of the Far East and Australia.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-4200

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,770

APR 20 1960

BSO Talks Of Avoiding 'Itchy' Seoul

BOSTON (UPI) — The Boston Symphony Orchestra said today it was discussing with the State Department in Washington the possibility of cutting two Korean concerts from its Far East tour because of the "itchy situation there."

A spokesman said the tour had been scheduled to open with concerts April 29 and 30 at Seoul where student riots have put the city in a state of siege.

The statement made it plain that the orchestra had no thought of canceling the entire tour which includes 22 concerts in Japan starting May 4, three concerts in the Philippines June 1, 2, and 3, and nine concerts in Australia and New Zealand starting June 6.

The players and managers with seven tons of musical instruments were scheduled to leave Logan Airport Monday at 7:30 a.m. (EST)

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Times (m)
NEW YORK, N. Y.
Circ. 600,318

APR 23 1960

Seoul Concerts Are Cancelec

Special to The New York Times.

BOSTON, April 21—Concerts that were to have been given by the Boston Symphony Orchestra in Seoul, Korea, April 29 and 30 have been canceled. The State Department, in notifying the orchestra Thursday, said unrest in Korea prompted the action by the United States Embassy in Korea and the Seoul sponsor.

New England Ne[illegible], Inc.
Box 2078, Boston [illegible] 2-4200

Times (e)
PAWTUCKET-CENTRAL FALLS, R. I.
Circ. 38,041

APR 21 1960

Boston Concerts In Seoul Canceled

SEOUL, Korea (AP) — The U. S. Embassy today canceled two concerts by the Boston Symphony Orchestra in this strife-torn capital next week.

The embassy said even if it were possible to arrange performances under the restrictions of martial law, "it would not accord with the mourning of the nation to hold entertainment at this time."

The statement added that it may be possible to reschedule the concert dates in June but said this is uncertain.

The 104-member orchestra leaves Boston Monday for a tour of the Far East.

31

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,770
APR 22 1960

BSO Cancels Two Concerts In Seoul, Korea

BOSTON—The Boston Symphony Orchestra has been notified by the State Department in Washington that the U.S. Embassy in Korea and the local sponsor of the orchestra's concerts, which were scheduled to be given in Seoul on April 29-30, have agreed on a cancellation of these concerts.

It was agreed that the state of national unrest, widespread mourning and martial law in Korea made it impossible for the concerts to be properly presented.

The orchestra will depart from Boston Monday morning for Tokyo, as originally scheduled. It is not yet known where in the Far East the orchestra will perform on the dates previously scheduled for Korea.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Mercury (e)
MEDFORD, Mass.
Circ. 7,602
APR 20 1960

MAY CUT TOUR

BOSTON (UPI) — Representatives of the Boston Symphony Orchestra and U.S. State Department discussed today the possibility of cancelling part or all of the orchestra's Far Eastern tour.

A spokesman for the symphony said the scheduled April 29 and 30 concerts in Seoul, Korea, might be cancelled because of the "itchy situation over there."

NewEngland NewsclipAgency,Inc.
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Traveler (e)
BOSTON, Mass.
Circ. 176,037
APR 20 1960

Hub Symphony May Bypass Korea

Political unrest in South Korea may force the Boston Symphony Orchestra to cancel to scheduled appearances in Seoul next week, a spokesman said today.

"We are waiting word from Washington on that segment of our aFr Eastern tour," the spokesman said. "State Department officials said they would consider the situation and let us know."

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Enterprise & Times (e)
BROCKTON, Mass.
Circ. 41,681
APR 20 1960

BOSTON. — (UPI) — The Boston Symphony Orchestra said today it was discussing with the state department in Washington the possibility of cutting two Korean concerts from its Far East tour because of the "itchy situation there." A spokesman said the tour had been scheduled to open with concerts April 29 and 30 at Seoul where student riots have put the city in a state of siege. The statement made it plain that the orchestra had no thought of canceling the entire tour which includes 22 concerts in Japan starting May 4, three concerts in the Philippines June 1, 2 and 3, and nine concerts in Australia and New Zealand starting June 6.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Herald News (e)
FALL RIVER, Mass.
Circ. 39,753
APR 21 1960

CONCERTS CANCELLED

SEOUL, (AP)—The U. S. Embassy today cancelled two concerts by the Boston Symphony Orchestra in this strife-torn capital next week.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

American (e)
BOSTON, Mass.
Circ. 179,169
APR 21 1960

Symphony To Skip Seoul

The Boston Symphony Orchestra was notified today that the U. S. Embassy in strike-torn Seoul, Korea, has canceled two concerts scheduled there next week.

The 104-member orchestra leaves here Monday for a tour of the Far East.

The Embassy said even if it were possible to arrange performances in the Korean capital under the restrictions of martial law "it would not be in accord with the mourning of the nation to hold entertainment at this time." It may be possible to reschedule the concerts in June, but this was regarded as uncertain.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

News (e)
MALDEN, Mass.
Circ. 10,804
APR 20 1960

MAY CUT TOUR

BOSTON (UPI) — Representatives of the Boston Symphony Orchestra and U.S. State Department discussed today the possibility of cancelling part or all of the orchestra's Far Eastern tour.

A spokesman for the sym-

(Continued on Page Seven)

over there."

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sun (m)
LEWISTON-AUBURN, Me.
Circ. 31,775
APR 21 1960

BOSTON SYMPHONY GOES AHEAD WITH KOREA PLANS

BOSTON (AP) — The Boston Symphony Orchestra is proceeding with normal plans for two concerts in Korea despite the uneasy situation there.

A spokesman for the 104-member orchestra said plans still call for departure from Logan Airport, Boston Monday morning for a concert tour of the Far East.

The spokesman said part or all of the tour will be caneled only if such advice is received from the State Department.

Lincoln White, State Department Press Officer, said in Washington Wednesday he has had no information about a cancelation.

NewEngland NewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Morning Globe
BOSTON, Mass.
Circ. 190,246
APR 21 1960

Boston Symphony To Play in Korea Despite Situation

The Boston Symphony Orchestra schedule still includes two performances in Korea next week despite the uneasy situation there.

A spokesman for the 104-piece orchestra said part or all of the tour will be canceled only upon advice from the State Department in Washington.

The troupe leaves Logan Airport Monday at 7:30 a.m. aboard two large transport planes. Concerts, under the direction of Charles Munch, are scheduled Apr. 29 and 30 in Seoul.

Twenty-two other concerts are planned in Japan with subsequent performances in Australia and New Zealand as part of the President's special international program for cultural presentations.

NewEngland NewsclipAgency,Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Telegram (m)
WORCESTER, Mass.
Circ. 57,341
APR 21 1960

Boston Symphony Plans to Keep Dates in Seoul

BOSTON (AP) — The Boston Symphony Orchestra is proceeding with normal plans for two concerts in Korea despite the uneasy situation there.

A spokesman for the 104-member orchestra said that plans still call for departure from Boston's Logan Airport Monday morning for a concert tour of the Far East.

He said that part or all of the tour will be canceled only if such advice is received from the State Department.

The orchestra has arranged to play concerts in Seoul on April 30 and May 1.

The Japan Times
April 22, 1960

Boston Symphony Cancels ROK Trip

SEOUL (AP)—South Korea's uprising Thursday forced cancellation of concerts by the Boston Symphony Orchestra which had been scheduled for next week.

The cancellation heightened speculation that President Dwight D. Eisenhower's scheduled June 22 visit to Seoul may also be canceled unless complete calm is restored to the riot-torn nation well in advance of the President's trip to the Orient.

American officials are still hoping this will come about and have not yet recommended cancellation, it is understood.

But it seemed likely Eisenhower would not visit Korea if the capital is still under curfew proclaimed at the height of Tuesday's uprising in which police shot nearly 1,000 persons.

NewEngland Newsclip Agency, Inc.
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Union (m)
SPRINGFIELD, Mass.
Circ. 81,815

APR 23 1960

TO PLAY IN TAIPEI

BOSTON (UPI)—The Boston Symphony Orchestra will hold two concerts at Taipei, Formosa, to replace two dates originally scheduled for Korea, it was announced Friday. The Korean concerts were canceled following the riots there this week.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Times (m)
NEW YORK, N. Y.
Circ. 600,319

APR 23 1960

Boston Symphony to Taiwan

The Boston Symphony Orchestra will give two concerts in Tapei, Taiwan, next Friday and Saturday under Charles Munch. The programs will replace the scheduled concerts in Korea that were canceled because of the political situation there.

Burrelle's
ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street – New York

NEW YORK, N.Y.
TIMES
D. 614,169 S. 1,254,835

APR 23 1960

Boston Symphony to Taiwan

The Boston Symphony Orchestra will give two concerts in Tapei, Taiwan, next Friday and Saturday under Charles Munch. The programs will replace the scheduled concerts in Korea that were canceled because of the political situation there.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,770

APR 23 1960

BSO Replaces Korea With Taipei Concerts

BOSTON (UPI)—The Boston Symphony Orchestra will hold two concerts at Taipei, Formosa, to replace two dates originally scheduled for Korea, it was announced Friday.

The Korean concerts were canceled following the riots there this week.

The orchestra, under the direction of Charles Munch, will play at Taipei April 29 and 30, the dates originally set for Korea. The orchestra leaves here Monday for Tokyo on its Far Eastern tour.

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Morning Globe
BOSTON, Mass.
Circ. 190,246

APR 23 1960

Symphony to Play Twice in Taipei

The Boston Symphony Orchestra, having had its two concerts in Korea canceled by the troubles there, will instead play twice in Taipei, the capital of Formosa.

The Orchestra will depart next Monday as scheduled and upon arrival in Tokyo will proceed immediately to Taipei. Concerts will be played in the Taipei City Hall Apr. 29 and 30. It is said without confirmation that one of them may be given under patronage of Mme. Chiang Kai-Shek.

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Herald (m)
BOSTON, Mass.
Circ. 175,076

APR 22 1960

Korea Dropped From Symphony Tour of Orient

The Boston Symphony Orchestra will not go into strife-torn Korea on its Eastern tour which starts Monday when the orchestra leaves for Tokyo.

Scheduled concerts in Seoul on April 29 and 30 have been canceled, the orchestra was notified yesterday by the State Department.

The State Department said that the U.E. embassy and the local sponsors had agreed on the cancellation because of "national unrest, widespread mourning and martial law."

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Bulletin (e)
PROVIDENCE, R. I.
Circ. 141,391

APR 23 1960

CONCERTS IN FORMOSA

Boston—(AP)— The Boston Symphony Orchestra will give two concerts in Taipei, Formosa, April 29 and 30, it was announced yesterday, to replace the two canceled dates in Korea. The orchestra leaves Monday for its Far East tour.

The Japan Times
April 24, 1960

Boston Symphony To Play in Taipei

BOSTON (UPI)—The Boston Symphony Orchestra will hold two concerts at Taipei to replace two dates originally scheduled for Korea, it was announced Friday.

The Korean concerts were canceled following the riots there last week.

Est. 1904 'Phone: MU 5133
AUSTRALIAN PRESS CUTTINGS
Melbourne, Victoria

From

"HERALD"
Melbourne, Vic.

2 MAY 1960

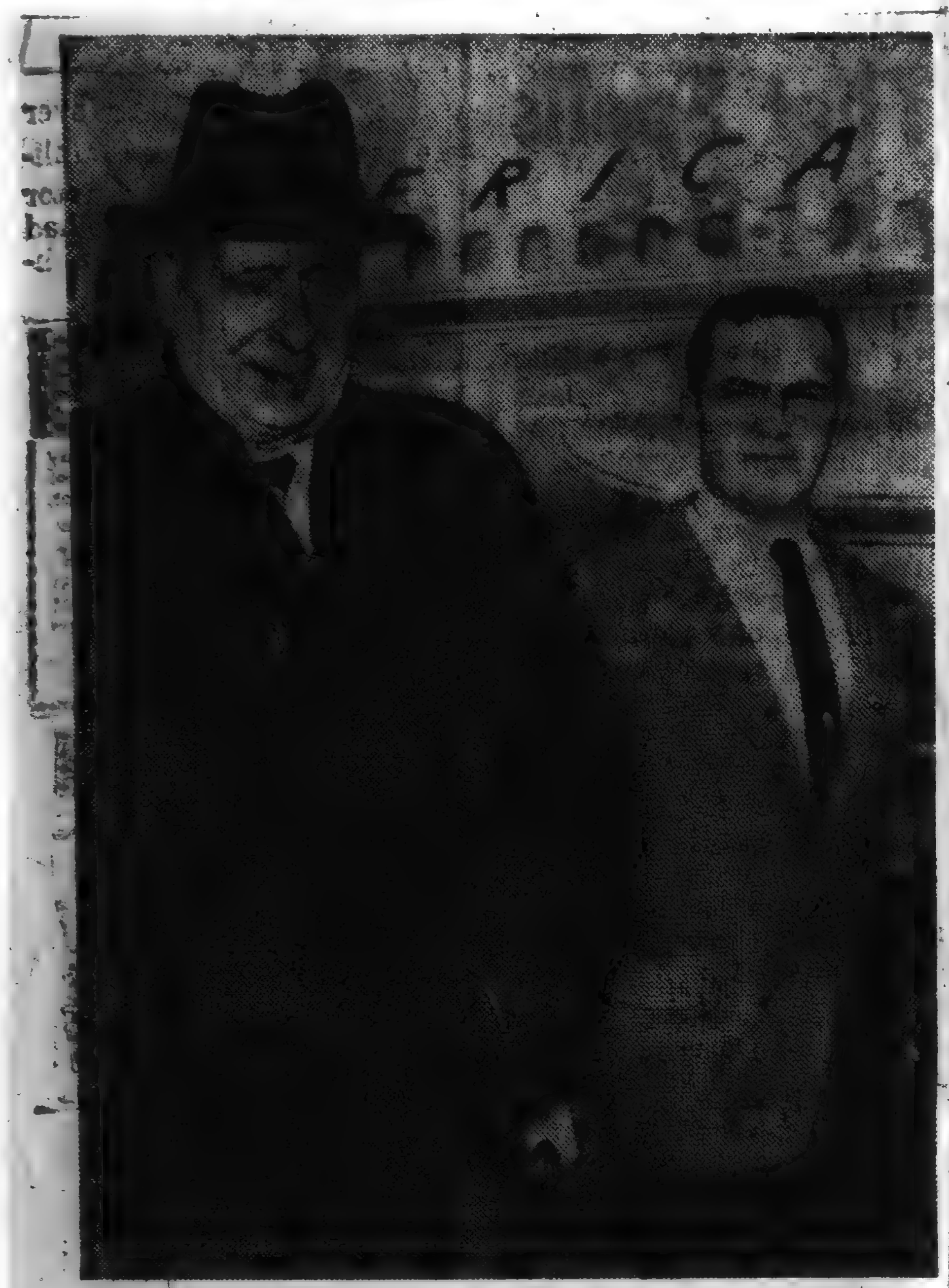
Orchestra flies in

TOKYO, Sun. — The Boston Symphony Orchestra arrived in Tokyo by air today for a month's tour of Japan.—AAP.

33

Burrelle's
ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street – New York

LOS ANGELES, CALIF.
TIMES
D. 496,337 S. 880,264
APR 26 1960



ORIENT BOUND—Charles Munch, left, conductor of Boston Symphony Orchestra, and Leonard Burkat, orchestra administrator, arrive at International Airport en route to Orient. Orchestra is on tour. Times photo

Boston Symphony Off for Tour of Far East

It was moving day yesterday for 110 members of the Boston Symphony Orchestra who embarked on the second airborne leg of a 10,000-mile jaunt to the Orient from L.A. International Airport last night.

Under the guidance of conductor Charles Munch, the Boston musicians, their instruments and luggage were packaged neatly aboard three big planes and bundled off to Japan for an eight-week tour of the Far East and the land Down Under.

Routine Moving Job

They accomplished the one-day shift from Boston to Los Angeles and points East without so much as dropping a note.

"It's just a routine moving chore for us," said orchestra administrator Leonard Burkat. "The only thing we've got to worry about is the weather. We don't want to miss our schedules."

Burkat, who supervised the roundup of scattered musicians and the loading of the big transports, said the orchestra's second international tour includes Japan, Formosa, Manila, New Zealand and Australia. A Korean concert was cancelled because of last week's riots in Seoul.

Conducted in L.A.

It's the first trip to the Orient for Munch and his traveling Bostonians, who brought Western music to Moscow three years ago.

Munch will be remembered here as the distinguished conductor who appeared at Philharmonic Auditorium with the Boston Symphony Orchestra and the French National Symphony 10 years ago.

"I'm sure we will be well received in the Orient," Munch mused as he inspected a helicopter ("That's a taxi?") at the American Airlines ramp. "Their interest in the music of the West has increased greatly in the last few decades."

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Gazette (e)
WORCESTER, Mass.
Circ. 100,462
APR 25 1960

Part of Orchestra Is Delayed by Fog

BOSTON (AP) — Only about half the Boston Symphony Orchestra was able to begin its air trip to the Orient on schedule today. Fog delayed the other half.

Some 50 musicians left on schedule by Northeast Airline for Idletwild Airport in New York.

Another 50 were all comfortably seated, their instruments stowed and wives and children waving goodbye, when the trip was postponed.

Director Charles Munch and some administrative personnel are scheduled to leave later today.

The first group will fly from New York to Los Ageles and thence to Honolulu and Tokyo.

The second group is scheduled to fly to Seattle and thence to Tokyo.

The orchestra has substituted two appearances in Taipei, Formosa, for two concerts originally scheduled for troubled Korea.

The musicians will paly 22 concerts in Japan and also make appearance in the Phlippines, Australia and New Zealand.

Burrelle's
ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street – New York

PHILADELPHIA, PA.
INQUIRER
D. 618,557 S. 1,033,048
APR 27 1960

Charles Munch, conductor of the Boston Symphony Orchestra, is shown the Happi Coat presented to him by hostess Alice Satow of Japan Air Lines at airport in Boston. Munch and orchestra will tour Japan.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,085
APR 25 1960

Cardillo Flying With Orchestra On Tour of Far East

Pasquale Cardillo, member of the clarinet section of the Boston Symphony Orchestra and son of Mr. and Mrs. Anthony Cardillo of 149 Pleasant St., isn't fond of flying but he'll do quite a little of it in the next few weeks.

He and other members of the orchestra boarded airliners in Boston this morning to fly to Tokyo, Japan, one group by way of Honolulu, another via Seattle, Wash., and Anchorage, Alaska, and a third by way of Los Angeles. They will assemble in Tokyo Wednesday to prepare for the first of seven concerts in that city during May, to be followed by 13 others in various cities in Japan.

On May 31 the orchestra will fly to the Philippines for three concerts in Manila, then to Australia for concerts in Brisbane June 6, three in Sydney on the 7th, 8th and 9th, one in Adelaide on the 11th and two in Melbourne on the 13th and 14th. A flight to New Zealand will follow for concerts in Wellington June 16 and Auckland June 17 and then the planes will point homeward on June 18 and 19. Korea originally was on the schedule but was dropped off because of the recent political troubles in Seoul.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Traveler (e)
BOSTON, Mass.
Circ. 178,037
APR 25 1960

Off To The Orient

TRADITIONAL "Happi Coat" to symbolize comfort is presented [illegible]phony Orchestra conductor Charles Munch at Boston Airport by Japan [illegible] Hostess Alice Satow. Dr. Munch is leading orchestra on its first tour of the Orient. At left is Arthur Fiedler, Boston Pops conductor, and at right, Lenard Burkat.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Traveler (e)
BOSTON, Mass.
Circ. 178,037
APR 25 1960

Boston Symphony Heads For Far East

The Boston Symphony Orchestra leaves by plane today for Tokyo to start a series of concerts in the Far East.

More than 30 appearances will be made in Japan, the Philippines, Australia and New Zealand. The orchestra will return in mid-June.

Two concerts scheduled for Korea have been cancelled.

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Evening Globe
BOSTON, Mass.
Circ. 149,750

APR 26 1960

Symphony Off to Japan -- It Hopes

If the Boston Symphony Orchestra ever launched into a concerto the way they were forced to start off their trip to the Orient yesterday, they would unquestionably be branded as the most off-beat musical aggregation ever to miss a downbeat.

For what was to be an orderly exodus to Japan turned out to be a sprawling, disjointed evacuation from Boston.

The three contingents became widely separated, one flying off as scheduled, another detained by fog, and a third forced to take an alternate route.

But the forecast for today was for good flying weather, and there was every reason to hope that the orchestra will soon be assembled within baton-sighting distance of its conductor, Charles Munch, who took off in the first plane.

The orchestra will spend eight weeks touring the Orient on its third foreign trip under the President's Special International Program for Cultural Presentations.

The only change in the schedule so far is the cancellation of concerts in South Korea, due to the uprisings there. Instead the tour opens with two concerts at Taipei, Formosa, Friday and Saturday, Apr. 29 and 30.

Aaron Copland will join the orchestra as guest conductor in Tokyo on May 1. There will be 22 concerts given in Japan during May, seven of them in Tokyo.

Programs will also be presented in Manila and Brisbane, Sydney, Adelaide and Melbourne, Australia.

The tour will end in New Zealand, with the orchestra scheduled to head for Boston June 18 or 19.

Due to the international date line, the orchestra will land in Boston on the same date it takes off from New Zealand, even though it's a two-day trip.

THE BOSTON GLOBE—TUESDAY, APRIL 26, 1960 Fifteen

Symphony Off to Japan -- It Hopes

Bad Weather Sends Units In 3 Directions

(Globe Photo by Jack O'Connell)

HAPPI COAT PRESENTED to Symphony Orchestra director Charles Munch at Logan Airport before takeoff by Alice Satow of the Japanese airlines.

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NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Herald (m)
BOSTON, Mass.
Circ. 175,076

APR 25 1960

Symphony Orchestra Off for Japan Today

Members of the Boston Symphony Orchestra leave today for Japan and an extensive concert tour.

Before returning to Boston in the middle of June they will present more than 30 concerts in Japan, the Philippines, Australia and New Zealand.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Chronicle
NEEDHAM, Mass.
Weekly Independent
Circ. 5,423

APR 21 1960

Eight Local Symphony Musicians Fly To Orient For Concert Tour

Eight Needham residents, members of the Boston Symphony Orchestra, will leave Monday on a jet plane for the Orient where they will spend eight weeks playing concerts in Japan, Korea, the Philippines, Australia, and New Zealand.

They are Mrs. Winifred Winograd of 196 Valley road and Karl Zeise of 207 South street, cellists; Henry Freeman of 136 Manning street and Leslie Martin of 50 Marsh road, bass players; Leo Panasevich of 49 Valley road, violinist; Harry Shapiro of 28 Bird street, horn; Gerard Goguen of 287 High Rock street, trumpet; and, William Gibson of 342 Hillcrest road, trombone.

This will be the first time the famous Boston orchestra has scheduled concerts on the other side of the Pacific Ocean. In recent years, they have made two European tours including outstanding performances in Russia.

Zeise and Shapiro are veteran performers having played with the BSO for twenty years. Gibson and Martin, who direct the Needham Philharmonic, are newer members of the group.

Mrs. Winograd is one of the three regular woman members of the Symphony. On this trip, she will have the company of her sister, Lois Shaefer, who will perform with the group for the first time as flutist.

The 110 members will fly in two chartered planes and will arrive in Seoul on Wednesday. They are expected home on June 19.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Enterprise & Times (e)
BROCKTON, Mass.
Circ. [illegible]

APR 25 1960

BOSTON. — (UPI) — Heavy fog grounded 50 members of the Boston Symphony Orchestra who were scheduled to leave Boston today on a Far Eastern tour. However, 50 other orchestra members left Logan Airport for LaGuardia Field, New York. After leaving New York City, the orchestra will fly to Seattle where they will board a jet liner for Tokyo. The orchestra cancelled its two appearances in riot-torn Seoul, Korea, April 29 and 30. The group has scheduled concerts for Taipeh, Formosa, on those dates. Following the Formosa bookings, the orchestra will conduct 22 concerts in Japan during May. Visits to Australia and New Zealand will wind up the tour.

35

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,770.

APR 26 1960

DR. CHARLES MUNCH, Boston Symphony conductor, standing, is shown the Happi Coat that was presented to him by Japan Air Lines hostess Alice Satow as he left Boston yesterday for Japan. Munch, whose BSO will tour Orient, would have miss[illegible]erday's flight if it had not been for a 12-year-old s[illegible] who delayed takeoff. Boy, Freddie Leidkte of M[illegible], Conn., was removed from plane. Munch was delayed en route to airport. At right, Leonard Burkat, of BSO. *(United Press International)*

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Herald (m)
BOSTON, Mass.
Circ. 175,076

APR 26 1960

(AP Photo)

GOING-AWAY GIFT—Conductor Charles Munch was presented this "Happi Coat" at Boston airport yesterday as he took off for Orient tour by Alice Satow, kimono-clad hostess for Japan Air Lines.

STOWAWAY JOINS FOG IN BALKING SYMPHONY

What with the fog and one stowaway, the departure of the Boston Symphony orchestra yesterday for its concert tour of the Orient became a mildly mixed-up overture.

The first group got off in fine style at 7:30 a.m. for the first leg of their flight to New York's Idlewild Airport. There they were delayed two hours by an equipment checkup of the plane taking them on to Los Angeles.

The second group did their waiting of more than two hours in a plane at the end of the runway at Boston airport when fog closed dow n on the field and delayed their takeoff until 11 a.m.

Then Conductor Charles M[illegible] and the orchestra music admin[illegible]trator, Leonard Burkat, boarded [illegible] 1:45 p.m. jet flight direct to [illegible] Angeles.

They were delayed, too. N[illegible] equipment or fog but by [illegible] away, 14-year-old Fred Liedt[illegible] Meriden, Conn., who will not make the concert tour. Removing Fred meant only a 15-minute delay in take-off.

Fred came to Boston to see the Red Sox, or more specifically, Ted Williams. When he found the Sox were away from home he went to the airport and unwittingly joined the Orient-bound Symphony. Fred said he thought the plane was headed for Hartford, Conn., near his home.

Last night his mother, Mrs. William A. Liedtke, of 74 Plumb Ave., Meridan, a widow, was enroute to Boston to bring her son back home.

[illegible] orchestra will be gone for [illegible] weeks on this third foreign [illegible] during which they will give [illegible]erts in Formosa, Japan, Ma[illegible], Australia and New Zealand. Scheduled concerts in Korea were canceled because of "national unrest."

New England Newsclip Agency, Inc.
Box 2078, Boston [illegible] • RIchmond 2-4200

J[illegible] (m)
PROVIDENCE, R. I.
Circ. 57,908

APR 26 1960

Dr. Charles Munch, [illegible] of Boston Symphony Orchestra, is presented with Japanese happi coat by hostess Alice Satow at Logan Airport, Boston, yesterday. Orchestra left on tour of Far East.

New England Newsclip Agency, Inc.
Box 2[illegible], Boston 6 • RIchmond 2-4200

Tra[illegible] (e)
BOSTON, Mass.
Circ. 178,037

APR 25 1960

A Sour Note

LEAVING plane, blocked by fog from takeoff at Boston Airport, [illegible] group of Boston Symphony Orchestra members who were leaving today for concert tour of Far East. Group will go later today to New York, Seattle and Tokyo. Another group left this morning before fog closed airport.

36

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Evening Globe
BOSTON, Mass.
Circ. 149,750

APR 25 1960

Tour Departure Delayed

Half of Hub Symphony Thrown Off Key by Fog

Just about half of the musicians comprising the Boston Symphony Orchestra ~~got started on time~~ on their scheduled flight to Japan this morning. The rest stayed at fogbound Logan International Airport waiting for the weather to clear.

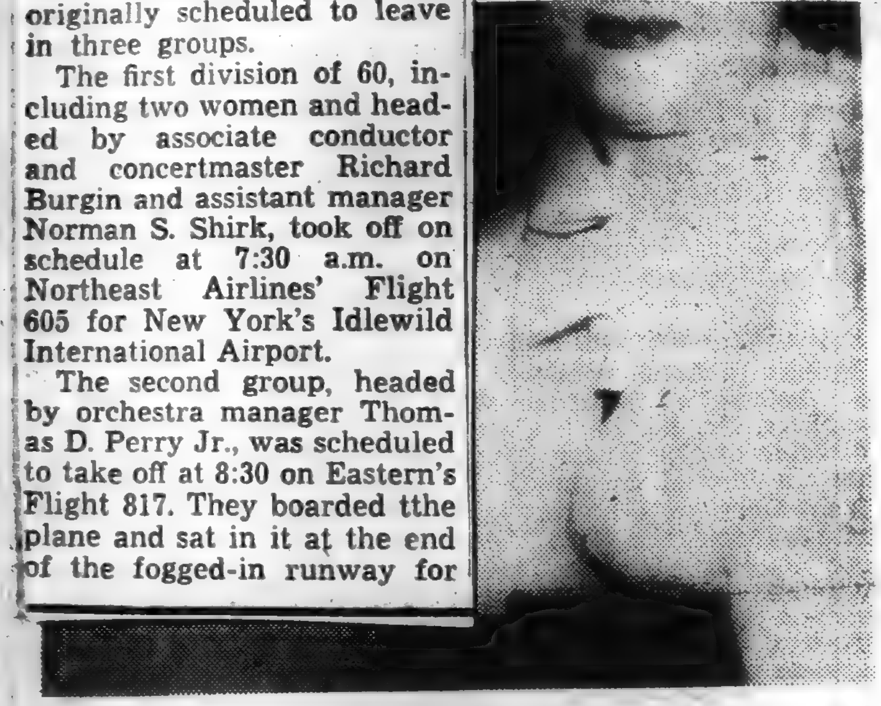
The 100-member orchestra and 13 staff members were originally scheduled to leave in three groups.

The first division of 60, including two women and headed by associate conductor and concertmaster Richard Burgin and assistant manager Norman S. Shirk, took off on schedule at 7:30 a.m. on Northeast Airlines' Flight 605 for New York's Idlewild International Airport.

The second group, headed by orchestra manager Thomas D. Perry Jr., was scheduled to take off at 8:30 on Eastern's Flight 817. They boarded tthe plane and sat in it at the end of the fogged-in runway for an hour and a half before they were taxied back to the loading apron.

The fog began to lift a bit at 10:30 and the musicians filed into the plane once more. Their plane finally left at 11 a.m.

SYMPHONY 2
Page Fifteen



ASSOCIATE CONDUCTOR Richard Burgin and his wife, Ruth, shown at Logan Airport before departure of first contingent.

Departs on 8-Week Good Will Tour of Orient

(Globe Photos by Edward F. Carr)

MEMBERS OF THE BOSTON SYMPHONY walk to plane at Logan Airport this morning for trip to Japan. They were among first group to leave. Later plane was held up for some time because of fog.

OFF ON TOUR—William Waterhouse, violinist, and Rosario Mazzeo, bass clarinetist, shown with Mazzeo's daughter, Rima, 3, at Logan Airport.

Fog Delays 113 Musicians, Staff

SYMPHONY 2
Continued From the First Page

In New York, meanwhile, the first contingent was subjected to a delay of two hours before it got off the ground on a non-stop jet flight to Los Angeles. From Los Angeles, the musicians were scheduled to fly to Tokyo by way of Honolulu.

The third and smallest group, consisting of conductor Charles Munch, his personal staff and Leonard Burkat, the orchestra's music administrator, was to leave at 1:45 p.m. via American Airlines jet direct to Los Angeles.

More than 100 relatives and friends came to the airport to bid fond adieus to the Boston musicians.

The orchestra will be gone for eight weeks. This is its third foreign trip as part of the President's Special International Program for Cultural Presentations administered by the American National Theater and Academy.

The original schedule called for the tour to open with concerts at Seoul, Korea. These were cancelled last week by the State Department in the wake of rioting there.

The tour opens instead with two concerts at Taipei, Formosa. These will be performed Friday and Saturday, Apr. 29 and 30. 11

Aaron Copland will join the orchestra as a guest conductor when it returns to Tokyo May 1. The orchestra will perform 22 concerts in Japan during May, seven of them in Tokyo.

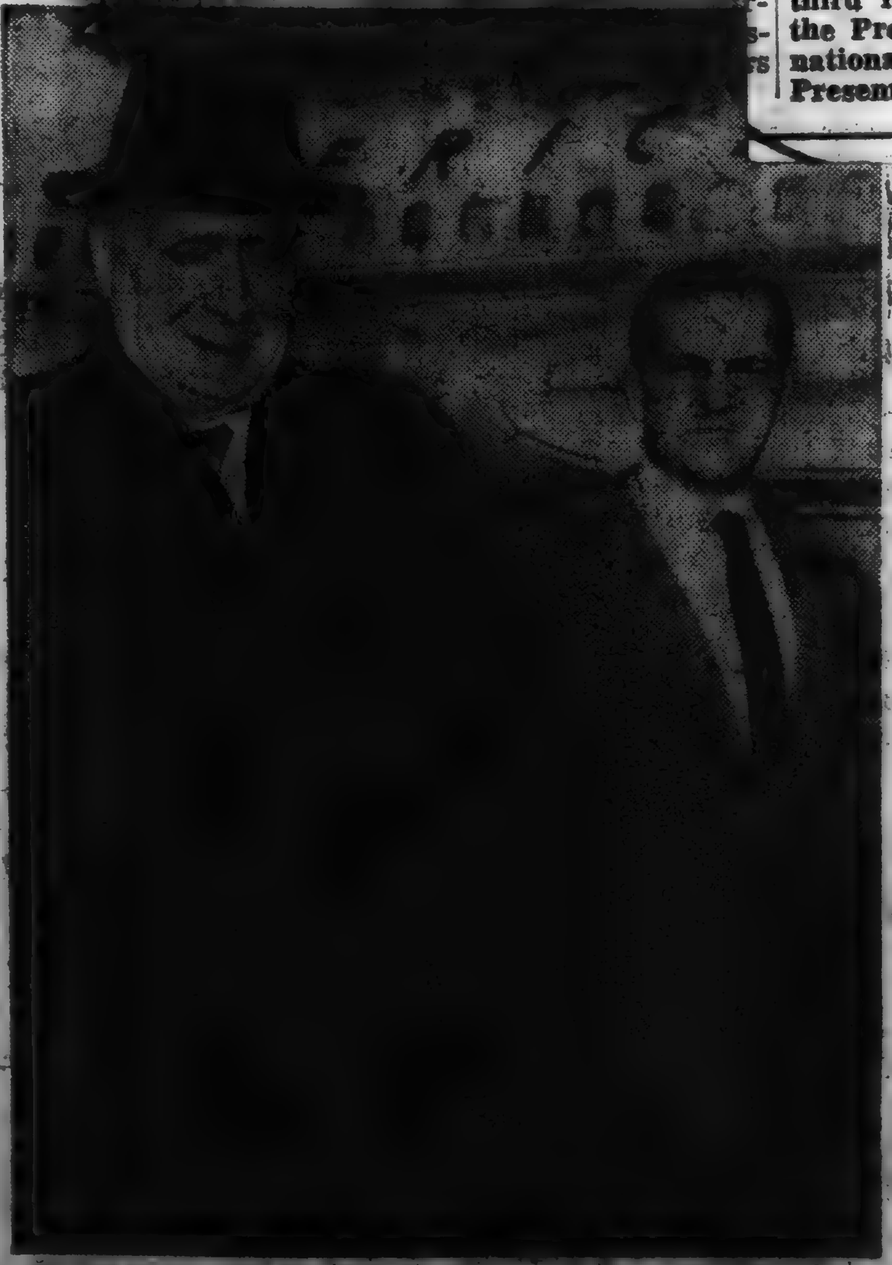
Three concerts will be performed in Manila on the first three days of June; then the orchestra will fly to Brisbane, Australia, for a concert there June 6.

Concerts will be given in Sydney on June 7, 8 and 9; in Adelaide on June 11; and in Melbourne on June 13 and 14. Two concerts will be given in New Zealand, in Wellington on June 16 and Auckland on June 17.

The orchestra is scheduled to leave Auckland for home on June 18 or 19. Because of the International Dateline, it will arrive back here in Boston on the same date.

The orchestra's Summer school of music, the Berkshire Music Center, will open at Tanglewood, Lenox, on July 3. Dr. Munch is scheduled to conduct the first concert of the Berkshire Festival at Tanglewood on July 8.

A wire carrying an electric current is the simplest heating device.



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Miss Jean Kirksey
Frances Denney's nationally known be
sultant in filene's aisle of beauty, street floo
With every purchase of any Denney beauty
product you will receive a $3.50 bottle of
One Touch of Glamour
Boston only . . .

Hub Symphony Departs on 8-Week Good Will Tour of Orient

ASSOCIATE CONDUCTOR Richard Burgin and his wife, Ruth, shown at Logan Airport before departure of first contingent.

(Globe Photos by Edward F. Carr)

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OFF ON TOUR—William Waterhouse, violinist, and Rosario Mazzeo, bass clarinetist, shown with Mazzeo's daughter, Rima, 3, at Logan Airport.

Fog Delays 113 Musicians, Staff

SYMPHONY

Continued From the First Page

TdewtO 1⅜f	20⅛	20¼	20¼	20⅛
TimRB2.40a	56¼	55	55	56¼
Transam .80.	26⅝	26¼	26⅝	26⅜
Transitron..	45	44½	44½	45⅝
TriCont .30e	34¼	34	34⅛	34½
TwenC 1.60.	36⅞	36¾	36¾	37
TXL Oil....	15⅜	15⅛	15⅛	15¼
U				
UBgCP 1.20a	36⅜	36¼	36¼	36½
UnCarb3.60.	131½	130¼	130¼	130¼
UnOil Cal 1b	40½	40¼	40¼	40½
Un Pac1.20a.	26⅞	26¾	26⅞	26⅞
UnitArL ⅓b	27¾	27	27	27¾
Unit Arc 2..	34	33½	33¾	33⅜
Unit Cp .35g	7⅛	7⅛	7⅛	7⅛
UnitFruit½e	23⅝	23¼	23¼	23⅜
UnGsCp 1½	29⅞	29¾	29⅞	29⅞

the American National Theater and Academy.

The original schedule called for the tour to open with concerts at Seoul, Korea. These were cancelled last week by the State Department in the wake of rioting there.

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Aaron Copland will join the orchestra as a guest conductor when it returns to Tokyo May 1. The orchestra will perform 22 concerts in Japan during May, seven of them in Tokyo.

Three concerts will be performed in Manila on the first three days of June; then the orchestra will fly to Brisbane, Australia, for a concert there June 6.

Concerts will be given in Sydney on June 7, 8 and 9; in Adelaide on June 11; and in Melbourne on June 13 and 14. Two concerts will be given in New Zealand, in Wellington on June 16 and Auckland on June 17.

The orchestra is scheduled to leave Auckland for home on June 18 or 19. Because of the International Dateline, it will arrive back here in Boston on the same date.

The orchestra's Summer school of music, the Berkshire Music Center, will open at Tanglewood, Lenox, on July 3. Dr. Munch is scheduled to conduct the first concert of the Berkshire Festival at Tanglewood on July 8.

A wire carrying an electric current is the simplest heating device.

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oup of
t tour
Tokyo.

ORIENT BOUND—Charles Munch, left, conductor of Boston Symphony Orchestra, and Leonard Burkat, orchestra administrator, arrive at International Airport en route to Orient. Orchestra is on tour.

Boston Symphony Off for Tour of Far East

It was moving day yesterday for 110 members of the Boston Symphony Orchestra who embarked on the second airborne leg of a 10,000-mile jaunt to the Orient from L.A. International Airport last night.

Under the guidance of conductor Charles Munch, the Boston musicians, their instruments and luggage were packaged neatly aboard three big planes and bundled off to Japan for an eight-week tour of the Far East and the land Down Under.

Routine Moving Job

They accomplished the one-day shift from Boston to Los Angeles and points East without so much as dropping a note.

"It's just a routine moving chore for us," said orchestra administrator Leonard Burkat. "The only thing we've got to worry about is the weather. We don't want to miss our schedules."

Burkat, who supervised the roundup of scattered musicians and the loading of the big transports, said the orchestra's second international tour includes Japan, Formosa, Manila, New Zealand and Australia. A Korean concert was cancelled because of last week's riots in Seoul.

Conducted in L.A.

It's the first trip to the Orient for Munch and his traveling Bostonians, who brought Western music to Moscow three years ago.

Munch will be remembered here as the distinguished conductor who appeared at Philharmonic Auditorium with the Boston Symphony Orchestra and the French National Symphony 10 years ago.

"I'm sure we will be well received in the Orient," Munch mused as he inspected a helicopter ("That's a taxi?") at the American Airlines ramp. "Their interest in the music of the West has increased greatly in the last few decades."

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Record (m)
BOSTON, Mass.
Circ. 373,012
APR 26 1960

Fog Sour Note in Symphony Tour

EASTERN AIR LINES

ONE AWAY—TWO TO GO—Members of Boston Symphony Orchestra at airport for first flight on first leg of hop to Japan, for eight-week Orient tour, under U. S. auspices. First flight took off in dense fog, second was grounded and third was to leave later in day. Conductor Charles Munch heads 105 famed musicians.

(Story, Other Pix, P. 4) (Record-American, Ollie Noonan)

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Traveler (e)
BOSTON, Mass.
Circ. 178,037
APR 25 1960

Symphony Players Leave For Orient After Delay

Members of the Boston Symphony Orchestra left by plane for the Orient today to begin a Far Eastern tour.

Half the group was delayed at Boston Airport when a thick, spring fog temporarily grounded one of the two planes carrying the musicians.

CONDUCTOR MUNICH LEAVES THIS AFTERNOON

But all were on their way by 11:30 a.m.

The first contingent left Boston at 7:30 a.m. aboard a Northeast Airlines plane. The second group departed aboard an Eastern Airlines flight at 11:30.

They flew to Idlewild Airport in New York, where they transferred to overseas flights.

Conductor Charles Muench was scheduled to leave Boston this afternoon aboard an American Airlines jet plane for a direct flight to the West Coast.

The orchestra has 22 concerts scheduled in Formosa, Japan, the Philippines, Australia and New Zealand. Two appearances in Seoul, Korea, were cancelled because of the poltical unrest there.

The orchestra returns to Boston in mid-June.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
American (e)
BOSTON, Mass.
Circ. 179,169
APR 25 1960

Fog Spreads Symphony Across U. S.

The Boston Symphony Orchestra was playing the blues today.

Its violinists were over the Rocky Mountains, its woodwinds were over Ohio, and conductor Charles Munch was in a fog in Boston.

The symphony was scheduled to depart by air for the Orient and an eight-week concert tour under U. S. Government auspices. Two planes were to take 102 musicians to New York City this morning to catch flights to the West Coast. Munch and two others were to follow on an afternoon flight.

The violinists wereo ff and into the overcast at 7:30 a. m. The following flight wa grounded here for hours, bu finally lifted the "om-pah" section into the clouds at the lunc hour.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sun (m)
LEWISTON-AUBURN, Me.
Circ. 31,775
APR 26 1960

STOWAWAY DELAYS DR. MUNCH'S PLANE

Enables Symphony Conductor to Make Connection

BOSTON (AP)—Thanks to a 12-year-old boy stowaway, Boston Symphony Orchestra director Charles Munch caught his plane Monday as the orchestra started on the first leg of a flight to Japan.

American Airlines officials reported the plane was delayed while flight personnel routed out a Meriden, Conn., boy who tried to secrete himself on the big craft.

If he hadn't delayed the flight, one airline spokesman said of the boy, "Dr. Munch wouldn't have caught the plane."

The boy, who originally would admit only that his name was "Freddie" and that he came from Meriden, was turned over to the East Boston District Court probation officer. Later, he added that his last name was Leidtke, and that at 4:30 a.m., he thumbed a ride to Boston under the mistaken belief that he could see Ted Williams play for the Red Sox Monday. After he found out that no game was scheduled, he went to the airport.

Earlier, the hundred member orchestra left on two different planes, one of which was delayed by fog.

The Boston musicians will play 22 concerts in Japan and will also make appearances in the Philippines, Australia, and New Zealand.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-4200

American (e)
BOSTON, Mass.
Circ. 179,169

APR 25 1960

OFF TO TOKYO

To Play For Japs

Members of famed Boston Symphony Orchestra board airliner at Logan Airport for flight to the Orient where they will make an eight-week concert tour under auspices of the U. S. government. First stop is Tokyo. One musician (below), Andre Come of Canton, was bid farewell by his daughter, Jacqueline, 2. They look over trumpet he'll use on the tour. Group is headed by Conductor Charles Munch and travels in three planes.

Record-American Photos by Ollie Noonan

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-4200

Union (m)
SPRINGFIELD, Mass.
Circ. 81,815

APR 26 1960

Dr. Munch Catches Plane With Help of Stowaway, 12

BOSTON (AP) — Thanks to a 12-year-old boy stowaway, Boston Symphony Orchestra director Charles Munch caught his plane Monday as the orchestra started on the first leg of a flight to Japan.

Routed Out

American Airlines officials reported the plane was delayed while flight personnel routed out a Meriden, Conn., boy who tried to secrete himself on the big craft.

If the boy hadn't delayed the flight, one airline spokesman said, "Dr. Munch wouldn't have caught the plane."

Dr. Munch was delayed in arriving at the airport due to a transportation hitch.

The boy, who originally would admit only that his name was "Freddie" and that he came from Meriden, was turned over to the East Boston District Court probation officer. Later, he added that his last name was Leidtke, and that at 4:30 a. m., he thumbed a ride to Boston under the mistaken belief that he could see Ted Williams play for the Red Sox Monday. After he found out that no game was scheduled, he went to the airport.

He was turned over to the state's Youth Service Board for arraignment in juvenile court as a runaway today, when his parents will be present.

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in the United States.

Charles Munch, conductor of the Boston Symphony Orchestra, is shown the Happi Coat presented to him by [illegible] Alice Satow of Japan Air Lines at airport in Boston. Munch and orchestra will tour Japan.

Phila. Inquirer
April 27, 1960

Est. 1904 'Phone: MU 5133

AUSTRALIAN PRESS CUTTINGS
Melbourne, Victoria

From
"MIRROR"
Sydney, N.S.W.

26 APR 1960

FOG DELAYS ORCHESTRA

BOSTON, Tues. (UPI).—The Boston Symphony Orchestra left for the Far East yesterday after fog at Logan Airport delayed for almost three hours the take-off of 50 musicians.

The orchestra has scheduled concerts for Taipeh (Formosa) next Friday and Saturday, 22 concerts in Japan in May, and visits to Australia and New Zealand.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-4200

Telegram (m)
BRIDGEPORT, Conn.
Circ. 13,442

APR 26 1960

Meriden Boy Stows Away On Plane, Helps Out Maestro

BOSTON, April 25 — (AP) Thanks to a 12-year-old boy stowaway, Boston Symphony orchestra director Charles Munch caught his plane today as the orchestra started on the first leg of a flight to Japan.

American Airlines officials reported the plane was delayed while flight personnel routed out a Meriden, Conn., boy who tried to secrete himself on the big craft.

If he hadn't delayed the flight, one airline spokesman said of the boy, "Dr. Munch wouldn't have caught the plane."

Dr. Munch was delayed in arriving at the airport because of a transportation hitch.

The boy, who originally would admit only that his name was "Freddie" and that he came from Meriden, was turned over to the East Boston District court probation officer. Later, he added that his last name was Leidtke, and that at 4:30 a.m., he thumbed a ride to Boston under the mistaken belief that he could see Ted Williams play for the Red Sox today. After he found out that no game was scheduled, he went to the airport.

He was turned over to the state's Youth Service board for arraignment in Juvenile court as a runaway tomorrow, when his parents will be present.

Earlier, the hundred-member orchestra left on two different planes, one of which was delayed by fog.

The orchestra has substituted two appearances in Taipei, Formosa, for concerts originally scheduled for troubled Korea.

The Boston musicians will play 22 concerts in Japan and will also make appearances in the Philippines, Australia, and New Zealand.

39

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Times (e)
GLOUCESTER, Mass.
Circ. 9,142

APR 28 1960

Fat Man Aids BoyStowaway

BOSTON (UPI) — Resourceful Freddy Leidtke eyed the fat man at the airline passenger gate.

When his heavy friend moved past the ticket agent, 14 - year-old Freddy moved too, carefully keeping on the shadowy side. A minute later he was trotting across the Logan Airport runway toward the shiny jet airliner's ramp.

"I fastened my safety belt and a lady asked me if I was alone," Freddy said later. "I said I was and I was going to California.

A ride on a jet liner was the Meriden, Conn. youngster's final and top priority project Monday, and it certainly appeared accomplished when he settled comfortably into the airliner seat. But Freddy soon sang a different tune.

The Boston Symphony Orchestra, bound for Los Angeles and Japan, boarded minutes later and Freddy was found out. He was taken in tow by the state police.

Freddy's busy day started in Meriden on the Wilbur Cross Parkway. Four rides later he was in Boston with two things in mind:

See Ted Williams and the plane ride. But Williams was in New York, so Freddy decided on Gov. Foster Furcolo as a substitute. The governor wasn't around, an aide at the State House told Freddy. The youngster settled for an autographed picture.

Freddy finally did get sort of a "jet" ride Monday, but it was long after the airliner left. Freddy was propelled by the two fingers his mother fastened on his ear when she arrived from Connecticut.

BOSTON DAILY RECORD, TUE., APRIL 26, 1960

Boy Stowaway Aids Munch Catch Plane

Freddie, a 14-year-old freckled stowaway, delayed the takeoff of a Los Angeles-bound American Airlines jet [illegible] Logan Airport yesterday for 25 minutes.

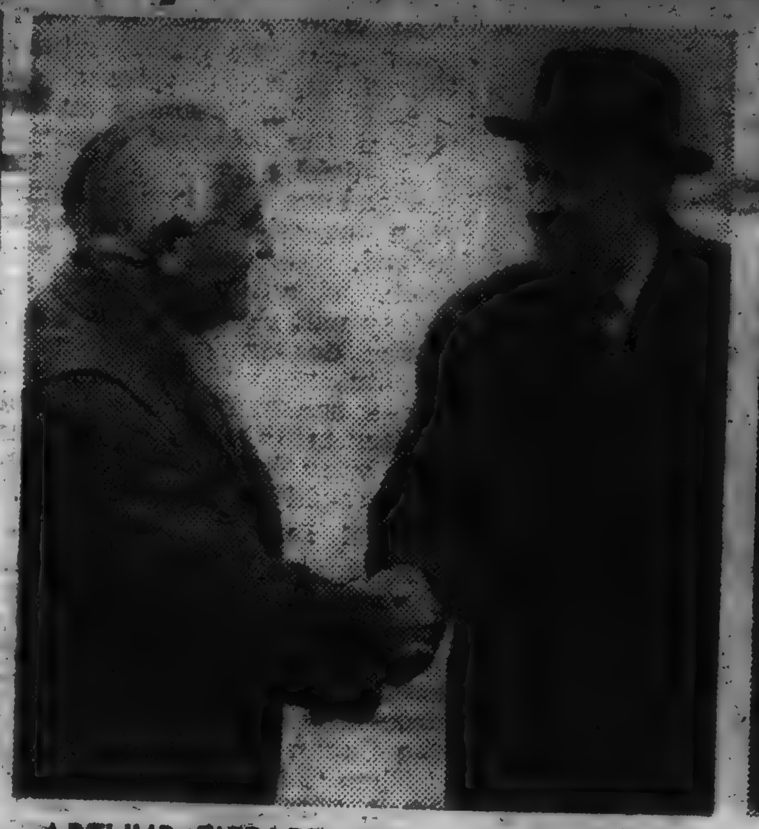
This happenstance saved the day for Dr. Charles Munch, conductor of the Boston Symphony Orchestra. Through a series of mixups that climaxed a day of cacophony for the entire Symphony, Munch arrived [illegible]tly 25 minutes late to make the flight and join his 102 musicians on the West Coast on the first leg of their government-sponsored tour of the Far East.

FOG CANCELS FLIGHTS

Oddly, stowaway Freddie was sitting in Dr. Munch's reserved seat and posed as the portly, aging, French-speaking maestro when a stewardess discovered he didn't look at all like an orchestra director.

"Just as D[illegible]

Turn t[illegible]



ARTHUR FIEDLER CHARLES MUNCH

[illegible] Conductor Bags Happy Landing

(Record-American Photo by John Murphy)

MGR. ED McAULEY, LEFT, "LITTLE FREDDIE"

Lad Sought Jet Ride; Found [illegible] Takeoff

(Record-American Photo by John Murphy)

Munch Is a Bit 'Andante,' Just Makes His Jet

Continued From Page 4

huffing and puffing, airline officials were leading Freddie away.

Freddie, and that's the only name police could get out of the lad after questioning, first hopped aboard the rear tourist section of the jet. Stewardess Jane Gardun spotted him and ordered him to leave.

He left, but from the rear of the plane he went up front and into the reserved section where he found one vacant seat. It was marked with the name of Dr. Charles Munch.

Stewardess Mary Alice Mielby looked at the seat card.

"You are not Dr. Munch," she said to the boy.

CLAIMS HE'S MUNCH

"Oh, yes I am," he replied. "I tore up my ticket."

The stewardess led him off the plane and took him to the office of American Airlines passenger service manager Ed McAuley.

In the 25 minutes of confusion occasioned by Freddie's antics, Dr. Munch reached the landing gate, grabbed a "Happi Coat" which Japan Air Lines hostess Alice Satow had been waiting to present him, and rushed aboard to the seat kept warm (and safe) for him by Freddie.

ADMITS IDENTITY

It wasn't until some time after the boy was taken to East Boston Court for questioning that he finally admitted he was Frederick R. Liedtke of 71 Plumb ave., Meriden, Ct.

Police contacted his widowed mother, Mrs. William A. Liedtke, who had just found a note left by Freddie in which he stated:

"I am running away from home because I played hookie all last week from school and I know you'll find out sooner or later."

He told Boston authorities he had hitchhiked to Boston to see Ted Williams play baseball, but when he found the Red Sox were not in town, he went to the airport and climbed onto the plane.

And so, instead of a trip to California, Freddie waited for the arrival of his mother and the ride back home.

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Herald (m)
BOSTON, Mass.
Circ. 175,076

APR 26 1960

(AP Photo)

MUSIC LOVER GROUNDED—Fred Liedtke, 14, from Meriden, Conn., was found stowed away in jet plane flying Boston Symphony conductor Charles Munch to Los Angeles. Charles Sullivan of airline escorts. (Story on Page 5.)

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

News (e)
NEWBURYPORT, Mass.
Circ. 6,226

APR 26 1960

FREDDY LEIDTKE is a resourceful 14-year-old. He snuck abroad a jet airliner at Boston's Logan airport yesterday, only to be bumped by the Boston Symphony Orchestra, bound for Los Angeles and Japan. Freddy's busy day started in Meriden, Conn., where he determined to do something special: see Ted Williams, (he couldn't, because Ted was in New York), see Gov. Furcolo, (he didn't, but got his picture as a substitute), ride on a jet. Freddy's only propulsion was by his mother's two fingers fastened to his right ear, when she ushered him into the family car for the crip back to Conn.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Morning Globe
BOSTON, Mass.
Circ. 190,246

APR 26 1960

(Globe Photo by Jack O'Connell)

STOWAWAY CAUGHT ON JET AIRLINER—Freddie Leidtke, 14, of Meriden, Ct., with Edward McCauley, American Airlines passenger service manager, after he was taken from plane.

Ct. Youth Fails to See Red Sox But Gets Gov. Furcolo's Photo

Boy's Jet Plane Hitch With Symphony Flops

Fred Leidtke, 14, of Meriden, Ct., afflicted with Spring wanderlust and two burning desires, headed for home yesterday no closer to his goals.

He wanted to see Ted Williams play ball, and he hoped to ride a jet liner.

He missed Ted because the Sox were in New York.

But he nearly got a ride to Los Angeles on a jet carrying Dr. Charles Munch and part of the Boston Symphony Orchestra, ~~bound for Japan.~~

Fred also got into the office of Gov. Furcolo where he received an autographed photo of the state's chief executive.

The husky, tow-headed boy began his adventure with a slide down a drainpipe at home, then hied his way to the Wilbur Cross Parkway and started thumbing north. Four rides later he was in Boston.

"I saw the gold dome on a building, and I knew it was the State House," Freddie said. "I never met a governor, but seeing how I couldn't see Ted, I figured if I told my gang I met a governor, the trip wouldn't be wasted."

Freddie then paraded into the governor's office where he asked "a man" if he could meet Gov. Furcolo. The governor was unavailable, but Freddie at least got his signed picture.

STOWAWAY
Page Fifteen

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Telegram (m)
WORCESTER, Mass.
Circ. 57,341

APR 26 1960

Stowaway Stalls Plane

Hub Orchestra Is Off For Japan

BOSTON (AP) — Thanks to a 12-year-old boy stowaway, Boston Symphony Orchestra director Charles Munch caught his plane yesterday as the orchestra started on the first leg of a flight to Japan.

American Airlines officials reported the plane was delayed while flight personnel routed out a Meriden, Conn., boy who tried to hide away on the big craft.

If he hadn't delayed the flight, one airline spokesman said of the boy, "Dr. Munch wouldn't have caught the plane."

Transportation Hitch

Dr. Munch was delayed in arriving at the airport because of a transportation hitch.

The boy, who originally would admit only that his name was "Freddie" and that he came from Meriden, was turned over to the East Boston District Court probation officer. Later, he added that his last name was Leidtke, and that at 4:30 a.m., he thumbed a ride to Boston under the mistaken belief that he could see Ted Williams play for the Red Sox yesterday. After he found out that no game was scheduled, he went to the Airport.

Youth Service Board

He was turned over to the state's Youth Service Board for arraignment in Juvenile Court as a runaway today, when his parents will be present.

Earlier, the hundred-member orchestra left on two different planes, one of which was delayed by fog.

The orchestra has substituted two appearances in Taipei, Formosa, for concerts originally scheduled for troubled Korea.

The Boston musicians will play 22 concerts in Japan and will also make appearances in the Philippines, Australia, and New Zealand.

(AP Wirephoto)

"FREDDIE" FROM MERIDEN
With Charles Sullivan, airlines employe

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Press-Herald (m)
PORTLAND, Me.
Circ. 50,968

APR 26 1960

Stowaway Holds Plane To Japan For Hub Director

BOSTON (AP) — Thanks to a 12-year-old boy stowaway, Boston Symphony Orchestra director Charles Munch caught his plane Monday as the orchestra started on the first leg of a flight to Japan.

American Airlines officials reported the plane was delayed while flight personnel routed out a Meriden, Conn., boy who tried to secrete himself on the big craft.

If he hadn't delayed the flight, one airline spokesman said of the boy, "Dr. Munch wouldn't have caught the plane."

The boy, who originally would admit only that his name was "Freddie" and that he came from Meriden, was turned over to the East Boston District Court probation officer. Later, he added that his last name was Leidtke, and that at 4:30 a.m., he thumbed a ride to Boston under the mistaken belief that he could see Ted Williams play for the Red Sox Monday. After he found out that no game was scheduled, he went to the airport.

Earlier, the hundred member orchestra left on two different planes one of which was delayed by fog.

The Boston musicians will play 22 concerts in Japan and will also make appearances in the Philippines, Australia, and New Zealand.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-4200

Bulletin (e)
PROVIDENCE, R. I.
Circ. 141,391

APR 26 1960

Busy Day For Freddy

Boston—(UPI)— Resourceful Freddy Leidtke eyed the fat man at the airline passenger gate.

When his heavy friend moved past the ticket agent, 14-year-old Freddy moved too, carefully keeping on the shadowy side. A minute later he was trotting across the Logan Airport runway toward the shiny jet airliner's ramp.

"I fastened my safety belt and a lady asked me if I was alone," Freddy said later. "I said I was and I was going to California."

A ride on a jet liner was the Meriden, Conn., youngster's final and top priority project yesterday, and it certainly appeared accomplished when he settled comfortably into the air liner seat.

The Boston Symphony Orchestra, however, bound for Los Angeles and Japan, boarded minutes late and Feddy was found out. He was taken in tow by police.

Freddy's busy day started in Meriden on the Wilbur Cross Parkway. Four rides later he was in Boston with two things in mind: See Ted Williams and get the plane ride. But Williams was in New York so Freddy decided on Gov. Foster Furcolo as a substitute. The governor wasn't around, an aide at the State House told Freddy. The youngster settled for an autographed picture.

Freddy finally did get sort of a "jet" ride yesterday, but it was long after the airliner left. Freddy was propelled by the two fingers his mother fastened on his ear when she arrived from Connecticut.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-4200

Courant (m)
HARTFORD, Conn.
Circ. 104,765

APR 26 1960

STOWED ASHORE: Freddy Liedtke, 14, of Meriden, is escorted from an airliner at Boston Airport Monday. The youth "thumbed" an auto ride after running away from home because he played hookey from school last week. He climbed aboard the airliner and the craft was delayed while crew members searched for him. The delay enabled Boston Symphony Orchestra Conductor Charles Munch to make the flight — first leg of a trip to Japan with the orchestra (AP Wirephoto).

Dr. Munch Makes Plane Thanks To Stowaway, 14

MERIDEN (Special) — Little Freddy Liedtke doesn't like school very much. And he knew his mother would find out.

But his efforts to hide a fondness for playing hookey saved the day for the Boston Symphony Orchestra and its renowned conductor Monday in Boston.

Search Plane

Freddy, 14-year-old son of Mrs. Edna Liedtke of 74 Plum Ave., was routed from a stowaway's berth on a Japan-bound airplane to make room for orchestra conductor Charles Munch. American Airlines officials delayed the plane to look for Freddy.

If he hadn't delayed the flight, an airline spokesman said of the boy, "Dr. Munch wouldn't have caught the plane."

Dr. Munch was delayed in arriving at the airport because of a transportation hitch.

At first, Freddy would admit only his first name and that he came from Meriden. He was turned over to the East Boston District Court probate officer, the Associated Press reported.

He later said his last name was Liedtke and that at 4:30 a.m. he had thumbed a ride to Boston. He told officials he had wanted to see Ted Williams play for the Red Sox Monday.

But Freddy's brother, William, said Monday night he was not a baseball fan. Asked what Freddy's interests were, William said:

"Nothing much, I guess—except TV. He must have watched it every day last week while he was playing hookey."

Freddy's mother works all day. He is an eighth grade pupil i Jefferson Junior High School. Each day last week, William said Freddy left for school.

But Monday morning, schoo officials called Mrs. Liedtke a work to ask why Freddy ha been out of school a week.

'You'll Find Out . . .'

Mrs. Liedtke went home and found this note from Freddy, written on school paper:

"I am running away from home because I played hookey all last week from school and I know you'll find out sooner or later."

William said Freddy apparently took nothing with him. He hadn't known about the hookey, he said.

Mrs. Liedtke went out looking for Freddy, William said, then she went to Meriden police. She gave them the note.

The boy's mother arrived in Boston later in the day and picked him up, and they started back to Meriden. Boston authorities originally planned to take him to Juvenile Court as a runaway, but they decided not to take any action.

He said he had climbed aboard the plane when he found the Red Sox didn't play Monday.

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INFORMATION OBSCURED

CHARLES MUNCH, orchestra music director.

IN Leningrad, Munch conducts Boston Symphony.

BARBER .. Medea's Meditation & Dance of Vengeance, Op 23a.
DEBUSSY .... "La Mer" trois esquisses symphoniques.
BRAHMS .... Symphony No 2, in D major, Op 73.

PROGRAM C (Charles Munch, music director)

BERLIOZ .... Symphonie Fantastique, Op 14.
DELLO-JOIO .... Variations, Chaconne and Finale.
[illegible]

PROGRAM D (Charles Munch, music director)

BEETHOVEN ...... Symphony No 5, in C minor, Op 67.
BLACKWOOD .... First Symphony Op 3.
WAGNER .... Excerpts from Act III, "Die Meitersinger von Nurnberg"

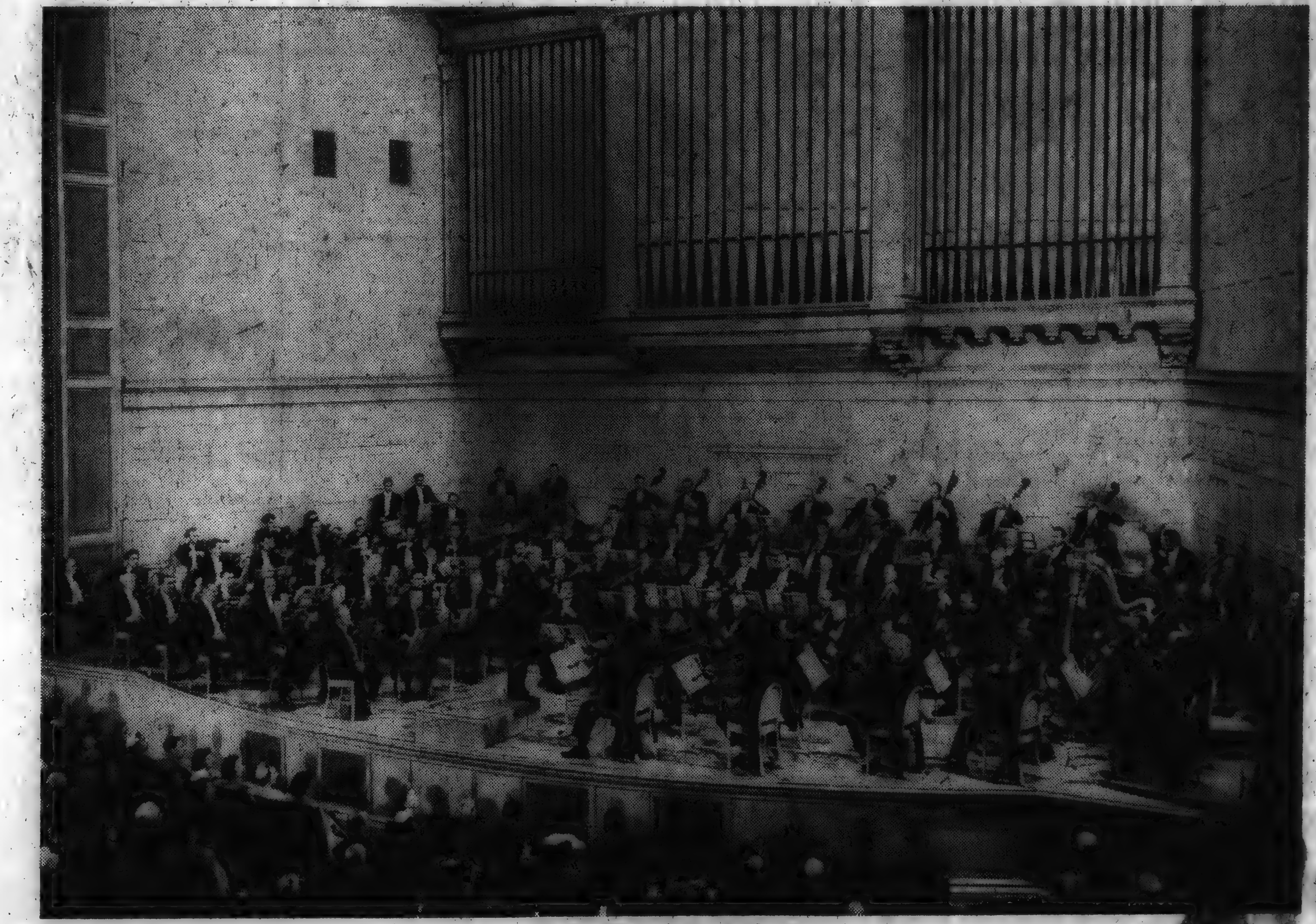
PROGRAM E (Richard Burgin, associate conductor)

LEON KIRCHNER .... Toccata for Strings, Solo Winds & Percussion.
MAHLER . Adagio from the 10th Symphony (Posthumous).
TCHAIKOVSKY .. "Symphony No 5, in E minor, Op 64.

PROGRAM F (Aaron Copland, guest conductor)

PURCELL .... Fantasias for Strings.
COPLAND .... First Symphony.
HAYDN .... Symphony No 95 in C minor.
COPLAND .... Orchestra Suite from the Opera. "The Tender Land."

Monteux, Koussevitzky, Munch (L to R) led it to greatness.



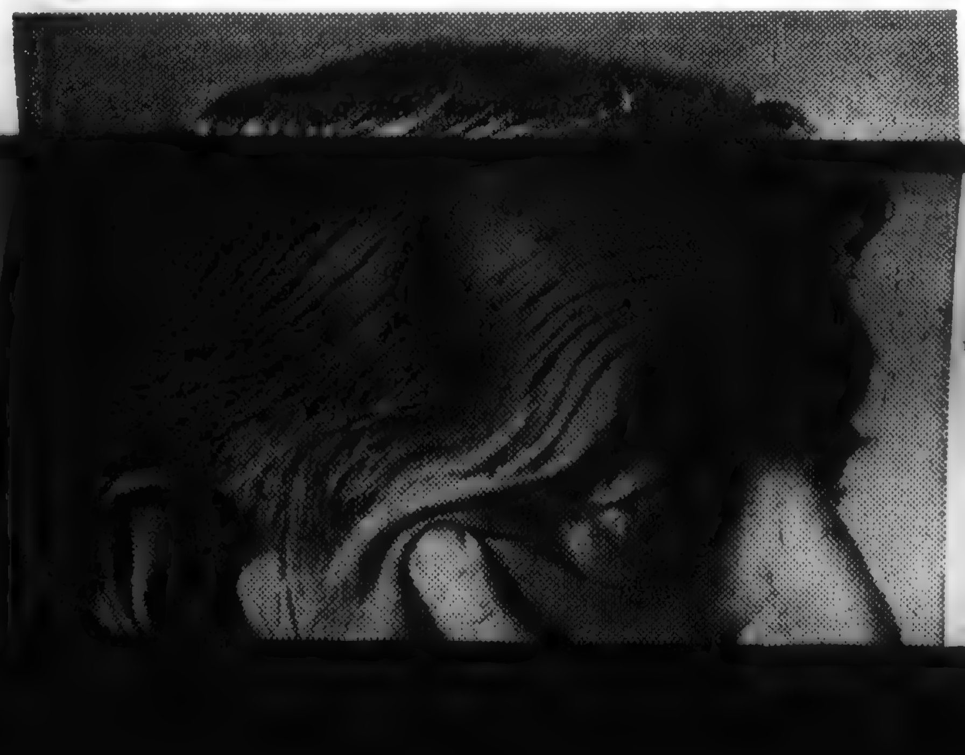
Boston Symphony Orchestra

INFORMATION OBSCURED

44

ON the banks of Charles River, in Boston, large audience enjoys good music by Boston Symphony Orchestra.

FRIENDSHIP THROUGH GOOD MUSIC



The 1959-1960 season marks the 79th year of the Boston Symphony Orchestra, and the 11th year with the orchestra of Charles Munch, its conductor and music director. Founded in 1881, the Boston Symphony is junior—in terms of years—to only a few of the world's orchestras, notably those of London, Leipzig, Vienna and Paris.

This year's "Japan-American Centennial Tour," celebrating the 100th anniversary of the formal opening of diplomatic relations between the two countries, is the first visit to Asia by the Boston Symphony Orchestra. Its first European trip was made in 1952, followed in 1956 by a second tour of Europe which included highly successful concerts in Moscow, Leningrad and Prague.

The orchestra's history since 1920 is inseparably bound up with the names of Serge Koussevitzky and Charles Munch. In 1924, Serge Koussevitzky, a renowned figure in the European musical world, began what was to be the longest term for a conductor of the Boston Symphony—25 years. It was a period of great symphonic growth throughout the US. Orchestras, once a rarity, were established in every center where music was valued. Native composers appeared who wrote in their own way instead of the traditional European way.

Following Koussevitzky's retirement in 1948, Charles Munch came to Boston as conductor and music director. He had been one of the foremost musicians in France and the conductor of four orchestras in Paris. Dr Munch's mother was French and his father was Alsatian. He grew up literally surrounded by the music of Bach, for his father and uncle were both leaders of Bach's music in the churches of their cities. Another Alsatian, Albert Schweitzer, who was once a pupil of Munch's uncle, is related by marriage to Charles Munch.

Dr Munch has been the conductor of the Boston Symphony Orchestra for eleven years. In this time his American public have come to know and admire him as a man completely dedicated to his art, a musician oblivious to outward show, who is not only absorbed by the music he is conducting but possessed by it, who can penetrate and communicate it as perhaps no other conductor living.

In recent years the Boston Symphony Orchestra has averaged more than 200 concerts a year.

SCHEDULE

May 4 Tokyo Munch Program A. May 5 Tokyo Munch Program C. May 7 Osaka Copland Program F. May 8 Osaka Munch Program A. May 9 Kyoto Munch Program C.

May 11 Matsuyama Burgin Program E. May 12 Oita Burgin Program E. May 13 Yahata Copland Program F. May 14 Fukuoka Munch Program A. May 15 Hiroshima Munch Program C. May 16 Okayama Copland Program F. May 18 Nagoya Munch Program D. May 19 Shizuoka Copland Program F.

May 20 Yokohama Munch Program B. May 21 Nagaoka Burgin Program E. May 22 Tokyo Munch Program D. May 23 Tokyo Copland Program F. May 25 Sapporo Munch Program D. May 27 Sendai Munch Program B. May 28 Koriyama Burgin Program E. May 29 Tokyo Munch Program B. May 30 Tokyo Burgin Program E.

PROGRAMS

PROGRAM A (Charles Munch, music director)

BEETHOVEN .... Symphony No 3, in E flat major, "Eroica" Op 55.
PISTON .... Symphony No 6.
RAVEL .... "Daphnis et Chloe" Suite No 2.

PROGRAM B (Charles Munch, music director)

BARBER .. Medea's Meditation & Dance of Vengeance, Op 23a.
DEBUSSY .... "La Mer" trois esquisses symphoniques.
BRAHMS .... Symphony No 2, in D major, Op 73.

PROGRAM C (Charles Munch, music director)

BERLIOZ .... Symphonie Fantastique, Op 14.
DELLO JOIO .... Variations, Chaconne and Finale.
ROUSSEL .... "Bacchus et Ariane" Suite No 2

PROGRAM D (Charles Munch, music director)

BEETHOVEN .... Symphony No 5, in C minor, Op 67.
BLACKWOOD .... First Symphony Op 3.
WAGNER .... Excerpts from Act III, "Die Meitersinger von Nurnberg"

PROGRAM E (Richard Burgin, associate conductor)

LEON KIRCHNER .... Toccata for Strings, Solo Winds & Percussion.
MAHLER . Adagio from the 10th Symphony (Posthumous).
TCHAIKOVSKY .. "Symphony No 5, in E minor, Op 64.

45

THE MANDARIN FLIGHT
CAT

BOSTON ORCHESTRA HERE — The Boston Sym-[illegible]Orchestra arrived yesterday in the course of its tour [illegible] Far East. It will give its first concert here tonight [illegible] Rizal Memorial coliseum. From left: R. S. Burnsly of the US embassy, Mrs. Thomas Perry, Prof. Felipe Padilla de Leon, Aaron Copland, Miss Liwanag Cruz, Charles Munch, Alfredo Lozano, Thomas Perry, orchestra manager and Lt. Col. Antonino Buenaventura.

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Evening Globe
BOSTON, Mass.
Circ. 149,750

APR 27 1960

Hub Symphony Flies Tokyo to Formosa

TOKYO, Apr. 27 (AP)—The Boston Symphony Orchestra passed through Tokyo today, en route to Formosa to open an eight-week concert tour of the Orient.

The group of more than 100 persons led by Conductor Charles Munch, arrived in two chartered planes with their instruments and baggage on a third aircraft.

After a stopover of nearly three hours for refueling, they took off for Taipei, where they will give their first concert tomorrow. They also will play in Japan, the Philippines, New Zealand and Australia.

India has deferred its use of metric weights and measures until Aug. 1, 1960.

The Mainichi
April 29, 1960

Boston Orchestra Arrives In Taipei

TAIPEI, Apr. 28 (UPI) — The Boston Symphony Orchestra arrived here Wednesday to give two concerts in the first stop of its Asian tour.

BOSTON SYMPHONY ORCHESTRA IN TOWN.—One hundred eight members of the world-famous Boston Symphony Orchestra arrived yesterday afternoon aboard two chartered planes from Tokyo for a series of performances at the Rizal Coliseum starting today. Photo shows the group headed by Aaron Copland, composer (second from left); Dr. Charles Munch, music director (fourth from left); Thomas Perry, (right), orchestra manager; and Richard Burgin, associate director.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,770

MAY 2 - 1960

In Brief . . .

Though the Lee Town Hall has served the town well over the past 86 years and presumably will serve even better now that the interior has been overhauled, it is unfortunate that the building was erected during the period of Victorian horrors. Most people don't see beyond that—shudder!—exterior . . . Mount Everett Principal Charles E. Bybee's decision to return to the classroom after many years of administrative duties in public high schools is an interesting reversal of a national trend that is taking many good teachers away from their blackboards and placing them at higher paying, but often less challenging, desk jobs . . . Everyone, especially the kids, seemed to enjoy Canaan, Connecticut's promotion stunt of dropping 2,500 ping pong balls containing merchandise certificates out of a helicopter Saturday. Everyone, that is, except the people left with the job of clearing the crushed balls off Railroad and Main Streets . . .

The roaring welcome accorded the Boston Symphony Orchestra in Taipei bodes well for the rest of the orchestra's Far Eastern tour. A month ago, with the Japanese carping about the program selections, the whole thing was beginning to look like an Oriental torture . . . The four-year full scholarship won by Jan King Rau of Great Barrington at New York University would be an admirable achievement for any youngster, let alone one who has been in this country only 3½ years . . .

It's kind of hard to decide whose side we'd be on in this overheard argument, "You're the only beatnik I ever saw wearing a bow tie."—*Chicago News.*

Now is the time to get rid of crab grass forever—just pave your lawn.—*Hartford Courant.*

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Record (m)
BOSTON, Mass.
Circ. 373,012

APR 30 1960

RECORD, SAT., APRIL 30, 1960 2

BIG TRIUMPH BY SYMPHONY

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The demands for tickets far outran the capacity of the Japanese-built City Hall Theater. It was crammed with a standing-room only audience. The orchestra will give another concert Saturday and will leave Sunday for Japan.

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NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Evening Globe
BOSTON, Mass.
Circ. 149,750

APR 27 1960

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Box 2078, Boston 6 • RIchmond 2-4200

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,770

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Circ. 373,012

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46

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Telegram (m)
WORCESTER, Mass.
Circ. 57,341

APR 30 1960

Formosans Cheer Hub Symphony

TAIPEI (UPI) —The Boston Symphony Orchestra under the baton of Charles Munch opened its first far eastern tour Friday night before a cheering audience of 1,800 persons.

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The orchestra arrived in Formosa two days ago for concerts here before flying to Tokyo Sunday for a four-week tour through Japan, to be followed by performances in the Philippines, Australia and New Zealand.

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Munch opened his program with Beethoven's Third (Eroica) Symphony.

Intermission was followed by Walter Piston's Sixth Symphony and Ravel's Daphnis and Chloe Suite Number Two.

The audience rose in ovation to the 68-year-old conductor and his orchestra.

The symphony earlier performed in Europe, including Russia, but most of the members are visiting the Far East for the first time.

The Asian tour is being conducted under President Eisenhower's people to people program.

Several musicians said they were fascinated by their first exposure to the Eastern custom of removing shoes before entering hotel rooms.

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Record (m)
BOSTON, Mass.
Circ. 373,012
APR 29 1960

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TAIPEI, Formosa (AP)—Samuel J. Leidovici, a violinist with the Boston Symphony Orchestra, suffered a heart attack early yesterday.

He was taken to an American missionary hospital, where doctors described his condition as fair. The musician, in his 60's, had heart trouble previously.

The orchestra is here for concerts, the first appearances on its Far Eastern tour. All tickets have been sold.

New England Newsclip Agency, Inc.
Box 2078, [illegible] 6 • RIchmond 2-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,770
APR 28 1960

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Eagle 4/30

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Herald News (e)
FALL RIVER, Mass.
Circ. 39,753
APR 28 1960

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American (e)
BOSTON, Mass.
Circ. [illegible],169
APR 29 1960

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NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Morning Globe
BOSTON, Mass.
Circ. [illegible]
APR 30 1960

Cheering Audience In Taipei Hails Boston Symphony

TAIPEI, Apr. 30 (Sat.) (UPI) —The Boston Symphony Orchestra under the baton of Charles Munch opened its first Far Eastern tour Friday night before a cheering audience of 1800 persons.

Shouting "Bravo," the audience called Munch back six times after the two-hour program for three encores.

New England [illegible]
Box 2078, [illegible]
[illegible] (e)
L[illegible], Mass.
Circ. [illegible],129
APR 28 1960

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Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. [illegible],958
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NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Morning Globe
BOSTON, Mass.
Circ. 190,246
APR 29 1960

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TAIPEI, Formosa, Apr. 28 — (AP)—Samuel J. Leibovici, a violinist with the touring Boston Symphony Orchestra, was reported recovering at an American missionary hospital after suffering a heart attack today.

Although his condition was described as good, Liebovici is not expected to be able to play in the orchestra's first Far East concert tomorrow in Taipei.

Leibovici was stricken at a hotel in Peitou, a resort where several orchestra members are quartered. A naturalized American born in Romania, he lives in Brookline, Mass.

Other members of the famed 104-man orchestra were given a reception by U.S. Ambassador Everett F. Drumright.

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Traveler (e)
BOSTON, Mass.
Circ. 178,037
APR 28 1960

Symphony Member Ill In Formosa

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Box 2078, Boston 6 • RIchmond 2-4200
Telegram (m)
WORCESTER, Mass.
Circ. 57,341
A[illegible] 1960

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Globe 4/29/60

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Morning Globe
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Circ. [illegible]

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Lynn Hospital, Wednesday.
A son to Mr. and Mrs. Joseph B. Lovell of 40 Murray Street, West Peabody, at Union Hospital, Wednesday.
A son to Mr. and Mrs. David C. Wisner of 252 Main Street, Wakefield, at Union Hospital.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • [illegible] 2-4200

Transcript-Telegram (e)
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Box 2078, Boston 6 • RIchmond 2-4200

Telegram (m)
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Circ. 57,341

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ASAHI EVENING NEWS, MONDAY, MAY 2, 1960

Famous Boston Symph[illegible] Arrives for 22-Co[illegible]t To[illegible]pan

Fifty-nine members of the Boston Symphony Orchestra led by Conductor Charles Munch arrived Sunday from Taipei aboard a chartered NWA plane.

Fifty members of the famed American orchestra arrived aboard a chartered CAT plane from Taipei for a 22-concert tour of Japan.

By Hans E. Pringsheim

The famous Boston Symphony Orchestra under its music director Charles Munch arrived in Tokyo Sunday afternoon for a Japanese tour of 22 concerts in 16 cities.

Forming part of a Far Eastern tour arranged under President Eisenhower's Fund for International Cultural Presentations, the orchestra's visit to Japan is sponsored by the Japan Broadcasting Corporation (NHK), which is arranging 20 of the 22 concerts, and the Osaka International Festival Society, which is arranging the [illegible] two concerts.

[illegible] orchestra arrived in two chartered planes from Taipei, the [illegible] group of 59 headed by Charles Munch arriving by Northwest Airlines, and the second group of 50 headed by the orchestra's associate conductor and concert master Richard Burgin arriving by Civil Air Transport.

Edward J. Findlay, director of the Tokyo American Cultural Center, and officials of NHK greeted the orchestra at the airport. Pretty Japanese girls presented flowers to Mr. Munch and senior members of the orchestra.

In honor of Mr. Munch and members of the orchestra, the President of the NHK and Mrs. Hideo Nomura will be hosts at a buffet lunch at the Korin Mansion today.

The orchestra's first performance will be a simlutaneous radio and television program from the NHK Hall on Wednesday, from 7:30 p.m. The program will include Beethoven's Symphony No. 3, "Eroica;" Walter Piston's Symphony No. 6, and Ravel's "Daphnis and Chloe" Suite No. 2. Mr. Munch will conduct.

On Thursday, fro[illegible] the Boston Symphony Orchestra will give [illegible] concert at Hibiya Hall, also with Charles Munch conducting. For this, the p[illegible] includes Berlioz's Fantas[illegible]hony; Dello Joio's Variations, Chaconne, and Finale, and Roussel's "Bacchus et Ariane" Suite No. 2.

The Boston Symphony Orchestra's two Osaka Festival programs are booked for May 7 and 8 at the Festival Hall. The May 7 program will be conducted by the noted American composer Aaron Copland and will include his own First Symphony and his orchestra suite from the opera, "The Tender Land," in addition to Purcell's Fantasia for Strings and Haydn's Symphony No. 95 in C minor.

Charles Munch will conduct the May 8 concert, which will be the closing performance of the 1960 Osaka International Festival. It will repeat the program of the Boston Symphony's initial Japanese broadcast of May 4.

The orchestra's schedule in Japan further includes concerts in the following cities: Kyoto, May 9; Matsuyama, May 11; Oita, May 12; Yawata, May 13; Fukuoka, May 14; Hiroshima, May 15; Okayama, May 16; Nagoya, May 18; Shizuoka, May 19; Yokohama, May 20; Nagaoka, May 21; Hibiya Hall, Tokyo, May 22 and 23; Sapporo, May 25; Sendai, May 27; Koriyama, May 28; Hibiya Hall, Tokyo, May 29, and Tokyo Gymnasium, May 30.

Of the 22 concerts in Japan, 12 will be conducted by Charles Munch, five by Richard Burgin, and five by Aaron Copland, who is due to arrive in Tokyo on May 14.

In the course of its Far Eastern tour, the Boston Symphony Orchestra will also play in the Philippines, Australia, and New Zealand.

On its way to Japan, the orchestra gave two concerts in Taipei on April 29 and 30. The visit to Taiwan became possible as the result of the cancellation of two concerts originally planned in Seoul, as the orchestra did not go to Korea in view of the recent political unrest in that country.

Page 1

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Box 2078, Boston 6 • RIchmond 2-4200

Press-Herald (m)
PORTLAND, Me.
Circ. 50,968

MAY 2 - 1960

Boston Symphony Arrives In Tokyo

TOKYO, (UPI)—The famed 109-member Boston Symphony Orchestra, led by conductor Charles Munch, flew here from Formosa Sunday for a series of 22 concerts in Japan.

The orchestra will make its Japan debut here in a radio-television appearance May 4.

India has some 16,000 Tibetan refugees.

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Record (m)
BOSTON, Mass.
Circ. 373,012

MAY [illegible] - 1960

Hub Symphony Arrives in Japan

TOKYO (UPI) — The famed 109-member Boston Symphony Orchestra, led by conductor Charles Munch, flew here from Formosa for a series of 22 concerts in Japan. The orchestra will make its Japan debut here in a radio-television appearance May 4.

Asahi Evening News
April 30, 1960

Boston Symphony To Arrive Sunday

(Another Story on Page 3)

The 110-member Boston Symphony Orchestra is scheduled to arrive tomorrow afternoon from Taipei for an extended series of concerts.

Sixty members, including noted conductor Charles Munch, will arrive aboard a NWA and 50 others aboard CAT plane.

The first in the series of 22 concerts in Japan will be a radio-TV broadcast Tuesday from 7:30 p.m. to 8:40 p.m. at the NHK Hall in Tokyo.

On Thursday, the famed orchestra will perform at the Hibiya Public Hall from 6:30 p.m.

The orchestra will perform at the Osaka International Festival on May 7 and 8 in Osaka.

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-[illegible]

Traveler (e)
BOSTON, Mass.
Circ. 178,037

APR 27 1960

Symphony Group Arrives In Tokyo

TOKYO (AP)—The Boston Symphony Orchestra passed through Tokyo today, en route to Formosa to open an eight-week concert tour of the Orient.

The group of more than 100 persons led by Conductor Charles Munch arrived in two chartered planes with their instruments and baggage on the third aircraft.

After a stopover of nearly three hours for refueling, they took off for Ttipei. There they will give thier first concert tomorrow. They also will be play in Japan, the Philippines, New Zealand and Australia.

Burrelle's
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MADISON, WIS.
WISCONSIN STATE JOURNAL
D 5 360 S 80 508

MAY 3 1960

Boston Symphony Starts Japan Tour

TOKYO (UPI) — The famed 109-member Boston Symphony orchestra, led by conductor Charles Munch, flew here from Formosa Sunday for a series of 22 concerts in Japan.

The orchestra will make its Japan debut here in a radio-television appearance Wednesday.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

American (e)
BOSTON, Mass.
Circ. 179,169

APR 27 1960

Hub Symphony Reaches Tokyo

TOKYO (AP)—The Boston Symphony Orchestra passed through Tokyo today, enroute to Formosa to open an eight-week concert tour of the Orient.

The group of more than 100 persons, led by conductor Charles Munch arrived in two chartered planes with their instruments and baggage on a third aircraft.

After a stopover of nearly three hours for refueling, they took off for Taipei, where they will give their first concert tomorrow. They will play also in Japan, the Philippines, New Zealand and Australia.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Christian Science
Monitor (e)
BOSTON, Mass.
Circ. 156,267

MAY 2-1960

Japan Welcomes Boston Symphony

The World's Day

Reg. U.S. Pat. Off.

Asia: Photographers Photographed at Airport

To the click and whirl of photographers photographing musicians and musicians photographing photographers, the Boston Symphony Orchestra was welcomed by hundreds of Japanese on its arrival at Tokyo airport.

Queen Elizabeth II and the Duke of Edinburgh have accepted an invitation to visit Pakistan, an authoritative source said in London. Dates have not been fixed for the journey which may include a visit to India.

The Mainichi
May 1, 1960

Stage ★ Sc

Boston Symphony Arriving Today

The 114-member Boston Symphony Orchestra, led by regular conductor Charles Munch, will arrive in Tokyo from Taipei, Formosa Sunday afternoon by two specially chartered planes (NWA and CAT).

The orchestra will open a performance tour of 22 concerts in Japan with a radio-television appearance on NHK on May 4, from 7.30 p.m.

TAIPEI, Apr. 30 (UPI) — The Boston Symphony Orchestra under the baton of Charles Munch opened its first Far Eastern tour Friday night before a cheering audience of 1,800 persons.

Shouting "bravo," the audience called Munch back six times after the two-hour program for three encores.

The 104-piece orchestra played before a mixed audience of Chinese and Americans in the auditorium of Taipei City Hall, where the Nationalist Chinese Parliament meets.

The Mainichi
May 2, 1960

Boston Orchestra Here

The 109-member Boston Symphony Orchestra, led by conductor Charles Munch, arrived in Tokyo Sunday from Taipei via chartered NWA and CAT planes for a series of 22 concerts in Japan.

The orchestra will open its performance in Japan with a radio-television appearance on NHK on May 4 from 7.30 p.m., followed by a concert at Hibiya Public Hall on May 5.

(Photo shows the first group, comprising 60, upon arrival at Tokyo International Airport.)

Asahi Evening News
May 2, 1960

Famous Boston Symphony Orchestra Arrives for 22-Concert Tour in Japan

By Hans E. Pringsheim

The famous Boston Symphony Orchestra under its music director Charles Munch arrived in Tokyo Sunday afternoon for a Japanese tour of 22 concerts in 16 cities.

Forming part of a Far Eastern tour arranged under President Eisenhower's Fund for International Cultural Presentations, the orchestra's visit to Japan is sponsored by the Japan Broadcasting Corporation (NHK), which is arranging 20 of the 22 concerts, and the Osaka International Festival Society, which is arranging the remaining two concerts.

The orchestra arrived in two chartered planes from Taipei, the first group of 59 headed by Charles Munch arriving by Northwest Airlines, and the second group of 50 headed by the orchestra's associate conductor and concert master Richard Burgin arriving by Civil Air Transport.

Edward J. Findlay, director of the Tokyo American Cultural Center, and officials of NHK greeted the orchestra at the airport. Pretty Japanese girls presented flowers to Mr. Munch and senior members of the orchestra.

In honor of Mr. Munch and members of the orchestra, the President of the NHK and Mrs. Hideo Nomura were hosts at a buffet lunch at the Korin Mansion today.

The orchestra's first performance will be a simultaneous radio and television program from the NHK Hall on Wednesday, from 7:30 p.m. The program will include Beethoven's Symphony No. 3, "Eroica;" Walter Piston's Symphony No. 6, and Ravel's "Daphnis and Chloe" Suite No. 2. Mr. Munch will conduct.

On Thursday, from 6:30 p.m., the Boston Symphony Orchestra will give its first public concert at Hibiya Hall, also with Charles Munch conducting. For this, the program includes Berlioz's Fantastic Symphony; Dello Joio's Variations, Chaconne, and Finale, and Roussel's "Bacchus et Ariane" Suite No. 2.

The Boston Symphony Orchestra's two Osaka Festival programs are booked for May 7 and 8 at the Festival Hall. The May 7 program will be conducted by the noted American composer Aaron Copland and will include his own First Symphony and his orchestra suite from the opera, "The Tender Land," in addition to Purcell's Fantasia for Strings and Haydn's Symphony No. 95 in C minor.

Charles Munch will conduct the May 8 concert, which will be the closing performance of the 1960 Osaka International Festival. It will repeat the program of the Boston Symphony's initial Japanese broadcast of May 4.

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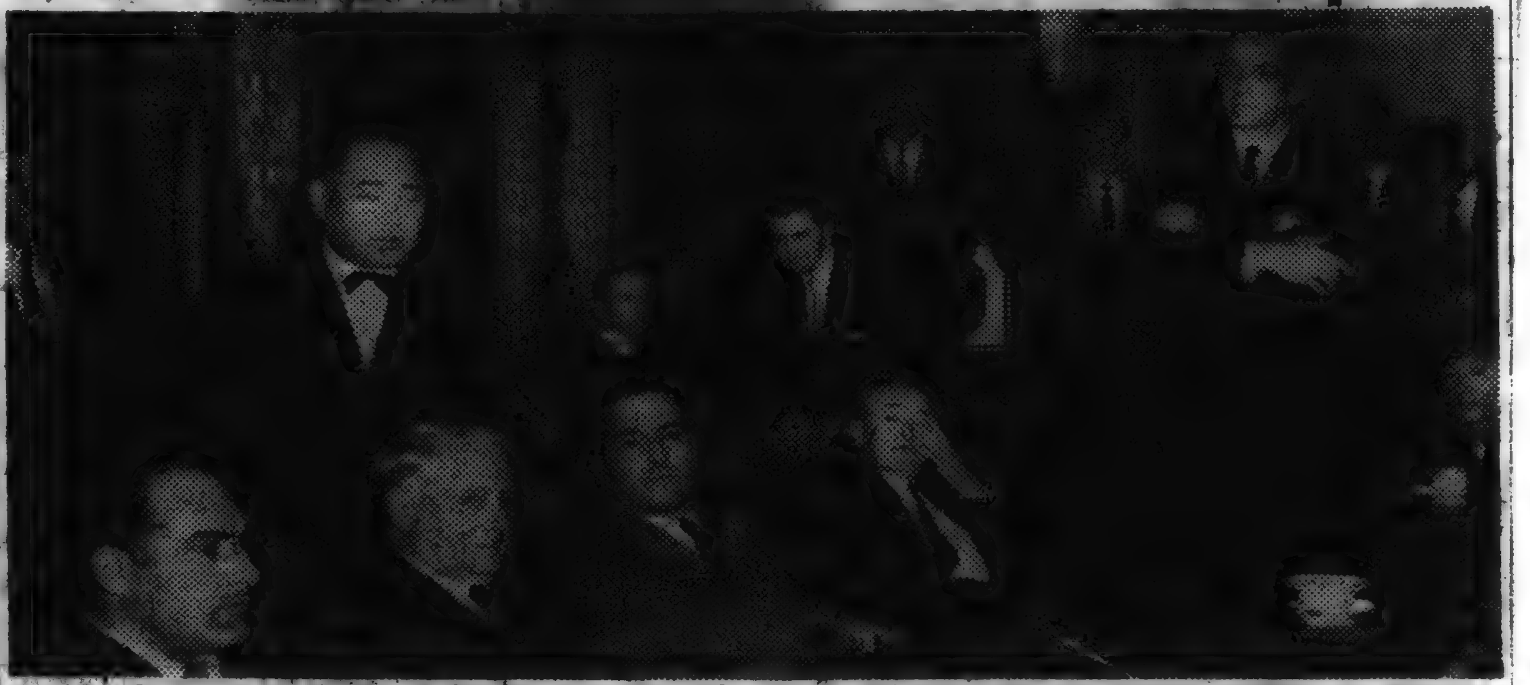
Of the 22 concerts in Japan, 12 will be conducted by Charles Munch, five by Richard Burgin, and five by Aaron Copland, who is due to arrive in Tokyo on May 14.



Representatives of the Boston Symphony Orchestra this morning called on Japan Broadcasting Corporation President Hideo Nomura. Left to right are Joseph de Pasquale, Charles Munch, famed conducter; Leonard Burkat, secretary-general of the orchestra; Richard Burgin, associate conductor and concert master; and (standing) Thomas Perry, orchestra manager who is the grandson of the late Commodore Matthew C. Perry.

Asahi Eve. News

5

Asahi Evening News
April 30, 1960

Boston Symphony Due Here —Scores Success in Taipei

By The Associated Press

TAIPEI, Apr. 30—The first concert of the famed Boston Symphony Orchestra on its first Far East tour was given in Taipei Friday and was an unqualified success.

The demand for tickets far outran the capacity of the Japanese-built City Hall Theater, crammed with a standing-room-only audience enraptured throughout the performance.

The orchestra will give another concert Saturday, then leave Sunday for a 29-day stay in Japan before going to the Philippines, Australia and New Zealand.

Lin Arison, music adviser to the armed forces of Nationalist China and former assistant conductor of the U.S. Military Academy at West Point, wrote this review for the Associated Press:

Charles Munch, ninth permanent conductor of the Boston Symphony Orchestra, enthralled the audience with his emotional interpretation of Beethoven's Eroica Symphony, Walter Piston's Sixth Symphony and, finally, Ravel's Daphnis and Chloe Suite, Number II.

It was a great musical experience for the audience whose thunderous whole-hearted applause attested to their appreciation of the most delightful concert ever given in Taipei. The audience was charmed with the winning personality projected by Dr. Charles Munch, who captivated in with his techniques of control.

His genial, warm presence welded both audience and artists into a single unit of musically appreciative humanity.

A peak difficult to describe was reached through their mutual attention and devotion, especially in the finale of the Beethoven Eroica.

Est. 1904 Phone MU 5133

Australian Press Cuttings

Stalbridge Chambers,
443 Little Collins Street,
Melbourne, Victoria.

3 MAY 1960
EVENING NEWS (DANNEVIRKE)

OUT-"PRESSING" THE PRESS

TOKIO, May 1 (AAP-Reuter).—The Boston Symphony Orchestra arrived by air today and for several minutes exchanged shutter clicks with local press photographers waiting to greet them. The orchestra arrived from Taipeh on two special aircraft. Hundreds of welcoming Japanese lined the roof of the air terminal building.

As the musicians left the first aircraft led by the conductor, Charles Munch, press cameras began popping and whirring.

The orchestra was equal to the occasion.

Members hastily brought out their assortment of cameras and clicked and whirred back at the press photographers and crowd.

The orchestra will spend a month touring Japan. They passed through here briefly en route to Taipeh on April 27.

The first concert will be given in Tokio on May 4, then the tour begins, covering almost the whole of Japan.

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Box 2078, Boston 6 • RIchmond 2-4200

Morning Globe
BOSTON, Mass.
Circ. 190,246

MAY 2 - 1960

Boston Symphony Has Camera Duel With Tokyo Press

TOKYO, May 1 (Reuters)—The Boston Symphony Orchestra arrived here by air today and for several minutes fought a camera duel with local press photographers waiting to greet them.

Hundreds of welcoming Japanese lined the roof of the air terminal building as the orchestra arrived from Taipei, Formosa, in two special planes. When the musicians left the first aircraft, led by Conductor Charles Munch, press cameras began popping and whirring.

The orchestra was equal to the occasion. The musicians hastily brought out their assortment of cameras and clicked and whirred back at press photographers and the crowd.

The orchestra will spend a month touring Japan. The first concert will be given in Tokyo Wednesday and then a tour begins that will cover almost the whole of Japan.

Est. 1904 Phone MU 5133

Australian Press Cuttings

Stalbridge Chambers,
443 Little Collins Street,
Melbourne, Victoria.

3 MAY 1960
BAY OF PLENTY TIMES
(Tauranga)
Circulation approx. 5,600
Auckland Province (South)

Japan Welcomes Orchestra

TOKYO, May 2.

The Boston Symphony Orchestra arrived by air and for several minutes exchanged shutter clicks with local Press photographers waiting to greet them.

The orchestra arrived from Taipeh, Formosa, on two special aircraft.

Hundreds of welcoming Japanese lined the roof of the air terminal building.

As the musicians left the first aircraft led by the conductor, Dr Charles Munch, Press cameras began popping and whirring.

The orchestra was equal to the occasion.

Members hastily brought out their assortment of cameras and clicked and whirred back at the Press photographers and crowd.

The orchestra will spend a month touring Japan.

The first concert will be given at Tokyo on May 4. Then the tour begins, covering almost the whole of Japan.

Est. 1904 Phone MU 5133

Australian Press Cuttings

Stalbridge Chambers,
443 Little Collins Street,
Melbourne, Victoria.

3 MAY 1960
WANGANUI HERALD
(Wanganui)
Circulation approx .9,600
Wellington Province.

In Tokyo

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Time (e)
PAWTUCKET
CENTRAL FALLS, R. I.
Circ. 38,041

MAY 4 1960

BostonSymphony In Japan Debut

TV Audience Is Enthusiastic

TOKYO (UP) — The Boston Symphony Orchestra made its Tokyo debut today under the baton of Charles Munch to an enthusiastic applause from Crown Prince Akihito and his wife, Princess Michiko among a selected audience of 600.

Earlier disputes over the scheduling and programming failed to dampen the audience's spirits.

The 70-minute concert was broadcast to the nation over the radio and television network of the Japanese Broadcasting Corp. from its new auditorium.

A studio audience of invited guests cheered Munch and the orchestra of more than 100 members. Members of the diplomatic corps and music critics were there.

Munch chose a program designed to appeal to the classical music lovers of Japan. At the same time he displayed the perfection of the Boston Symphony in its interpretations of romantic and modern French and German music.

Munch opened the program with one of Japan's favorites, Beethoven's Eroica Symphony, and closed with Ravel's Daphnis and Chloe Suite.

The orchestra arrived here May 1 from Taipei and will also play in Osaka and Nagoya, then proceed to Manila, Australia and New Zealand.

The Yomiuri
May 4, 1960

[illegible]

The Boston Symphony Orchestra will play the first of five scheduled Tokyo performances. Directed by Charles Munch, the program, in Hibiya Hall at 6.30, will present Berlioz' Symphony Fantastique, Walter Piston's Symphony No 6, and Roussel's Second Suite from "Bacchus and Ariadne."

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Union (m)
SPRINGFIELD, Mass.
Circ. 81,815

MAY 2 1960

Boston Symphony Back ~~In Tokyo From~~ Formosa

TOKYO (AP)—The Boston Symphony flew back into Tokyo Sunday from Taipei where it gave two concerts, to open a 22-performance tour of Japan.

The world famous orchestra led by Director Charles Munch passed through Tokyo April 27 for a four-day visit of Formosa.

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Bulletin (e)
PROVIDENCE, R. I.
Circ. 142,535

MAY 4 1960

Boston Symphony Makes Tokyo Debut

Tokyo— (AP) —The Boston Symphony Orchestra made its Tokyo debut today under the baton of Charles Munch to enthusiastic applause from Crown Prince Akihito and his wife, Princess Michiko among a selected audience of 600.

Earlier disputes over scheduling and programming failed to dampen the audience's spirits.

The 70-minute concert was broadcast to the nation.

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Mr. Munch opened the program with one of Japan's favorites, Beethoven's Eroica Symphony, and closed with Ravel's Daphnis and Chloe Suite.

The Yomiuri
May 4, 1960

Boston Orchestra Takes Bow On TV

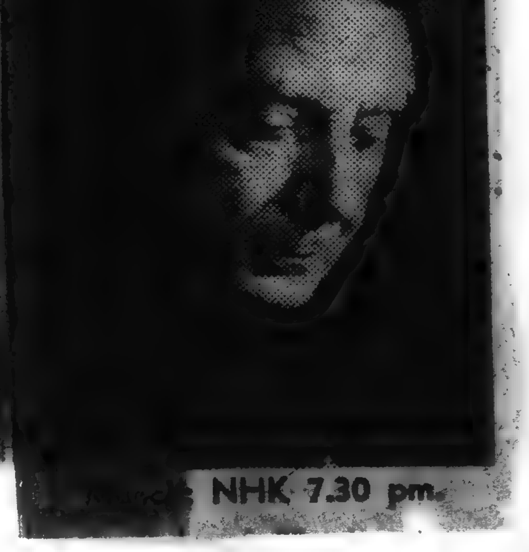
The Boston Symphony Orchestra under the baton of Charles Munch this evening gives the first of a series of full-scale concerts on the air in Japan.

(NHK 7.30-8.40 pm).

The program is a good one: 1) "Symphony No 3" by Beethoven and 2) "Daphnis et Chloe" by Ravel.

In the opening, the national anthems of both Japan and the US will be played and the concert on the air will get under way.

The concert, staged at the NHK Hall, is being broadcast simultaneously over the corporation's national radio network.



Munch NHK 7.30 pm.

52

Herald
BOSTON, [illegible]s.
Circ. 175,676

MAY 5 1960

Crown Prince, Princess Attend

Boston Symphony in Debut In Japan Over TV Network

By ROSS PARMENTER
[The New York Times News Service]

TOKYO—The Boston Symphony Orchestra gave its first program in Japan Wednesday. It took the form of a 70-minute telecast which was in the nature of a state occasion, for it was attended by Crown Prince Akihito and Crown Princess Michiko and by Ambassador and Mrs. Douglas MacArthur of the United States.

The program was given in a studio-hall of NHK, the Japanese broadcasting Corporation, which sponsoring the orchestra's tour Japan.

The Japanese are said to own 000,000 television sets, and the telecast was nation-wide. The program was also broadcast. Thus large numbers got a sample hearing and viewing of the orchestra free, but only an invited audience of 650 heard the orchestra in person. And the guest list was lim-

(Continued on Page Twenty-two)

(AP Wirephoto)

FLORAL WELCOME greeted members of the Boston Symphony Orchestra as they arrived at the Tokyo airport in Japan during their five-nation tour.

NewEngland Newsclip Agency, Inc.
Box 3078, Boston 6 • RIchmond 2-4200
Evening Globe
BOSTON, Mass.
Circ. 149,750

MAY 5 1960

All Fly in Happi-Coats

Hub Symphony Basks In Japanese Courtesy

Helen Perry, wife of the Boston Symphony manager, Thomas D. Perry Jr., has accompanied the Orchestra upon its current tour in the Far East. Herewith, in diary style, is the first of several stories conveying her impressions of the trip.

By HELEN PERRY

It is 7:30 a.m. 49th State time, 11:30 a.m. Boston time, and 4:30 p.m. tomorrow in Tokyo. We are flying over Alaskan mountains, shining in the morning sunshine.

HELEN PERRY

We really feel Orient bound. Since Seattle, where we were greeted by a winsome Japanese hostess in kimono and obi, we have been comforted and cossetted with traditional Japanese courtesy.

Since yesterday was a day fraught with frustrations in transportation—from the Boston fog on take-off to minor mechanical difficulty in Chicago which delayed us four hours—this soothing welcome by Japan's air arm was manna. One mathematical musician remarked that he had averaged 50 miles an hour by jet transport!

I am always impressed by the resilience and the cheerful acceptance of the vicissitudes of travel by this talented and varied group of musicians. Their humor never fails. When the plane air conditioner came on noisily in the wee small hours one man quipped "O, that old East wind!" And this morning after little more than four hours sleep in 29 hours, they are happily snapping pictures of the snow-covered Alaskan land below us.

The plane is comfortable, a DC-7, and we have it all to ourselves, so the atmosphere is relaxed and informal, truly one big happy family.

To go back to our welcome aboard the Japanese Airlines plane, "City of Hong Kong." One of the delights of Japanese air travel is the issuing of Happi-coats to all passengers. The Happi-coat is a short cotton kimona-style jacket, in this case a bold black and white geometric pattern with a red good luck medallion center back.

It adapts to different orchestra men in different ways. On the tall ones it resembles a smoking jacket, on the short a gaudy sleep-coat. It was particularly entrancing on one violinist, worn with a French beret to keep his head warm. Also given us were a pair of white cotton socks in which the men are padding up and down the aisle, and a painted fan which has not yet been needed.

No sooner had we settled ourselves in our Happi-coats this morning at 1 a.m. already feeling lazily Oriental, then we were served champagne and a continuing profusion of little sandwiches, bits of meat and fish, rice treats, to be eaten with chopsticks if one wished. Some of our members are proficient with these puzzling implements and gave lessons to the uninitiated.

So we are predisposed to like the Japanese. I think we are all excited as we fly closer to this country which this year is celebrating the 100th anniversary of its first treaty of trade and international relations with the United States.

NEW YORK, N.Y.
TIMES
D. 614,169 S. 1,254,635

MAY 5 1960

BOSTON SYMPHONY IN JAPANESE BOW

Plays 70-Minute Telecast Attended by Prince Akihito and Princess Michiko

By ROSS PARMENTER
Special to The New York Times.

TOKYO, May 4—The Boston Symphony Orchestra gave its first program in Japan tonight. It took the form of a seventy-minute telecast that was in the nature of a state occasion, for it was attended by Crown Prince Akihito and Crown Princess Michiko and by Ambassador and Mrs. Douglas MacArthur 2d of the United States.

The program was given in a studio-hall of NHK, the Japanese broadcasting corporation, which is sponsoring the orchestra's tour of Japan.

The Japanese are said to own 8,000,000 television sets, and the telecast was nation-wide. The program also was broadcast. Thus large numbers got a sample hearing and viewing of the orchestra free, but only an invited audience of 650 heard the orchestra in person. And the guest list was limited to persons in diplomacy, culture and education.

In Japan, when the Boston Symphony is spoken of, one quickly realizes the orchestra is one of America's greatest cultural assets. And its Australasian tour is being made under President Eisenhower's Special International Program for Cultural Presentations administered by the American National Theatre and Academy.

System Accepted

Thus an initial concert in Japan closed to the ticket-buying public struck Western visitors as strange. But no Japanese resentment has been heard. Concertgoers here are accustomed to the sponsor system. Under this system, if the sponsor is a radio or television station, it always presents its imported attraction first from its own studios. Concertgoers get the second performance.

Many important Japanese organizations vied for the honor of sponsoring the orchestra here. Having won the sponsorship, NHK was not going to give up the customary advantage of presenting the orchestra first under its own auspices. No one at NHK seemed seriously concerned that the Tokyo Symphony was giving a concert the same night at Hibiya Hall.

It will be the Boston's turn at Hibiya tomorrow night and in breaks between concerts in other Japanese cities, the Boston will also play at Hibiya on May 22, 23 and 29. The orchestra will give its farewell Japanese concert on May 30 in the 8,000-seat Tokyo Gymnasium.

Tonight's program began at 7:30 with the playing of the Japanese National Anthem. It was followed by "The Star-Spangled Banner." Then Charles Munch led the orchestra in Beethoven's "Eroica" Symphony. It was a tactful choice, for it is well known that, of all the Western classical composers, Beethoven is the Japanese favorite.

Ravel Work Heard

Ravel's second "Daphnis et Chloe" Suite, a specialty of Mr. Munch's, was the other work of the program. It brought the event to what was literally a deafening conclusion.

One says this because the NHK studio hall is extraordinarily vibrant. With the Boston Symphony playing full blast in it, the fortes were not only uncomfortably loud but also continued reverberating when the music grew softer. The invited audience, therefore, got an idea of the orchestra's massed skill, but it did not hear its best tonal qualities.

From the hall itself one could not judge the sound received by television sets, but this is never of very high fidelity. In the hall, however, one could judge the skill of the Japanese cameramen, for two sets were set up showing what outside receivers were viewing.

The pictures were clear and sharp and what could be done to make an orchestral concert interesting on TV was done. That is, there was a good deal of imaginative shifting of camera angles. An[illegible] cameramen, knowing [illegible] solo passages, were clever in making close-ups of the leading performers. There were also many striking sequences of close-ups of the always photogenic Mr. Munch.

Symphony On Japan TV

(Continued from First Page)

17

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VIED FOR HONOR

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The Mainichi
May 4, 1960

Let's Tune In

NHK-TV CHANNEL 1—7.30 p.m.: The famous Boston Symphony Orchestra, invited to Japan by NHK, offers its first TV concert from the NHK Hall in Tokyo with Charles Munch conducting. Numbers to be presented include Beethoven's Symphony No. 3 and Ravel's Daphnis at Chloe, Suite No. 2.

Boston Symphony Here For 22-Performance Tour Of Japan

The 109-member Boston Symphony Orchestra, led by conductor Charles Munch, Sunday flew into Tokyo from Taipei for a 22-performance tour of Japan. The orchestra will open its tour in Japan with a radio-television appearance on NHK on May 4 from 7.30 pm followed by a concert at Hibiya Public Hall on May 5. It will then visit Osaka where two concerts will be given at the International Art Festival now in progress. Other shows will be performed in Kyoto, Matsuyama, Oita, Fukuoka, Hiroshima, Nagoya, Shizuoka, Yokohama, Nagaoka, Sapporo and Koriyama. On May 31 the orchestra will continue its Far East tour by flying to Manila, then to Australia and New Zealand.

The Yomiuri
May 3, 1960

Music Calendar

The long expected first concert of the Boston Symphony Orchestra is the great event of the week, but Japanese performers will also be very [illegible]

52

Famous Creator
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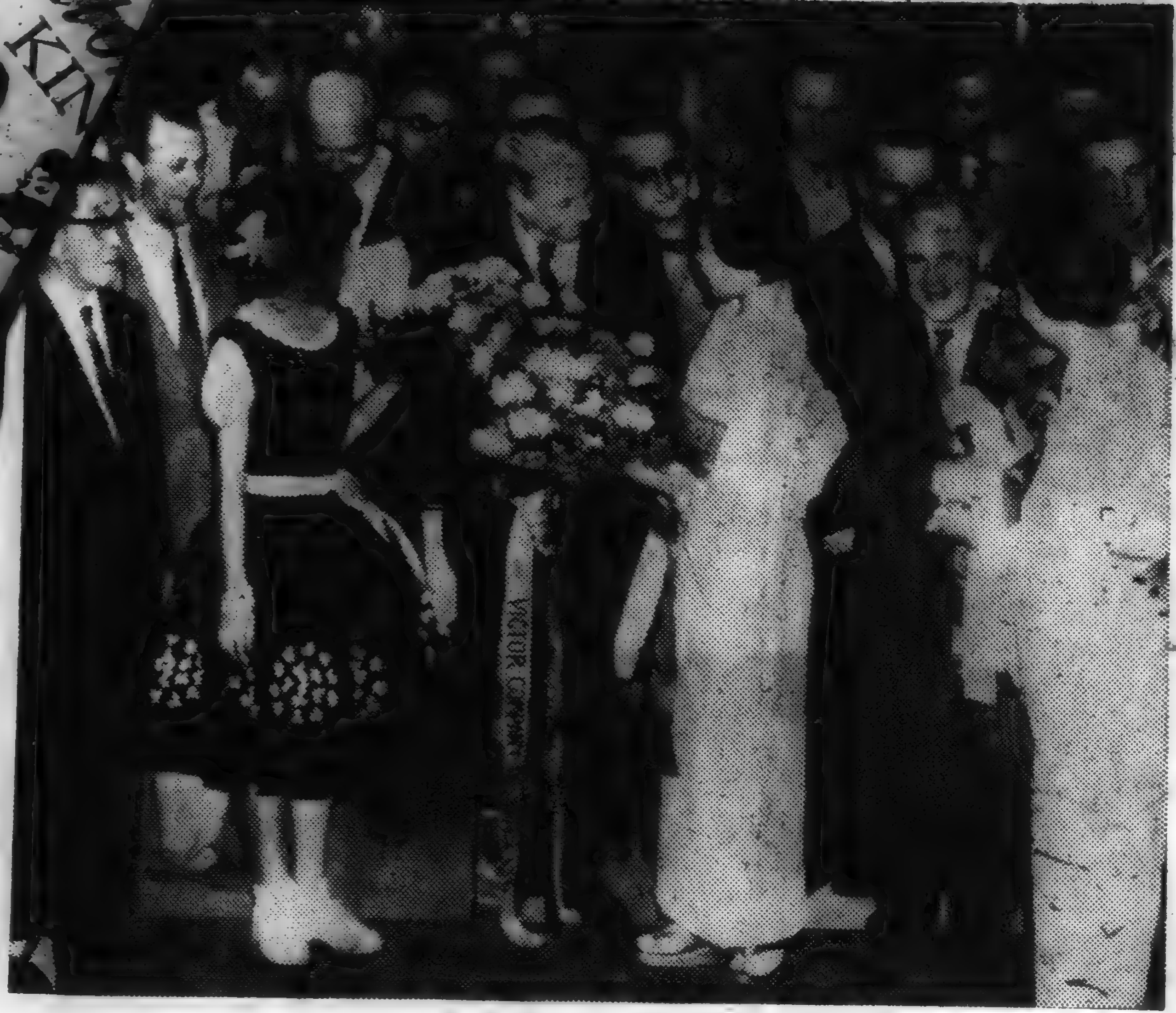
nylon over acetate taffeta pink, yellow, white, light blue, pastel greens and other spring or summer shades

Herald (m)
BOSTON, Mass.
Circ. 175,076

1960



(AP Wirephoto)

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Evening Globe
BOSTON, Mass.
Circ. 149,750

MAY 5 1960

All Fly in Happi-Coats

Hub Symphony Basks In Japanese Courtesy

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By HELEN PERRY

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HELEN PERRY

We really feel Orient bound. Since Seattle, where we were greeted by a winsome Japanese hostess in kimono and obi, we have been comforted and cossetted with traditional Japanese courtesy.

Since yesterday was a day fraught with frustrations in transportation—from the Boston fog on take-off to minor mechanical difficulty in Chicago which delayed us four hours—this soothing welcome by Japan's air arm was manna. One mathematical musician remarked that he had averaged 50 miles an hour by jet transport!

I am always impressed by the resilience and the cheerful acceptance of the vicissitudes of travel by this talented and varied group of musicians. Their humor never fails. When the plane air conditioner came on noisily in the wee small hours one man quipped "O, that old East wind!" And this morning after little more than four hours sleep in 29 hours, they are happily snapping pictures of the snow-covered Alaskan land below us.

The plane is comfortable, a DC-7, and we have it all to ourselves, so the atmosphere is relaxed and informal, truly one big happy family.

To go back to our welcome aboard the Japanese Airlines plane, "City of Hong Kong." One of the delights of Japanese air travel is the issuing of Happi-coats to all passengers. The Happi-coat is a short cotton kimona-style jacket, in this case a bold black and white geometric pattern with a red good luck medallion center back.

It adapts to different orchestra men in different ways. On the tall ones it resembles a smoking jacket, on the short a gaudy sleep-coat. It was particularly entrancing on one violinist, worn with a French beret to keep his head warm. Also given us were a pair of white cotton socks in which the men are padding up and down the aisle, and a painted fan which has not yet been needed.

No sooner had we settled ourselves in our Happi-coats this morning at 1 a.m. already feeling lazily Oriental, then we were served champagne and a continuing profusion of little sandwiches, bits of meat and fish, rice treats, to be eaten with chopsticks if one wished. Some of our members are proficient with these puzzling implements and gave lessons to the uninitiated.

So we are predisposed to like the Japanese. I think we are all excited as we fly closer to this country which this year is celebrating the 100th anniversary of its first treaty of trade and international relations with the United States.

NEW YORK, N.Y.
TIMES
D. 614,169 S. 1,254,635

MAY 5 1960

BOSTON SYMPHONY IN JAPANESE BOW

Plays 70-Minute Telecast Attended by Prince Akihito and Princess Michiko

By ROSS PARMENTER
Special to The New York Times.

TOKYO, May 4—The Boston Symphony Orchestra gave its first program in Japan tonight. It took the form of a seventy-minute telecast that was in the nature of a state occasion, for it was attended by Crown Prince Akihito and Crown Princess Michiko and by Ambassador and Mrs. Douglas MacArthur 2d of the United States.

The program was given in a studio-hall of NHK, the Japanese broadcasting corporation, which is sponsoring the orchestra's tour of Japan.

The Japanese are said to own 8,000,000 television sets, and the telecast was nation-wide. The program also was broadcast. Thus large numbers got a sample hearing and viewing of the orchestra free, but only an invited audience of 650 heard the orchestra in person. And the guest list was limited to persons in diplomacy, culture and education.

In Japan, when the Boston Symphony is spoken of, one quickly realizes the orchestra is one of America's greatest cultural assets. And its Australasian tour is being made under President Eisenhower's Special International Program for Cultural Presentations administered by the American National Theatre and Academy.

System Accepted

Thus an initial concert in Japan closed to the ticket-buying public struck Western visitors as strange. But no Japanese resentment has been heard. Concertgoers here are accustomed to the sponsor system. Under this system, if the sponsor is a radio or television station, it always presents its imported attraction first from its own studios. Concertgoers get the second performance.

Many important Japanese organizations vied for the honor of sponsoring the orchestra here. Having won the sponsorship, NHK was not going to give up the customary advantage of presenting the orchestra first under its own auspices. No one at NHK seemed seriously concerned that the Tokyo Symphony was giving a concert the same night at Hibiya Hall.

It will be the Boston's turn at Hibiya tomorrow night and in breaks between concerts in other Japanese cities, the Boston will also play at Hibiya on May 22, 23 and 29. The orchestra will give its farewell Japanese concert on May 30 in the 8,000-seat Tokyo Gymnasium.

Tonight's program began at 7:30 with the playing of the Japanese National Anthem. It was followed by "The Star-Spangled Banner." Then Charles Munch led the orchestra in Beethoven's "Eroica" Symphony. It was a tactful choice, for it is well known that, of all the Western classical composers, Beethoven is the Japanese favorite.

Ravel Work Heard

Ravel's second "Daphnis et Chloe" Suite, a specialty of Mr. Munch's, was the other work of the program. It brought the event to what was literally a deafening conclusion.

One says this because the NHK studio hall is extraordinarily vibrant. With the Boston Symphony playing full blast in it, the fortes were not only uncomfortably loud but also continued reverberating when the music grew softer. The invited audience, therefore, got an idea of the orchestra's massed skill, but it did not hear its best tonal qualities.

From the hall itself one could not judge the sound received by television sets, but this is never of very high fidelity. In the hall, however, one could judge the skill of the Japanese cameramen, for [illegible] sets were set up showing what outside receivers were viewing.

The pictures were clear and sharp and what could be done to make an orchestral concert interesting on TV was done. That is, there was a good deal of imaginative shifting of camera angles. And the cameramen, knowing the [illegible] solo passages, were clever in making close-ups of the leading performers. There were also many striking sequences of close-ups of the always photogenic Mr. Munch.

Symphony On Japan TV

(Continued from First Page) 17

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It will be the Boston's turn at Hibiya Thursday night. In breaks between concerts in other Japanese cities, the Boston will also play at Hibiya on May 22, 23 and 29. The Orchestra will give its farewell Japanese concert on May 30 in the 8000-seat Tokyo Gymnasium.

The Mainichi
May 4, 1960

Let's Tune In

NHK-TV CHANNEL 1—7.30 p.m.: The famous Boston Symphony Orchestra, invited to Japan by NHK, offers its first TV concert from the NHK Hall in Tokyo with Charles Munch conducting. Numbers to be presented include Beethoven's Symphony No. 3 and Ravel's Daphnis at Chloe, Suite No. 2.

Boston Symphony Here For 22-Performance Tour Of Japan

The 100-member Boston Symphony Orchestra, led by conductor Charles Munch, Sunday flew into Tokyo from Taipei for a 22-performance tour of Japan. The orchestra will open its tour in Japan with a radio-television appearance on NHK on May 4 from 7.30 pm followed by a concert at Hibiya Public Hall on May 5. It will then visit Osaka where two concerts will be given at the International Art Festival now in progress. Other shows will be performed in Kyoto, Matsuyama, Oita, Fukuoka, Hiroshima, Nagoya, Shizuoka, Yokohama, Nagaoka, Sapporo and Koriyama. On May 31 the orchestra will continue its Far East tour by flying to Manila, then to Australia and New Zealand.

The Yomiuri
May 3, 1960

Music Calendar

The long expected first concert of the Boston Symphony Orchestra is the great event of the week, but Japanese performers will also be very [illegible]

53

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Christian Science
Monitor (e)
BOSTON, Mass.
Circ. 156,267

MAY 5 1960

VICTOR COMPANY

Associated Press Wirephoto

Charles Munch (center) and Richard Burgin (right), director and associate director of the Boston Symphony, receive bouquets from Japanese girls after the arrival of the touring musicians Sunday night at the Tokyo airport.

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Herald (m)
BOSTON, Mass.
Circ. 175,976

MAY 2 - 1960

Boston Symphony Returns to Tokyo

TOKYO (AP)—The Boston symphony flew back into Tokyo Sunday from Taipei to open a 22-performance tour of Japan. The first performance will be on Wednesday.

The world famous orchestra led by Director Charles Munch passed through Tokyo April 27 for a four day visit of Formosa.

The Mainichi
April 23, 1960

Boston Symphony:

Early Arrival Poses Headache To Sponsor

UPI

The sponsor of a Japan concert tour of the Boston Symphony Orchestra expressed surprise Friday that it had decided to cancel its performance in the Republic of Korea because of "national unrest."

Commenting on reports from Boston that the orchestra had canceled two concerts in Seoul on advice of the State Department and the American Embassy in Seoul, officials of NHK (Japan Broadcasting Corporation) said:

"We are making arrangements on the assumption that the orchestra will arrive in Tokyo May 1 and that it will give its first concert May 4 despite its sudden change of schedule.

"We believe that the orchestra will not be able to hold a concert before May 4 unless it will give it free."

The 104-member orchestra was originally scheduled to perform in Seoul April 29 and 30 and then fly to Tokyo.

Officials said accommodations for the members of the orchestra would be the big headache if it were to come here earlier than scheduled.

"We are checking with the head office of the symphony orchestra whether it was planning to come here before May 1," they said.

The reports from Boston said that the orchestra was planning to leave there next Monday as originally scheduled but did not say where in the Far East it will perform on the dates previously scheduled for Korea.

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Traveler (e)
BOSTON, Mass.
Circ. 178,037

MAY 4 1960

Late News

A Belmont soldier is being held by federal authorities in Bangor, Me., on a charge involving the interstate transportation of a stolen car. Thomas W. Flynn, 18, and another soldier, James R. Ryan, 17, of Pawtucket, R. I., are being held in $3,000 bail each.

WASHINGTON (UPI) — The House Post Office and Civil Service Committee today approved a nine per cent pay raise bill for 21.7 federal workers. It would cost $810 million annually.

WASHINGTON (AP) — The United States today protested as "unsupported and unjustified" the Dominican Republic's ouster of American diplomat Carl E. Davis. He was ordered out on grounds he "conveyed material derogatory to the Dominican Republic to a British newspaperman."

WASHINGTON (UPI) — The Agriculture Department announced today it will pay an indemnity of up to $3.02 a barrel for 1959-crop cranberries which were forced off the market last fall.

WASHINGTON (UPI)—Secretary of Labor Mitchell ruled today workers on government contracts in the tire industry and related lines must be paid at least $1.77 an hour.

TOKYO (AP) — The Boston Symphony Orchestra made its Tokyo debut today under the baton of Charles Munch to enthusiastic applause. Crown Prince Akihito and his wife were

(Continued [illegible] Page Thirty-one)

Cardinal Spellman observed his 71st birthday today by ordaining his nephew, Rev. John William Pagnan, 28, of Whitman, Mass., as a priest in ceremonies in St. Patrick's Cathedral.

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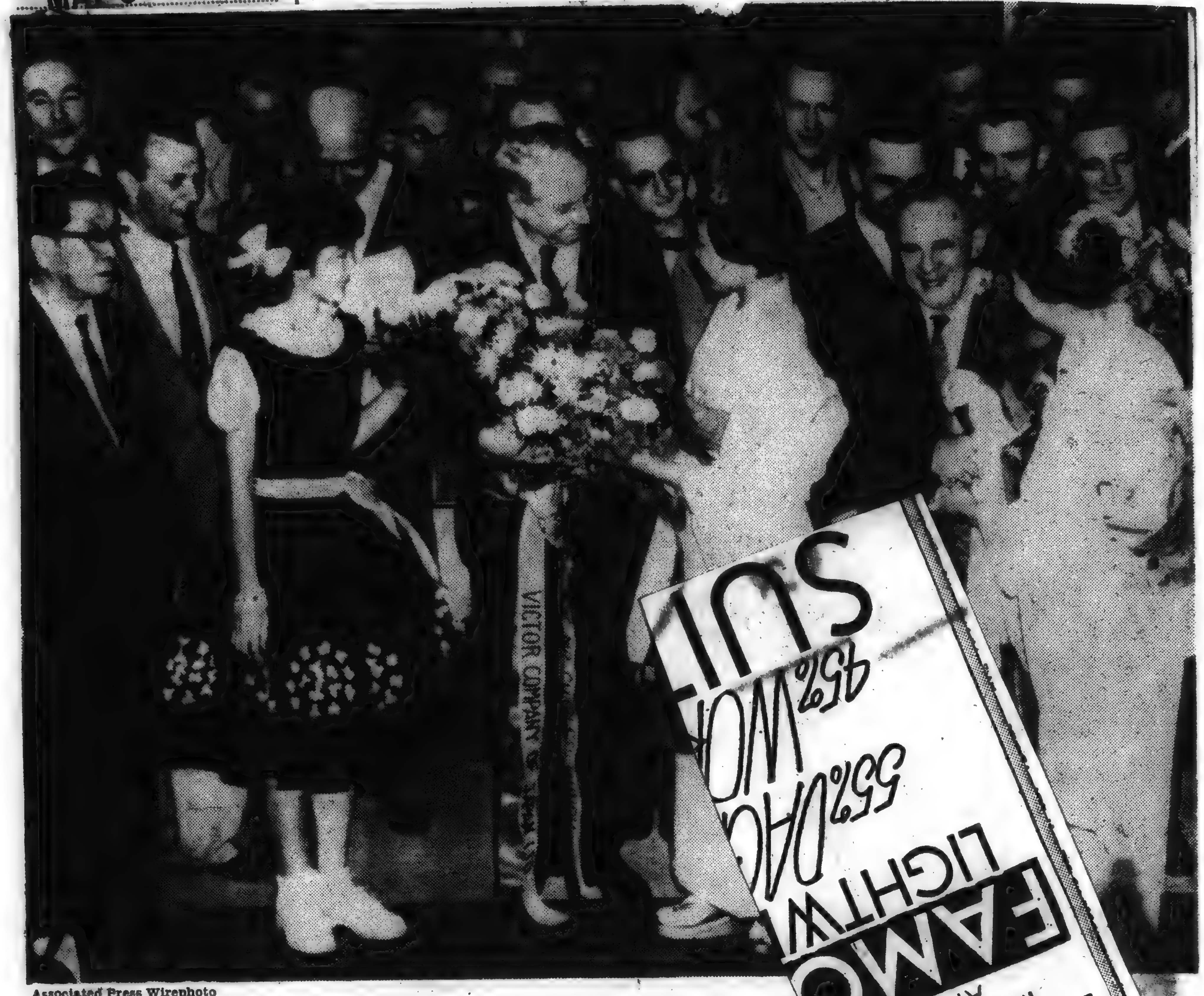
NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Christian Science Monitor (e)
BOSTON, Mass.
Circ. 156,267

MAY 5 1960



Associated Press Wirephoto

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Box 2078, Boston 6 • RIchmond 2-4200

Herald (m)
BOSTON, Mass.
Circ. 175,976

MAY 2 - 1960

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p Agency, Inc.
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AT

The Mainichi
April 23, 1960

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ate News

(Continued from First Page)

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WASHINGTON (AP) — The State Department today rejected a new Soviet bid for a long-term moratorium on underground tests of small nuclear weapons.

WASHINGTON (AP)—A former chief of Cuba's military intelligence told Senate investigators today that Russian technicians are building a gigantic airstrip in a swamp on the southern coast of Cuba. Col. Manuel Antonio Ugalde Carrilo said the strip is 12 miles long. He said his informants told him the concrete base could support any type of plane.

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Christian Science
Monitor (e)
BOSTON, Mass.
Circ. 156,267

MAY 5 1960

Associated Press Wirephoto

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Herald (m)
BOSTON, Mass.
Circ. 175,076

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The Japan Times
May 2, 1960

Receiving bouquets from pretty Japanese girls are Charles Munch (left), conductor, and Richard Burgin, concert master, of the Boston Symphony Orchestra which arrived at Tokyo International Airport yesterday aboard an NWA plane for a one-month performance tour in Japan.

FAMO LIGHTW 55% DAC 45% WO SUI
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ite News

(Continued [illegible] First Page)

among a selected audience of 600.

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Times (m)
NEW YORK, N. Y.
Circ. 600,319
MAY 4 1960

THE NEW YORK TIMES, WEDNESDAY, MAY 4, 1960.

Advertising: Foreign Tourist Drive Backed

By ROBERT ALDEN

The Government may be critical of advertising every now and then. But when trouble brews that same Government recognizes advertising as one of the best weapons in its arsenal.

Of late Congress has been concerned with the loss of markets to foreign competition. With increasing imports and a foreign military and economic aid program, gold has been flowing out of the country, rather than, as before, into it. This is a cause for alarm among Congressmen.

The Senate Committee on Interstate and Foreign Commerce has been looking into the situation with a view toward determining how to restore the balance.

One means that has occurred to the chairman of the committee, Senator Warren G. Magnuson, Democrat of Washington, also has been talked about for some time among advertising men—the setting up of an Office of International Travel and Tourism.

The ofice, much in the manner of similar offices in other countries, would encourage tourists to visit and leave currency behind.

Yesterday, Richard L. Scheidker, senior vice president of the American Association of Advertising Agencies, testified before the committee in support of an advertising program to encourage overseas visitors to the United States.

Ads Are Shown

Also yesterday, David Ogilvy, president of Ogilvy, Benson & Mather, shhowed the senators a series of advertisements his agency had drawn to encourage tourism in the United States. He had first presented the campaign before last year's meeting of the A. A. A. A.

As he had done before the meeting of the A. A. A. A., Mr. Ogilvy offered to donate the layouts to whatever advertising agency was eventually appointed to handle the campaign.

"One word of warning," Mr. Ogilvy [illegible] the senators. "When the time comes for the new Office [illegible] International Travel and Tourism to advertise in foreign countries, I suggest that those concerned should be careful not to put anything into their advertisements, which could hurt the image of the United States.

"Indeed, they should try to create advertising, which will improve that image.

"For example, it would be tactless to run advertisements boasting about the material wealth of the United States—however attractive that might be to tourists. I suggest that it would be just as productive, and far wiser, for the advertising to emphasize the physical beauty of the American landscape, the disarming friendliness of the inhabitants, and their spiritual values."

the cost of such a tourist campaign would cost the United States about $1,362,000 a year for space, roughly $2,000,000 by the time all other costs were added.

This figure he said, represented the cost of one fighter airplane.

Beer and Music

The music recording business, which has discovered that the packaging of its albums is at least as important as the music inside as far as sales are concerned, has another first coming up.

A handsome red and white checked box, four inches thick, holds in addition to two long-playing records of the Boston Pops Orchestra, two bright red beer mugs. The mugs are inscribed with the seal of RCA-Victor and the fact that the album marks the Seventy-fifth anniversary of the Boston Pops. In addition, the mug is inscribed with the crest of Anheuser-Busch, Inc., under which is the name Budweiser.

The name of the album is "Everything But the Beer." Presumably the man who gets the album will pop the recordings on his turntable, fill the bonus mug with beer (Budweiser, of course) and enjoy the beer and the music in the manner of the people who hear the Boston Pops in persor. at Boston's Symphony Hall.

There, people sit at tables and drink their beer while the band plays on.

The albums are going out to stores from the distributors and advertising will begin this week. Esquire, Time, The Saturday Review, the New Yorker, Hi-Fi Review, High Fidelity and Schwann, a monthly record catalogue, have been scheduled for two-color insertions and the advertisement will also appear in black and white in The New York Times.

Grey Advertising, Inc., is the agency for RCA-Victor records.

Budweiser is distributing displays to its dealers; RCA-Victor is doing the same and the word has been passed out from the headquarters of the two organizations for dealers to cooperate with each other.

In view of the novelty of the packaging (it is possible to see the beer mugs through cellophane windows on top of the album cover) and the extensive promotion and advertising plans, RCA-Victor is anticipating lively sales and is sending out one of the largest initial orders in Red Seal history.

*

Across the River

Beginning this week, the Long Island City Savings Bank, through its agency, Lynn Baker, Inc., will start a series of six full-page institutional advertisements in The New York Times.

The campaign is unusual for a savings bank. It makes no mention of interest rates, gifts for opening accounts or even how wise it is to save money. Instead, the six advertisements parade the virtues of Queens as a place to live and work.

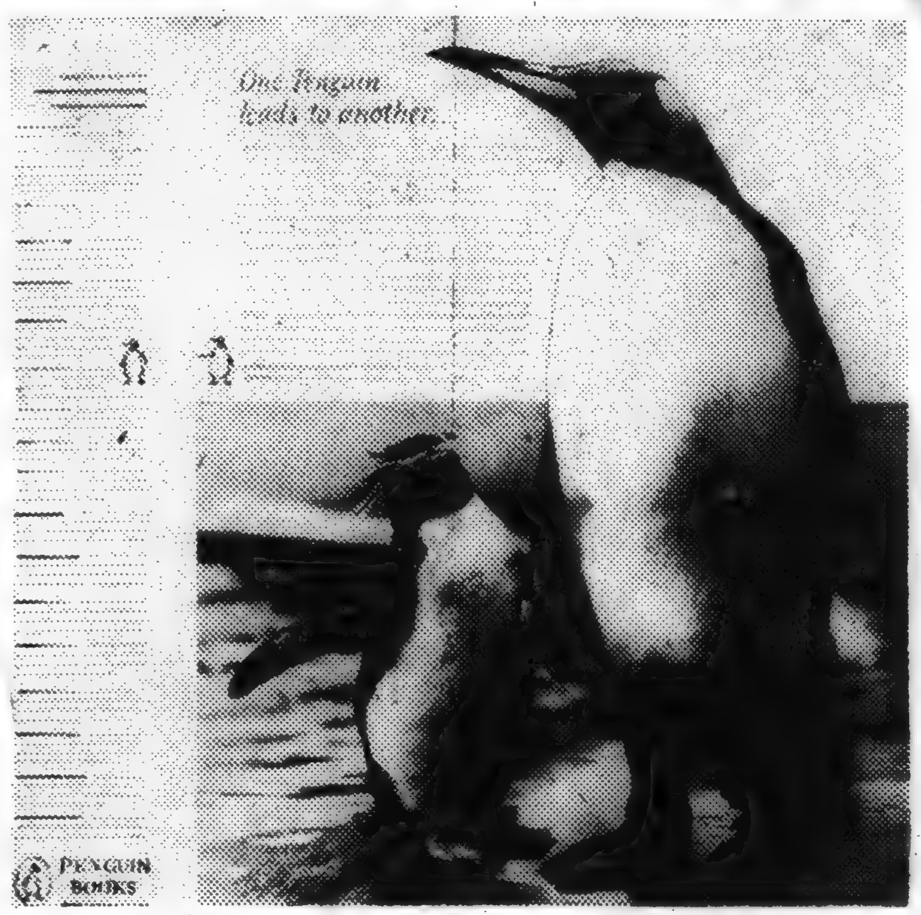
The first advertisement shows a mother, father and child on the Queens side of the East River gazing across at the Manhattan skyline. "Ever wonder how Manhattan looks from the other side of the river?" the headline asks.

"It's a magical sight, Manhattan's skyline from the Battery to the United Nations. Wonderful restaurants over there. Good theatres, too. Stores stocked with everything that any one could want. A glamorous, exciting island that makes us glad to be its neighbor," says the advertisement, answering its own question.

The advertisement then goes on to talk about Queens and of the role that the bank plays in the borough.

Running concurrently with this institutional campaign will be a series of 700 line advertisements to be placed in Long Island newspapers with the theme "Save Now, Pay Less Later." These will be closer to the kind of advertising usually associated with savings banks.

Penguins Put to Work for Books


One Penguin leads to another.
PENGUIN BOOKS

The Penguins are on the march.

Penguin Books has started a campaign whose feature is the stately and eye-catching penquin to push the sale of its paperback books. The advertising, placed by Sussman & Sugar, Inc., is appearing in The New York Times Book Review and the New Yorker.

The above insertion is scheduled for the June 19 issue of The Times Book Review.

The headlines accompanying the art work pretty much tell a story of penguins: "No Penguin is an island." "'Can there be too many Penguins?" And one showing a group of penguins gathered outside a housewife's door, saying in chorus: "Madam, we're working our way through college."

The campaign is believed to be the most extensive to date on behalf of higher-price (65 cents to $1.95) paperback books.

Olivia Trager and Peter Nord appointed senior copy writers at Hicks & Greist, Inc.

Walter McNiff elected vice president of the Television Bureau of Advertising. He is director of the bureau's Western division.

Harmon H. Woodworth appointed advertising and public relations manager of Rand McNally & Co.

Gerald J. Levey has joined Cortez F. Enloe, Inc., as an account executive .

Addenda

¶The semiconductor division of Sylvania Electric Products, Inc., has consolidated its advertising, sales promotion and merchandising activities into a single department. David B. Tolins, the division's manager of advertising and sales promotion, will head the department . . . . ¶Arthur H. Motley, president of Parade Publications, will receive the 1960 Bronze Plaque of Achievement of the Advertising Club of New York. The award will be made at a special luncheon on May 18 in the club's headquarters . . . . ¶The Advertising Research Foundation, Inc., has released to its members a 1960 consumer analysis of the Greater Milwaukee market. The study is the first veys of buying habits and brand use made with the foundation's cooperation . . . ¶James B. Moore has been elected president of the Long Island Public Relations Association. Mr. Moore is director of information of the Fairchild Camera and Instrument Corporation.

Accounts

Potter Instrument Company to Donaldson Associates, Inc., Huntington, L. I.

Lambda Electronics to Michel-Cather, Inc.

Electrical Engineering magazine, publication of the American Institute of Electrical Engineers, to the Fred Wittner Company.

General Preserve Company, Inc., to Charles W. Hoyt Company, Inc., for Honeydew preserves.

Cepelia Galleries, a center for folk arts and crafts, to Ralph D. Gardner Advertising.

Softique, Inc., to Beckert & Bradley, Inc., for Softique beauty bath oil.

Fitzgerald Brothers Brewing Company to Woodard, Voss & Hevenor, Inc., Albany.

Massey-Ferguson, tractor manufacturer, to Lambe & Robinson-Benton & Bowles, Ltd., London, for advertising in the United Kingdom. Needham, Louis & Brorby, Inc., handles the company's United States advertising.

People

Richard M. Dunn has joined Wade Advertising, Inc., Chicago, as director of broadcasting. He had been with Compton Advertising, Inc.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-4200

American (e)
BOSTON, Mass.
Circ. 179,169
MAY 4 1960

Jap Prince Hails Hub Orchestra

TOKYO (AP) — The Boston Symphony orchestra made its Tokyo debut today under the baton of Charles Munch to an enthuswiastic applause from Crown Prince Akihito and his wife, Princess Michiko, among a selected audience of 600.

The 70 minute concert was broadcast to the nation over the radio and television network of the Japanese Broadcasting Corp. from its new TV auditorium.

Circ. [illegible],815

APR 30 1960

Boston Orchestra Given Praise at Taipei Concert

TAIPEI (AP)—The first concert of the Boston Symphony Orchestra on its Far East tour was given here Friday and won praise from listeners and critics.

Demand for tickets far outran the capacity of the Japanese-built city hall theater. It was crammed with a standing room only audience.

The orchestra will give another concert today, then leave Sunday for a 29-day stay in Japan before going to the Philippines, Australia and New Zealand.

NEW RED BOOKS SET

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können

~~Staats-Zeitung~~ 4/13/60

Die Boston Symphony im Fernen Osten

Nach Abschluß der diesjährigen Saison wird das Boston Symphonieorchester unter Charles Munch eine achtwöchige Gastspielreise durch Japan und zu anderen Nationen des Fernen Ostens unternehmen.

Das erste Konzert dieser ausgedehnten Tour wird am 27. April in Seoul, Korea, gegeben, wo noch ein zweites Konzert geplant ist. Anschließend werden die Bostoner in 16 japanischen Städten konzertieren. Für Ende Mai und Anfang Juni sind drei Konzerte in Manila angesetzt, dann geht es weiter nach Australien und Neuseeland.

Am 19. Juni wird das Orchester nach Boston zurückkehren.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-4200

Morning Globe
BOSTON, Mass.
Circ. 194,909

MAY 5 1960

(AP Wirephoto)

FLOWERS FOR BOSTON MUSICIANS—Japanese girls present flowers to Director Charles Munch of the Boston Symphony Orchestra in Tokyo, as well as to other members of the entourage on five-nation tour.

Asahi Evening News, May 3, 1960

第3種郵便物認可

Boston Symphony Opens Tour Here At NHK, May 4th

By Hans E. Pringsheim

THE Boston Symphony Orchestra, one of the world's oldest and most famous orchestras, will open its 22-concert tour of Japan with a special radio and television concert from NHK Hall at 7:30 p.m. on Wednesday, May 4, under the baton of its music director, Charles Munch.

In the course of its four-week visit to Japan, which is sponsored by the Japan Broadcasting Corporation (20 concerts) and the Osaka International Festival Society (two concerts), the orchestra will play in Tokyo, Osaka, Kyoto, Nagoya, Yokohama, and 11 other cities.

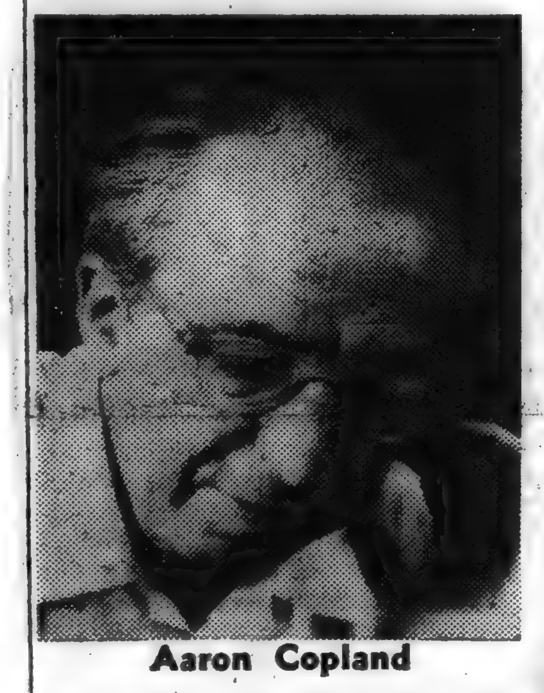
Arranged under President Eisenhower's Fund for International Cultural Presentations, the present tour of Japan is part of a Far Eastern tour which takes in altogether five countries: Taiwan, Japan, the Philippines, Australia and New Zealand.

The orchestra's visit to Japan partly marks the 100th anniversary of the formal opening of diplomatic relations between Japan and the United States, and partly celebrates the 35th anniversary of the start of radio broadcasting in Japan by the Japan Broadcasting Corporation (NHK).

In keeping with the mission of the orchestra's tour under the International Cultural Presentations project, contemporary American music is included in each of the six programs which make up the tour repertory.

The noted composer Aaron Copland, who will conduct five of the 22 concerts scheduled in Japan, will introduce two of his own compositions: his First Symphony, and the orchestra suite from his opera, "The Tender Land."

Other American composers and their works to be played by the Boston Symphony Orchestra are: Walter Piston, Symphony No. 6; Samuel Barber, Medea's Meditation and Dance of Vengeance; Dello Joio, Variations, Chaconne, and Finale; Blackwood, Symphony No. 1, and Kirchner, Toccata for Strings, Solo Winds, and Percussions.

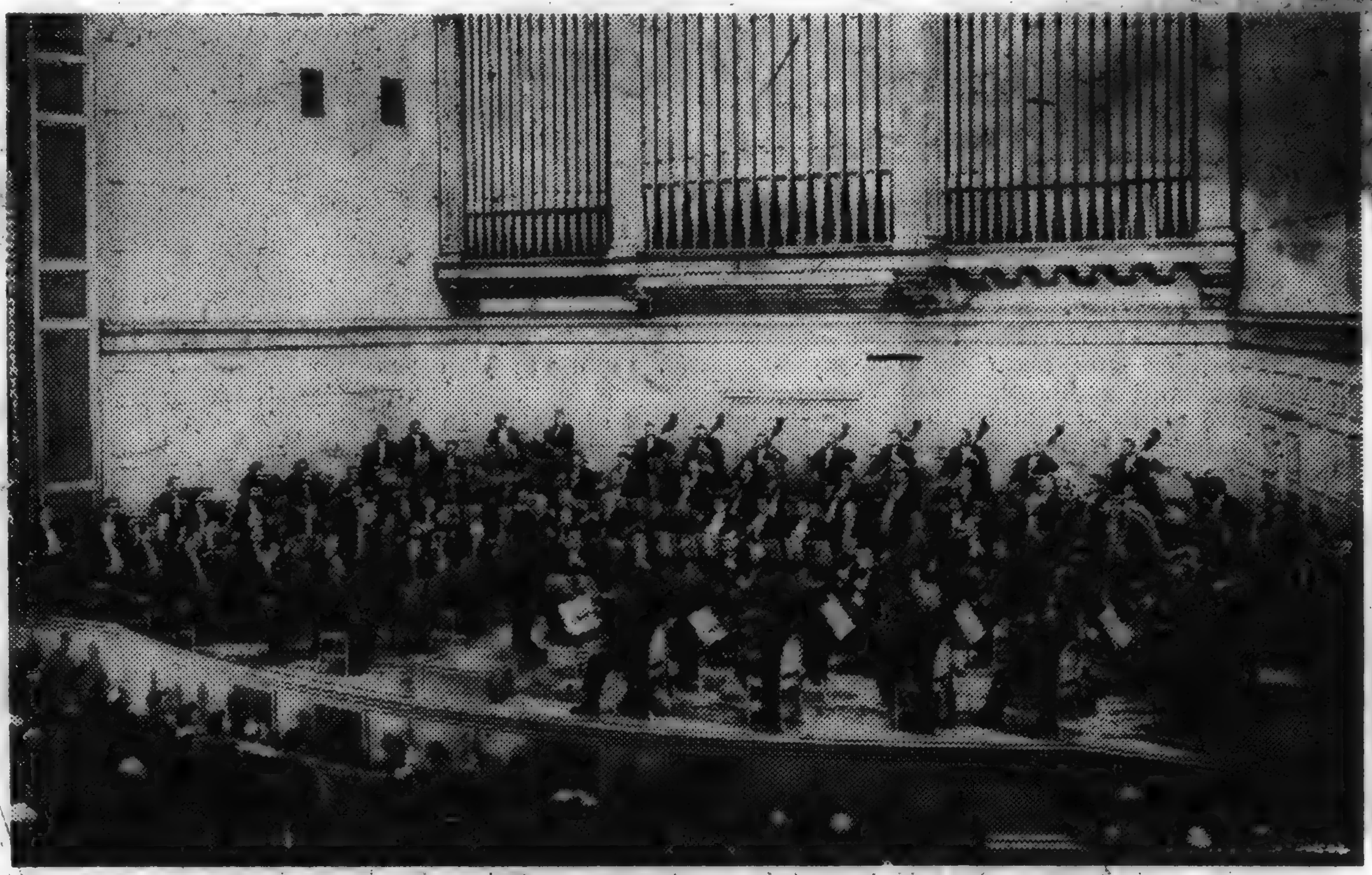


Aaron Copland

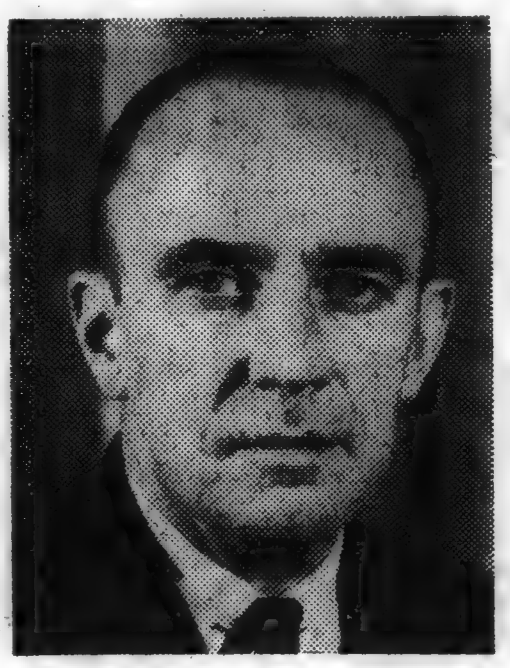
Charles Munch, who will conduct four of the six different programs, has also included the following classic and modern works in his tour repertory: Beethoven's Third and Fifth Symphonies; the "Fantastic Symphony" of Hector Berlioz; the Second Symphony of Brahms; Roussel's Suite No. 2 from "Bacchus et Ariane;" Debussy's "La Mer;" Ravel's Suite No. 2 from "Daphnis et Chloe," and excerpts from the Third Act of Wagner's opera, "The Meistersingers of Nuernberg."

Richard Burgin, the orchestra's associate conductor and concert master, will conduct one program which contains the Adagio from Gustav Mahler's Posthumous Symphony No. 10, and Tchaikovsky's Symphony No. 5, in adition to the Kirchner Toccata.

Aaron Copland, in addition to his own compositions, will present three of Purcell's Fantasias for Strings, and Haydn's Symphony No. 95 in C minor.



The Boston Symphony Orchestra plays to a full audience.



One hundred years ago this month, the reception of Lord Shimmi's mission by President Buchanan in the White House opened formal diplomatic relations between Japan and the United States. This historic event also signaled the beginning of a cultural interchange between our two peoples which has steadily grown in breadth and intensity to the present day. Thus, as a part of this Centennial celebration, it gives me the greatest pleasure to welcome to Japan the Boston Symphony Orchestra, a symbol of the sincere respect which America accords to the cultural relations between our two countries.

The Boston Symphony itself is only 21 years short of its own centennial. Since its founding in 1881, it has become one of the world's greatest orchestras, its excellency recognized equally in Japan as in the United States and Europe. After two highly-successful European tours, it is both timely and appropriate that the Boston Symphony and its renowned music director, Charles Munch, now meet their Japanese friends in person.

I know that my fellow Americans who come here as members of the Boston Symphony Orchestra will enjoy the finest traditions of Japanese hospitality. And I know as well that you, the listeners, will recognize a great response to this hospitality in the splendor of the music of this great orchestra.

Douglas MacArthur II
United States Ambassador to Japan

WE of the Boston Symphony Orchestra are honored to be in Japan during the 100th anniversary celebration of diplomatic relations between our two countries. On behalf of the members of the orchestra, I wish to extend warm greetings to the people of Japan. It is my wish that we are helping to inaugurate, through the common language of music, a second hundred years of friendship, understanding and goodwill between Japan and the United States of America.

Charles Munch
Music Director

During rehearsal, Charles Munch, conductor of the Boston Symphony Orchestra, checks a musical point with Richard Burgin, associate conductor and concert master of the Orchestra since 1920.

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The Yomiuri
May 4, 1960

Much Rich Musical Fare For Tokyo Audiences

By Edmund C. Wilkes

And still the invasion of the musicians continues, with the climax of certainty to be this week with the Boston Symphony's first concert.

But the Osaka Festival's overflow and the solo recitals of Ruggiero Ricci and Japan's own Takahiro Sonoda were in themselves outstanding events.

The concert by the Spanish, or more correctly Basque harpist Nicanor Zabaleta showed him to be a virtuoso on an instrument that, played even so faultlessly, seems a bit thin in musical values for a whole evening. Mr Zabaleta is proud that his programs present the pure music composed expressly for the harp, and he is to be praised that he does not follow the example of various fellow (or more likely, lady) harpists who pad their programs out with transcriptions of "Clair de Lune" and Chopin nocturnes.

The program, widely altered from that announced, contained a noble Pavane and Variations by the sixteenth century Spanish Cabezon, a pretty sonata by the French composer Mehul, a fairly conventional Air and Variations by Handel, a sonata by the Bohemian Dussek, which called for real virtuosity and received it, a modern sonata (1957) by Germaine Tailleferre which strove to find new color possibilities for the instrument but had little of importance to say, and some pieces by Faure and others.

Let me not give the impression that Zabaleta is not a great player, it is just that to my mind the glassy ripplings of the harp are best heard either as it imparts color to the symphonic repertoire or, as in the radio broadcast which Zabaleta performed with the NHK Orchestra in a harp concerto by Handel. Pity he could not have teamed up with Hayashi Ruriko for the Mozart Concerto for Flute and Harp.

Takahiro Sonoda is rapidly becoming the Horowitz of Japan. Like him he has a tremendous technical facility and an intellectual keenness that makes his every appearance an event. As was said of Goldsmith, "He touches nothing that he does not adorn."

He appeared last week in recital to an audience that nearly filled Hibiya Hall, and that in these crowded days in something that indicates surely that he is a hero to his public. His program opened with Haydn's Sonata No 49, almost the last of the series and therefore one of the most interesting. It was not unlike Beethoven in his first period with a truly lovely adagio cantabile done [illegible] fine style by Mr Sonoda.

Schumann's "Fantasia" in which, under the guise of a tribute to Beethoven, he hymned his love of Clara Wieck, is a tremendous work of passionate intensity and brooding invention. Its prodigious difficulties were child's play to Mr Sonoda. In the most intricate passage work I detected no blurring. It was all clean, but it lacked the ultimate grow of pure poetry, deep insight and heart that some players bring it. Mr Sonoda will play this better when he has lived with it longer. The "Triumphal Arch" he erects grandly now; the "Wreath of Stars" he will weave better then.

Debussy's "Images, Set I" was played with much imagination and color and the concert ended with the preludes of Chopin in a nearly faultless performance in which technique was well mated to poetic feeling.

Another good house turned out for the first recital in Tokyo of the American violinist, Ruggiero Ricci. Perhaps they knew from his year of making superb records for London that here was the man whose Beethoven Concerto was for long held by many critics as the best to be had, whose astonishing performances of Paganini concertos and caprices were lessons in virtuosity. Anyway they came to hear a program of taxing pieces that left no one in doubt of Ricci's position in the forefront of violinists.

He opened with Tartini's "Devil's Trill" Sonata which combines some forthright tunes with fiendishly difficult trill passages and double-stopping and such acrobatics as separate the men from the boys. There was no question where Mr Ricci belongs.

Cesar Franck's beautiful Sonata in A Major is overplayed. Nearly every visiting violinist for the last two or three years has done it. Still it is a masterwork, and with Carlo Bussotti, whom many of us recall as the able accompanist for Szigeti some seasons ago, Mr Ricci immersed himself in the poetic and dramatic values of the work and gave it one of the most fine-grained performances in memory. The wistful questioning of the first movement's dialogue was not overstated by the violinist, as we heard it once not too long ago, but kept in perfect balance, lending all the more fire to the passionate second movement by contrast. The recitative of the fantasia was like an improvisation; one seemed to be hearing this music for the first time, and the canon was joyous and triumphant as it should be.

Mr Ricci, and equally Mr Bussotti, were well able to justify the inclusion of the sonata once more. I had asked, "Why the Franck again? Why not a Grieg sonata, Faure or Lekeu or any one else?" but they answered my question.

Prokofiev's Sonata in D Major, Opus 115 for violin alone was a comparative novelty and a relief from the overworked Chaconne. Its first movement is in classic form, a little dry in substance, but worked out with typical Prokofiev wit and elegance. A set of variations of folk character and a rondo finale made this little work, if no masterpiece, yet a useful exercise in violinistics.

Bartok's Suite of Rumanian Folk Dances were colorfully done and their technical problems were tossed off lightly. They are in the most popular vein for Bartok, but that does not mean that they are easy to play.

The last half hour of the recital was one of virtuosity exemplified. Today we are apt to look down our noses at Paganini, Sarasate and the other exhibitionists of the violin literature. They are the Liszts of this instrument. Yet audiences frankly love these whirlwind pieces with their seemingly diabolical bowings and pluckings. Mr Ricci chose better in this area than did, say, Mr Kogan or young Mr Oistrakh. His "Moses Fantasy" and three caprices of Paganini had some validity as music, perhaps as much as many other sets of variations, acceded to by more "refined" tastes.

Certainly he played them with fastidious workmanship and with uncanny accuracy. He was rewarded with bravos and with a refusal to leave until he had added four encores.

The Boston Symphony

The music lovers of this city — and their number is increasing with the passing of each year — will have the opportunity to hear beginning tonight one of the world's greatest musical organizations: the Boston Symphony Orchestra.

The orchestra will play a series of three concerts under the auspices of Alfredo Lozano, who is working in cooperation with the International Cultural Program of the United States government for the current musical festival.

The Boston Symphony has won world renown not only for the catholicity of its programs but also for the superb artistry of its men and conductors. In its Philippine engagement, the orchestra will be led by its musical director, Dr. Charles Munch, and two guest conductors: Richard Burgin and Aaron Copland, the famous American composer.

Needless to say, the affair of the next three nights is a cultural event of tremendous significance, for it will enable those to whom good music has become indispensable to catch a glimpse of that perfection which can be found in the works of the masters as played by an orchestra of the fame of the Boston Symphony.

But more than this, the performances here of the Boston Symphony will give the Filipinos another chance to become acquainted with the more enduring aspects of American culture and civilization. For the Boston Symphony and some of the works it will play are product of America's striving toward beauty and truth.

Times (m)
NEW YORK, N. Y.
Circ. 600,319

MAY 6 1960

BOSTON SYMPHONY HAILED IN TOKYO

First Concert for Japanese General Public Cheered—2 French Works Played

By ROSS PARMENTER
Special to The New York Times.

TOKYO, May 5—Japanese audiences don't often cheer. They don't think it is polite. But tonight an audience was carried away. It cheered the Boston Symphony.

The occasion was the orchestra's first concert for Japan's general public. It was given at Hibiya Hall, a wide auditorium with a single balcony, which seats almost 2,400 and occupies a position in Tokyo's musical life comparable to Carnegie Hall in New York.

The hall was packed. Young people predominated in the audience, even though the tickets ranged from 800 to 2,500 yen. This is high by Tokyo standards, for translated into dollars it ranges from $2.25 to $7.00. But obviously the enthralled young people felt that the money, so carefully saved for the tickets, was well spent.

Charles Munch, the conductor, gave them two rousing showpieces from the French repertory, Berlioz' "Symphonie Fantastique" and Roussel's "Bacchus et Ariane," Suite No. 2. Both were cheered. There was also warmth in the applause for the American work that came between them, Walter Piston's Sixth Symphony.

Group in Superb Form

The orchestra was in superb form, and the acoustical properties of the hall were kind to its sound. Thus no matter how fervently Mr. Munch exhorted his musicians to play in the climaxes—and they responded for all they were worth—the fortes were never overdriven or brassy. The full-voiced sonorities were wonderful. Probably there were many in the audience who had never heard such waves of thrilling orchestral sound.

The concert was in sharp contrast with the one offered to an invited audience last night in the NHK studio. There the hall was over-reverberant and the orchestra did not sound like its usual self—at least not to a visitor accustomed to hearing it in Carnegie Hall.

There was a good deal of favorable comment on the studio concert, nevertheless. Unison sonorities of such power are almost unknown in Japan. Many commented especially on how stirring their own national anthem sounded when played by such strings and such brasses. It had a similarly moving effect tonight.

Both Anthems Played

Again it was followed by "The Star Spangled Banner" and, as at the studio, the flags of the United States and Japan hung side by side at the back of the stage. At the climax of the Berlioz, with the Boston brass players sitting nine abreast in front of those flags, it was as brave a sight to see as to hear.

Japanese royalty was present at this concert, too. Last night the members of the Imperial family were Crown Prince Akihito and Crown Princess Michiko. Tonight it was Prince Takamatsu, the younger brother of the Emperor.

After the Roussel one thought that perhaps Mr. Munch had concentrated too much on orchestral virtuosity at the expense of depth of content. But in response to the continuing applause, he varied the fare by a sudden change of mood in an encore. It was the gentle air from Handel's "Water Music."

Still, the audience had not had enough. The orchestra played a jaunty allegro from the "Water Music" as a second encore. Mr. Munch saw that the bouquets brought to the stage by two girls in kimonos went to Richard Burgin, the concertmaster, and Joseph de Pasquale, the first violist.

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Jewish Advocate
BOSTON, Mass.
Weekly Circ. 26,702

MAY 5 1960

BSO ON TV

Charles Munch conducts a full-length concert by the Boston Symphony Orchestra on Cha[illegible] Tuesday, May 10 at 8:30 p.m. Taped earlier this season at Sanders Theatre, the concert includes Mozart's Symphony No. 38 ("Prague"); Copland's Suite from "The Tender Land" and Beethoven's 5th Symphony. The telecast is the first in a summer series of complete Boston Symphony Orchestra concerts video-taped during the past season.

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新聞切抜

ASAHI EVENING NEWS (Tokyo)

Dat. MAY - 6 1960

Osaka Int'l Festival: 63

Boston Symphony Will Play Tomorrow

By Hans E. Pringsheim

The Boston Symphony Orchestra left Tokyo by train Friday morning for Osaka, where it will give two concerts at the Festival Hall.

The first will be conducted by Aaron Copland, contemporary American composer, from 7 p.m. on Saturday. The second concert, from 7 p.m. on Sunday, will be conducted by Charles Munch and will be the closing event of the 1960 Osaka International Festival.

The Boston Symphony Orchestra's tour of 22 concerts in Japan had a grandiose start Wednesday night with the initial program under the baton of Charles Munch at the NHK Hall.

It was a closed performance presented before a select group of invited guests only; but music lovers in all Japan took part in this event, which was broadcast simultaneously over the nationwide radio and television networks of the Japan Broadcasting Corporation (NHK).

Their Imperial Highnesses the Crown Prince, Crown Princess, and Prince Yoshi attended the concert in the company of the NHK President and Mrs. Hideo Nomura and American Ambassador and Mrs. Douglas MacArthur II. Many other members of the diplomatic corps and noted figures of the Japan public life were among the guests.

Aaron Copland, a guest conductor of Boston Symphony Orchestra, arrived in Tokyo Thursday by NWA. The Orchestra is now visiting Japan on a performance tour.

Asahi Eve. News

Beethoven's Third Symphony, "Eroica," started the program proper, followed by the "Daphnis and Chloe" Suite No. 2 of Ravel. It was the only of the Boston Symphony Orchestra's programs here not presenting a work of contemporary American music.

Mr. Munch, the orchestra's musical director, is a conductor whom it is a delight to watch. His direction is precise, his authority over the orchestra is absolute, and the orchestra's response is marvelous. The playing of the Eroica was memorable, even though the sound of NHK Hall is designed more for ideal broadcasting acoustics than for the pleasure of listeners in the hall itself.

By recompensation, one is able to watch the conductor and the individual players and groups on the TV monitor screen and thus get a much more direct impression of the performance than one is normally able to get in a live concert. Using as many as five television cameras, NHK did a superb job in presenting the orchestra and conductor on the screen.

The orchestra gave its first public concert Thursday night before a large audience at the Hibiya Public Hall.

The Japan Times
May 5, 1960

Crown Prince Akihito and Princess Michiko attended a special performance of the visiting Boston Symphony Orchestra held at the NHK Hall, Uchisaiwai-cho, Chiyoda-ku, last night. Prince Yoshi was also present. The Boston Symphony Orchestra was invited by the NHK (Japan Broadcasting Corporation) to make a series of performances here to commemorate the centenary of the opening of diplomatic relations between Japan and the United States.

Asahi Evening News
May 7, 1960

Boston Symphony Greeted in Osaka

The noted American composer Aaron Copland arrived in Osaka with the Boston Symphony Orchestra Friday evening to conduct the first of the orchestra's two concerts at the Festival Hall on Saturday.

Mr. Copland will present his own First Symphony and suite from the opera, "The Tender Land," in addition to works by Purcell and Haydn.

The Festival's closing concert on Sunday will be conducted by Charles Munch, music director of the Boston Symphony Orchestra, with a program of Beethoven, Piston and Ravel.

Asked by reporters here to describe the trend of his recent compositions, Aaron Copland said that even though he had used the 12-tone technique of musical composition in one of his latest work, a Fantasie for piano, this did not mean that he had become a 12-tone composer.

"I don't like to be tied down to any particular system of composition," he said. "I like to be free to write my music exactly as I please."

Mr. Copland came to Japan almost directly from the Soviet Union, which he had toured with another noted American composer, Lucas Foss. He spent a few days concertizing in England on his way from Russia to Japan.

Richard Burgin, associate conductor and concert master of the Boston Symphony, said the American musicians were delighted to perform in Osaka for Japanese music lovers.

"We hope we shall be successful, but also hope that the time will come when Japan will send a symphony orchestra to the United States so that we may show them our approciation of the wonderful reception we have been given in Japan."

Orchestra Manager Thomas Perry said the reaction of the audience to the orchestra's first Hibiya Hall concert on Thursday was "a demonstration of spontaneous and direct appreciation."

A top member of the orchestra, viola player Joseph de Pasquale, praised the Japanese audience for being very quiet and attentive, and knowing when to applaud and when not —even more so than American audiences, he added.

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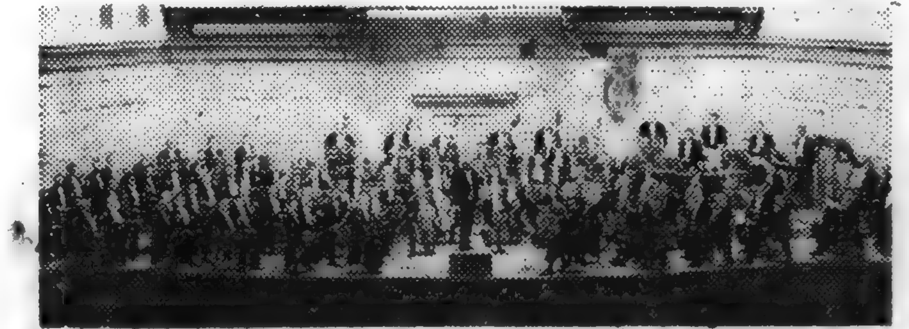
Traveler (e)
BOSTON, Mass.
Circ. 178,037

MAY 6 1960

Symphony Abroad

ONCE again, the Boston Symphony Orchestra is on a tour of one-night stands in a mission of international good will. And once again, it is proving that among men of widely different cultures and tongues music can be a language of universal understanding.

The Japanese people—whether they are among the thousands lucky enough to have tickets for one of the concerts or among the millions relying on TV and radio—are well aware that they are hearing one of the world's finest orchestras.



The performances tell them so, and so does the intense competition among Japanese organizations to become sponsors of the concerts.

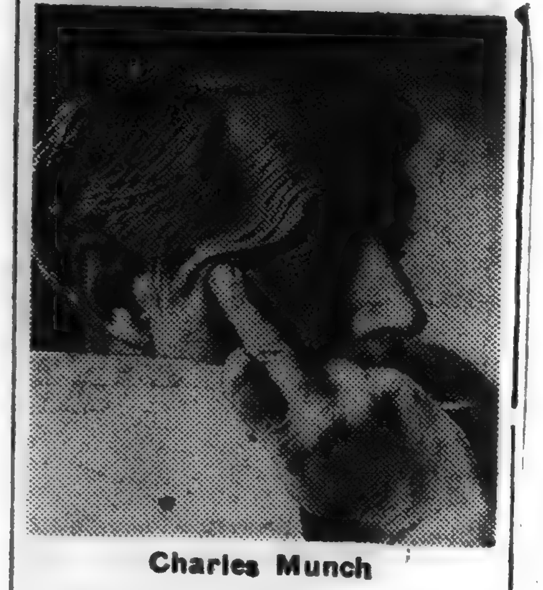
Excitement over the orchestra's appearances runs high throughout Japan, greatly enhancing the tour's value as a gesture of American friendship.

Of no less interest to us, of course, is the enormous prestige that redounds to Boston as the home city of these messengers of music and mutual understanding.

The Mainichi
May 2, 1960

MUSIC CALENDAR

BY *Jack Hirano*



Charles Munch

The impending tour of the world-famous Boston Symphony Orchestra under the direction of Maestro Charles Munch is bound to make history in Japan's musical life. They are heading a galaxy of foreign artists converging on Japan from all over the world for the Third Osaka International Festival which is being held in Osaka until the middle of this month.

Before that, the famous American troupe, coming in full strength of 110 musicians, will open a series of appearances in Tokyo at Hibiya Hall Thursday, May 5, beginning at 6.30 p.m.

Generally recognized as one of the world's foremost symphony organizations, the Boston Symphony's glorious history is closely connected with the permanent leadership of some of the greatest conductors of our time, George Henschel, Wilhelm Gericke, Arthur Nikisch, Emil Paur, Karl Much, Max Fiedler, Henri Rabaud, Pierre Monteux and Sergei Koussevitzky. The lofty tradition those giants created is more than upheld, and the line of their immortal names is continued by Munch whose brilliant name and musical personality is already known here through discs.

Maestro Munch will be in charge of musical direction of half of their appearances, to be given by the orchestra in the course of its three-week Japanese tour. Their program for the first evening is made up by Berlioz' Symphony Fantastique Op. 14, Dello-Joio's Variations, Chaconne and Finale and Roussel's "Bacchus et Ariane" Suite No. 2 Op. 43.

* * *

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Christian Science
Monitor (e)
BOSTON, Mass.
Circ. 156,267
MAY 6 1960

To Change the Subject:

From Battlefield to Flower Garden . . . . By J. Emlyn Williams

Bonn, Germany

"The last time I was in the Saar," said a German friend of mine recently, "I went there at the command of Hitler to help build the Westwall. Then it was more or less slave labor. I was one of the thousands of unemployed young men for whom work was found instead of going 'stempeln' (clocking in at the labor exchange). At that time, I had just got married and had to leave my wife behind me in Frankfurt. This time, she and our two children—now grown up—were with me."

My friend had been to Saarbrücken again recently visiting relatives, and took the opportunity to go to a spot not far from that city where he had been working. But what a difference! The Westwall was the line of defense which the Nazis hurriedly built on that part of the French-German frontier to which the Maginot Line did not extend. Where formerly bunkers and lookout posts had dominated the situation, there were now flowers and shrubs. Where formerly French and Germans had fought in battle in 1870, 1914, and 1939, they were now cooperating in peace and friendship.

For the occasion was the opening of the new garden exhibition on the Spicherer Hoehe, and more than 3,000 French and Germans attended the ceremony.

* * *

Both the French and West German Ministers of Agriculture spoke of the new future "already begun" as they stood before a German man and a French woman, the one representing Michael and the other Marianne, the symbols of the two participating nations. Michael was decked out in German national colors, and Marianne in French. The Roman Catholic Bishop of Lourdes and the German Protestant Bishop Otto Dibelius both spoke of their countrymen's determination to maintain peace in Europe and in the world, as they laid wreaths on the French war memorial nearby.

Some relics of the Westwall fortifications still remain—those which resisted postwar attempts to blow them up. But their ugliness has largely disappeared, transformed by the flowers and shrubs. Three bunkers serve as places of refreshment for visitors to the exhibition. The organizers have chosen a spot which is not only symbolically significant, but also beautiful in itself, and suitable for such a show.

* * *

And the layout of the gardens offers an interesting example of the big difference between French and German ideas. The former tend to much more formal and exact presentation, while the latter are much more informal. There are some 275,000 crocuses, narcissi, and tulips, 170,000 flowering bushes and 15,000 French and 12,000 German roses among the exhibits. (Holland has contributed 100,000 tulips.)

The United States has also played its part in practical help for this venture, in that it has presented a prefabricated exhibition hall. And the United States Ambassador in Bonn, Walter C. Dowling, paid an official visit to the exhibition. In addition, the Boston Symphony Orchestra will participate in the cultural program during the next few months. This will also include performances by the Comédie Française, the Vienna State Opera Ballet, etc.

The exhibition, it is estimated, will cost 6,500,000 Marks (more than $1,500,000). It will be paid for from funds supplied by the West German Federal Republic, France and the Saar.

This exhibition is not an example of turning swords into plowshares, but of battlefields into gardens. And the press on both sides of the frontier have echoed Chancellor Konrad Adenauer's hopes in his greetings to the exhibition that the flowers and trees there planted will be a symbol of French-German cooperation.

Fritz Mittelstädt, Saarbrücken

Saarbrücken Spring

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News-Tribune (e)
WALTHAM, Mass.
Circ. 15,073

MAY 7 1960

Pay Tribute to Boston Symphony

TOKYO (UPI)—The Japan Times paid high tribute today to the Boston Symphony Orchestra, which is playing a series of concerts in Japan. In an article written by Marcel Grilli, its music and drama critic, the newspaper said "No musical gift could have been more appropriate" to help Japan and the U.S. celebrate the 100th anniversary of formal relations.

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Herald (m)
BOSTON, Mass.
Circ. 175,075

MAY 6 1960

TOKYO GIVES OVATION TO BOSTON SYMPHONY

By ROSS PARMENTER
[The New York Times News Service]

TOKYO—Japanese audiences don't often cheer. They don't think it is polite. But Thursday night a Japanese audience got carried away. It cheered the Boston Symphony.

The occasion was the orchestra's first concert for Japan's general public. It was given at Hibiya Hall, a wide auditorium with a single balcony, which seats almost 2,400 and occupies a position in Tokyo's musical life comparable to Carnegie Hall's in New York.

HALL PACKED

The hall was packed. Young people predominated even though the tickets ranged from $2.25 to $7, high prices by Tokyo standards. But the enthralled young people obviously felt the money was well spent.

Charles Munch, the conductor, gave them two rousing showpieces from the French repertory—Berlioz' Symphonie Fantastique" and Roussell's "Bacchus et Ariane," Suite No. 2. Both were cheered. There was also warmth in the applause for an American work, Walter Piston's Sixth Symphony.

CHANGE OF MOOD

The orchestra was [illegible] superb form and the acoust[illegible] properties of the hall were [illegible] its sound. The fortes were [illegible] overdriven or brassy. [illegible] sonorities were w[illegible] ably there were m[illegible] dience who had never [illegible] waves of thrilling orchestral sound before.

After the Roussel, in response to the continuing applause, Munch varied the fare by a sudden change of mood in an encore. It was the gentle air from Handel's "Water Music." Still the audience had not had enough. The orchestra then played a jaunty allegro from the "Water Music" as a second encore.

The conductor saw that the bouquets brought to the stage by two girls in Kimonos went to Richard Burgin, the concert master, and Joseph de Pasquale, the first violinist.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 28,770

MAY 6 1960

BSO Hailed In Tokyo

1st Public Concert Wins Cheers From Full House

TOKYO, Japan — The Boston Symphony Orchestra, ~~in its first~~ Japanese public concert, received the applause of a capacity crowd of 2,400 here yesterday.

New York Times critic Ross Parmenter described the reception as follows:

"Charles Munch, the conductor, gave them two rousing showpieces from the French repertory, Berlioz' "Symphonie Fantastique" and Roussel's "Bacchus et Ariane," Suite No. 2. Both were cheered. There was also warmth in the applause for the American work that came between them, Walter Piston's Sixth Symphony.

"The orchestra was in superb form, and the acoustical properties of the hall were kind to its sound. Thus no matter how fervently Mr. Munch exhorted his musicians to play in the climaxes—and they responded for all they were worth—the fortes were never overdriven or brassy. The full-voiced sonorities were wonderful. Probably there were many in the audience who had never heard such waves of thrilling orchestral sound.

"The concert was in sharp contrast with the one offered to an invited audience last night (Wednesday) in the NHK studio. There the hall was over-reverberant and the orchestra did not sound like it usual self—at least not to a visitor accustomed to hearing it in Carnegie Hall."

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Evening Globe
BOSTON, Mass.
Circ. 149,750

MAY 4 1960

Boston Symphony Applauded in Tokyo

TOKYO, May 4 (AP)—The Boston Symphony Orchestra made its tokyo debut today under the baton of Charles Munch to an enthusiastic applause from Crown Prince Akihito and his wife, Princess Michiko among a selected audience of 600.

Earlier disputes over scheduling and programming failed to dampen the audience's spirits.

The 70-minute concert was broadcast to the nation.

New England Newsclip Agency, Inc.
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Bulletin (e)
PROVIDENCE, R. I.
Circ. 141,391

APR 27 1960

Hub Orchestra Lands in Tokyo

Tokyo—(Reuters)—The Boston ~~Symphony~~ Orchestra was joined by conductor Dr. Charles Munch and guest conductor Aaron Copland tonight when it stopped here for two hours en route to Taipei, Formosa, by plane.

The orchestra bypassed South Korea, where it had scheduled a series of concerts. The United States embassy in Seoul announced last week the visit was dropped because of political unrest there.

Globe 5/8/60

Japan Critic Lauds Boston Symphony

TOKYO, May 7 (UPI)—The Japan Times paid high tribute today to the [illegible] Symphony Orchestra, which is playing a series of concerts in Japan.

In an article written by Marcel Grilli, its music and drama critics, the newspaper said: "No musical gift could have been more appropriate" to help Japan and the United States celebrate the 100th anniversary of formal relations.

He termed the Boston Symphony "the most aristocratic, musically mature and technically distinguished of American symphonic ensembles."

He said the symphony, under Charles Munch, "exemplified an elegance and clarity of music-making in addition to its inique qualities of sonority, blend and balance."

NewEngland Newsclip Agency, Inc.
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Patriot-Ledger (e)
QUINCY, Mass.
Circ. 45,338

MAY 6 1960

Boston Symphony Attracts Packed House In Tokyo

TOKYO (Reuters) — The Boston Symphony Orchestra last night gave its second performance here to a packed house.

The orchestra, led by Charles Munch, played Symphonie Fantastique by Berlioz, Roussell's Bacchus Et Ariane and Piston's Sixth Symphony.

Prince Takamatsu, a younger brother of Emperior Hirohito, and Princess Takamatsu, watched tonight's concert.

The orchestra will appear next on Saturday, in Osaka, western Japan.

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DAILY NEWS
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MAY 5 1960

Akihito at Concert

Tokyo, May 4 (Reuters).—Crown Prince Akihito and Princess Michiko tonight attended the opening performance by [illegible] Boston Symphony Orchestra.

60

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新聞切抜

THE JAPAN TIMES (Tokyo)

Dat. MAY - 7. 1960 Ed

Speaking of Music . . .

Boston Symphony Orchestra

By MARCEL GRILLI

On this centenary year of Japan-United States relations no musical gift could have been appropriate than the current tour of this country by the Boston Symphony Orchestra conducted by Charles Munch.

This auspicious visit of good-will and greater mutual understanding between the two nations has begun decisively enough. On Wednesday evening, Mr. Munch and his virtuoso ensemble electrified a specially invited audience in the NHK Hall with brilliantly executed performances of the Eroica Symphony of Beethoven and the second suite of Daphnis et Chloe by Ravel. On Thursday evening in Hibiya Hall, marking the orchestra's first public appearance in Tokyo, he missed none of the countless chances offered to virtuoso instrumental effects by the Symphonie Fantastique of Berlioz. It is beyond this reviewer's powers to assess the total impact brought to the untold numbers of nation-wide listeners over their radios and TV receiving sets on the first occasion, but it must have been of tremendous proportions judging by the extending applause and the unbounded cheering that greeted these musicians in their Hibiya Hall appearance. It was an unprecedented demonstration. Never before have I witnessed its like in the same hall, even when other major international orchestras have appeared here, to match this one in warmth, spontaneity and genuine gratitude.

The Japanese have had relatively few opportunities to make direct contact with major American orchestras. They know, of course, of the high degree of technical polish and of their virtuoso assurance, a knowledge derived largely through the medium of recordings. But meeting these Bostonians face to face has brought them a new and memorable experience. For, beyond all its viruoso capabilities, the Boston Symphony Orchestra provides one of those all-too-rare exquisite, civilized pleasures of music-making on the highest spheres. In every respect, it is the most aristocratic, musically mature and technically distinguished of American symphonic ensembles.

This phenomenon, to be sure, is as much the result of the orchestra's identity with the patrician traditions and cultural values of the community which has nourished it as of the continuity of musical directors who have guided its destinies.

Established almost eighty years ago by a most extraordinary public-spirited citizens, Maj. Henry Lee Higginson, this orchestra has not only enjoyed the distinction of being led by a galaxy of accomplished conductors — Henschel, Gericke, Nikisch, Paur, Fieldler, Muck, Rabaud, Monteux, Koussevitzky, Munch all of whom made musical history in Boston—but all these, in turn, enjoyed extended tenure of service.

The "Muck incident" at the time of America's participation in World War I ended an almost 40-year period of absolute Germanic dominancy to be succeeded by an equally brilliant phase of French influence. Rabaud was an interim figure who remained only one year; he was followed by Monteux who stayed until 1924 (at the venerable age of 85, he is still emeritus guest conductor). Koussevitzky, who died in 1951, held the podium for a splendid quarter-century, to be succeeded in 1949 by the present musical director, Mr. Munch.

The same feature of "permanency" applies to the instrumental ranks. Indeed, as I renewed my own acquaintance with this orchestra the other evening, I was happy to recognize among the young newcomers in its ranks the faces of many old friends Louis Speyer, the English horn player, for example, goes back to the days of Rabaud. This also includes the first flutist, James Pappoutsakis, Rosario Mazzeo, the bass clarinetist, and Richard Burgin, the concert-master and associate conductor, who came with Monteux. These instrumentalists have retained all their vigor, vitality and freshness.

On Wednesday evening, it was at once evident that the Boston Symphony, under Mr. Munch, exemplifies an elegance and clarity of music-making in addition to its unique qualities of sonority, blend and balance. The playing was swift, clear-cut and efficient; the attacks and the blending absolutely precise, yet the effect produced on the listener is never one of purely exhibiting a fine orchestra for its own glamorous sake.

The combined orchestral sound, whether in Beethoven or Berlioz, was perfectly clear and radiant; brilliance, under Mr. Munch, never becomes blatant. His Eroica was spacious in conception, warm in tone and supremely satisfying without any false melodramatic posturing. The music was allowed to rise freely and unstrained to all its wonderful climaxes; the articulation of the phrasing was never exaggerated. The music seemed aligned to the conductor's natural impulse—it was our pulses that were set madly racing—and the animated rhythm did not lack in intensity.

There was magnificence of expression and nuance in the slower passages. The "Funeral March" stirred the imagination as it developed to heroic grandeur. The music's urgency, the dynamic excitement, in short, the entire mechanics of orchestral articulation were effectively shaped by the conductor's keen sense of form and structure.

Ravel and Berlioz are Mr. Munch's special predilections. No one can touch him here, with the possible exception of a Monteux or a Beecham. This is music makes much of translating sensory and visual impressions into sound, and Mr. Munch impressed his hearers with the delicacy of his ear and his partiality for a rich, firm and velvety sound texture. An analysis of the depth of the Boston Symphony's tone calls for a separate treatment all to itself, as indeed does also the entire program of Berlioz, Piston and Roussel, showpieces for such an orchestra as this which cultivates niceties of dynamics as well as timbre.

For the nonce, let us end by saying that the sheer instrumental exuberance and the all-too-sumptuous sound of the final pages of the Danse Generale of Ravel completely overtaxed the open-stage and dry acoustics of the NHK Hall and that, even though somewhat cramped within the restricted confines of Hibiya Hall, the "Fantastique" made a far better effect. Old Major Higginson would have been gratified with the outburst of cheers that shook Hibiya Hall to its rafters . . . and so, too, would Koussevitzky!

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新聞切抜

THE MAINICHI (Tokyo)

MAY - 8. 1960

Boston Symphony Orchestra Impresses Music Fans Here

By Jack Hirano

A large crowd of classical music lovers was deeply impressed by the outstanding directorship of Charles Munch Wednesday evening when he conducted the Boston Symphony Orchestra at the NHK TV Hall in Tokyo. This was the Boston Symphony's first stage appearance in Japan, and was an additional significant event in the nation's rapidly developing music history of recent days.

The orchestra performance was broadcast on radio ahd TV programs throughout the country after opening its curtain with the national anthems of the United States and Japan.

Maestro Munch presented performances of Beethoven's Symphony No. 3 and Ravel's "Daphnis et Chloe" Suite No. 2, which drew a storm of applause from the packed TV hall. The fine mixture of Munch's directorship and orchestra members' individual performances was so effective that it stirred the hearts of the music-loving people.

The Boston Symphony Orchestra is well-known for its internationality. The former orchestra conductors were Austrian, German, French, Hungarian and Russian nationals of long musical tradition. They include George Henschel, Wilhelm Gericke, Karl Much, Henri Rabaud, Pierre Monteux, Arthur Nickisch, Emil Paur, Max Fidler and Segei Koussevitzky. The orchestra is a symbol of completeness.

Conductor Munch was born in 1891 as a son of a famous musician, and received his music education in Germany and France. His direction is clear and intelligent, full of strength and passion.

This is one of the key points to understanding of the orchestra's recent recorded works now available in Japan, mostly those of Debussy, Berlioz, Wagner and Brahms from Germany and France.

Wednesday evening's performance reassured us that maestro Munch is more passionate and energetic than we had expected, especially when he presented what was called a "tremendous explosion of top music" of the world. His direction was clear and colorful.

The orchestra displayed an ideal interchange of sense and feeling between the conductor and orchestra members — a complete harmony.

The surprisingly beautiful harmony of both the string and wind instruments was shown the same evening when they staged Ravel's "Daphnis et Chloe" Suite No. 2. "Here is music" was the general impression we received.

The Boston Symphony showed its deep interest and understanding of German compositions when Munch conducted Beethoven's Symphony No. 3 During the performance of "Daphnis et Chloe," the orchestra exhibited directness and liveliness of the music composed by the great Neo-Classical master of the early 20th century.

Maestro Munch, while conducting the Ravel work, drew listeners into a world of fantasy. The orchestra reproduced the picture of sunrise and chirping of birds with flutes and clarinets after symbolizing the whispering river theme with harps.

The most impressive scene of this Ravel masterpiece was the rich and clear blend of flutes which represented the song of love of Daphnis [illegible] Chloe. Such feelings were [illegible] due to the much-discussed fact that every player of the Boston Symphony Orchestra is, individually [illegible] good soloist.

BARRAULT

In 1936 Munch was appointed a professor at the Ecole Normale de Musique in Paris. In 1938 he visited London and conducted the B.B.C. Symphony Orchestra and the same year he succeeded Phillippe Gaubert as conductor of the Societe des Concerts du Conservatoire. Since 1945 he has been touring Europe and America extensively and in 1948

MISS LOPEZ

Stradivarius. And all the instruments had once been in possession of Paganini.

The quartet is proud of a wide repertoire ranging from baroque to contemporary music. But the feature of the quartet is Beethoven.

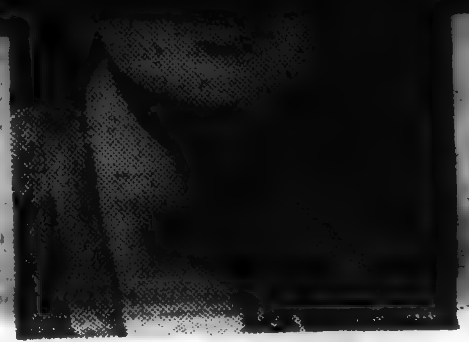
Their concerts are scheduled to be held on April 20 at the Festival Hall and April 25 at the Sankei Kaikan.

ZABALETA

erlied" (Swiss Song) .... Schubert

"Volkslied" (Little Song); "Der Nussbaum" (the Nut Tree); "Mondnacht" (Night of the Moon); "Auftrage" (Order) .... Schumann

"Es wiss und rat es doch keiner" (No one Knows); "Nachtlied" (Night Song); "Neue Liebe" (the New Lover); and "Wanderlied" (Wanderer's Song) .... Mendelssohn



MISS STADER

Kanagawa Prefecture, in 1860.

The visit of the ships to Japan led to the opening of Japanese ports and the signing of a Japan-U.S. treaty of trade and friendship.

The composer himself and Takashi Asahina will conduct the Kansai Symphony Orchestra with the cast provided by the Nikikai group, the Kansai Opera Co.

Come to

April 6—May 8

'60 OSAKA INTERNATIONAL FESTIVAL

THE CZECH CHAMBER ORCHESTRA	April 6, 7, 8, 18
MARIA STADER & HANS ERISMANN	April 9
HARPIST: NICANOR ZABALETA	April 11
ZABALETA HARP CONCERTO EVENING	April 13
JAPANESE OPERA "BLACK SHIPS"	April 15, 16, 17
THE PAGANINI STRING QUARTET	April 20, 25
SOPRANO: MARIA STADER	April 27
THEATRE de FRANCE RENAUD-BARRAULT "Baptiste," "Fausses Confidences" (April 23) "Misanthrope" (April 24), "Hamlet" (April 26) "Christophe Colomb" (April 28)	April 23, 24, 26, 28
SPANISH BALLET of PILAR LOPEZ	April 30, May 2, 5, 6
GRAND KOTO CONCERT	May 1
BOSTON SYMPHONY ORCHESTRA	May 7, 8

April 25 at the SANKEI KAIKAN   Others: at the FESTIVAL HALL

Make Reservations Now!

A limited number of good seats are still available

For further information contact:

OSAKA INTERNATIONAL FESTIVAL SOCIETY
2-22, Nakanoshima, Kita-ku, Osaka   Tel.: 23-6985

Osaka Int'l Festival Opens April 6

Many Big Events Scheduled Including Boston Symphony

The Third Osaka International Festival will open on April 6 to last until May 8 with colorful programs of music and drama performed by world-famous musicians and stage artists.

Although cities in Europe and the United States had customarily the venues of such festivals of art and music, Osaka joined them as the first Asian city in 1958 when it staged the First Osaka International Festival.

The Osaka Festival is unique among the world's similar festivals in that it presents a blend of cultures of the East and West. Leading musicians and artist groups from all parts of the world are invited every year by the Osaka International Festival Society to display their skill in the festival.

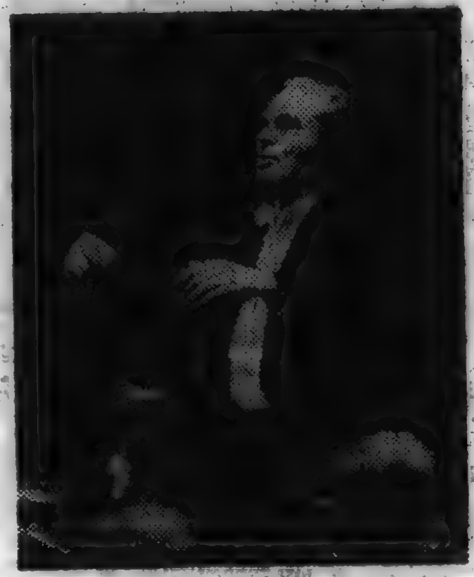
Much of the success of the First Festival was attributed to the excellent facilities of the Festival Hall located in the heart of Osaka. Experts have praised it as one of the best acoustically constructed auditorium in the world.

The Festival Hall has a capacity of 3,000 and it has excellent lighting and air conditioning equipments.

Among the foreign artists to perform in the Third Osaka International Festival are the Boston Symphony Orchestra conducted by Charles Munch, the Czech Chamber Orchestra without conductor, the Paganini String Quartet, Soprano Maria Stader, Harpist Nicanor Zabaleta, the Renault-Barrault Theatrical Troupe and the Spanish Ballet of Pilar Lopez.

The Japanese entries include opera "Black Ships" by Kosaku Yamada and a grand koto concert by the Togensha Group.

BARRAULT



MUNCH

The Boston Symphony Orchestra has brought world fame to Boston. When the orchestra was founded by Henry Lee Higginson in 1881, Higginson engaged Georg Hanschel as its first conductor. After three seasons he was succeeded by Wilhelm Gericke who led the orchestra from 1884 to 1889. The next conductor was Arthur Nikisch who stressed personal interpretation and brilliant sonority. Nikisch remained as conductor from 1889 to 1893.

Karl Muck was the conductor of the orchestra from 1906 to 1908, followed by Max Fiedler (1908-1912). After Henri Rabaud and Pierre Monteux took the baton, the Russian conductor Sergey Kussevitsky was engaged in 1942 to direct the orchestra.

In 1949, Kussevitsky was succeeded by the Alsatian conductor Charles Munch, a musician of great exuberance of spirit.

Munch was born in Strasbourg on September 26, 1891. He studied the violin first at the Strasbourg Conservatory and later in Berlin as a pupil of Carl Fresch.

He became professor of the violin first at the Conservatory, then at Leipzig where from 1926 he was leader of the Gewandhause Orchestra.

In 1933, he went to Paris and made his debut as a conductor, giving concerts with the Paris Symphony Orchestra and Lamoureux and Straram Orchestras.

In 1936 Munch was appointed a professor at the Ecole Normale de Musique in Paris. In 1938 he visited London and conducted the B.B.C. Symphony Orchestra and the same year he succeeded Phillippe Gaubert as conductor of the Societe des Concerts du Conservatoire. Since 1945 he has been touring Europe and America extensively and in 1948 he was appointed conductor of the Boston Symphony Orchestra.

Numerous guest conductors and composers have appeared with the Boston Symphony Orchestra. Among them were Ernest Ansermet, Sir Thomas Beecham, Leonard Bernstein, Ernest Bloch, Sir Adrian Boult, Guido Cantelli, Arthur Honegger, Vincent d'Indy, Darius Milhaud, Marice Ravel, Bruno Walter and others.

The Boston Symphony Orchestra's concerts will be held on May 7 and 8.

Program

(May 7)

Fantasias for Strings .... Purcell
First Symphony ..... Copland
Symphony No. 95 .... Haydn
Orchestra Suite from Opera "The Tender Land" Copland

(May 8)

Symphony No. 3 "Eroica" .... Beethoven
Symphony No. 6 ...... Piston
"Daphnis et Chloe," Suite No. 2 .... Ravel

BOSTON SYMPHONY ORCHESTRA

Czech Chamber Orchestra

The Prague Chamber Orchestra from Czechoslovakia will open the festival on April 6 with a concert. It will also appear at the Festival Hall on April 7, 8 and 18.

The chamber orchestra was organized in 1946 by Vaclav Talich, leading Czech conductor with young and promising musicians in Prague.

The orchestra was temporarily dissolved in 1948 but later was reorganized by Joseph Vlach.

The coming chamber orchestra consisting of 25 players has neither conductor nor concertmaster because each member of the orchestra was trained as an individual solo player.

Program

(April 6)

Symphony in C Major .... J. Kohout
Symphony In B Major .... J. Benda
Divertimento in D Major .... Mozart
String Serenade ... L. Janacek

(April 7)

Symphony in C Major .... J. Kohout
Serenade .... Mozart
String Serenade .... J. Suk

(April 8)

Symphony in B Major .. Benda
Piano Concerto in D Minor .... J.S. Bach
Serenade .... Mozart
String Serenade ...... J. Suk

(April 18)

Symphonia in G Major .... A. Vivaldi
Piano Concerto ..... J.S. Bach
Divertimento .... Mozart
Concerto Grosso ...... Vivaldi
Serenade .... Mozart

MISS LOPEZ

Paganini Quartet

The internationally - renowned Paganini String Quartet is composed of Henri Temianka, first violin, Charles Libove, second violin, David Schwartz, viola, and Lucien Laporte, cello.

Since its founding in 1946, the quartet has toured major cities in the United States, Canada, Europe and Latin America.

The unique point of this quartet is that all members of the ensemble have string instruments made by famous Stradivarius. And all the instruments had once been in possession of Paganini.

The quartet is proud of a wide repertoire ranging from baroque to contemporary music. But the feature of the quartet is Beethoven.

Their concerts are scheduled to be held on April 20 at the Festival Hall and April 25 at the Sankei Kaikan.

Program

(April 20)

Op. 44, No. 1 .... Mendelssohn
No. 6 .... Bartok
Quartet .... Debussy
Op. 54, No. 2 .... Haydn
Quartet .... Ravel
Op. 131 .... Beethoven
K. 465 (Dissonances) .. Mozart
Quartet .... B. Phillips
Op. 59, No. 2 ...... Beethoven

(April 25)

All Beethoven Program: Op. 18-2, in G Major, Op. 95 in D Minor and Op. 131 in C-Sharp Minor

Soprano Stader

Soprano Maria Stader, a Swiss-born vacalist who is known as one of the world's best singers of Bach and Mozart, will give her recital on April 27 and will give solos in the concert with the Kansai Symphony Orchestra on April 9.

ZABALETA

Miss Stader won her first international concours in the First Geneva International Music Concours and since then she had been active on concert stages in Europe until World War II.

After the war, she made a spectacular comeback, getting the L. Lehmann Prize in 1950 and the Mozart Prize in the Saltzburg Festival in 1956.

Her debut in the United States was made in 1953, when she was invited by the Little Orchestra Association to sing with the Philadelphia Symphonic Orchestra.

In New York, she sang with the New York Philharmonic Orchestra under the baton of Bruno Walter and Leonard Bernstein.

Program

(April 27)

Recital

"Nun beut die flur das frische Grun" (Gabriel's aria from "Creation of World") .... Haydn
"Voi, che sapete," Non so piu cosa son," and "Giunse al fin il momento" (arias from "the Marriage of Figaro" . Mozart
"Il Fruhling" (Spring); "La Pastorella" (Pastrale); "Gretchen am Spinnrad" (Gretchen at spinning wheel); "Seligkeit" (Joy); "Die Forelle" (Trout); "Schweizerlied" (Swiss song) .... Schubert
"Volkslied" (Little Song); "Der Nussbaum" (the Nut Tree); "Mondnacht" (Night of the Moon); "Auftrage" (Order) .... Schumann
"Es wiss und rat es doch keiner" (No one Knows); "Nachtlied" (Night Song); "Neue Liebe" (the New Lover); and "Wanderlied" (Wanderer's Song) .... Mendelssohn

(April 9)

Mozart Program

Concert Arias

"Vorri Spiegarmi" .... K. 418
"Voi Avete" .... K. 217
"Nehmt Meinen Dank" . K. 383
"Exsultate Jubilate" 165
Symphony No. 41 "Jupiter" .... K. 551

Harpist Zabaleta

Nicanor Zabaleta, noted Spanish harpist, will give his recital at the Festival Hall on April 11 and will play the harp solo with the Kyoto Municipal Symphony Orchestra conducted by Carl Caelius on April 13.

Zabaleta started a study of harp at the age of 6 and was admitted to the Madrid Music Academy at 8. He made his first public performance at 9.

He has played in 2,000 concerts all over the world and appeared with over 80 orchestras including the Berlin Philharmonic, London B.B.C., Philadelphia and others.

Program

(April 11)

Recital

I

Three Etudes .. Ch. N. Boscha
Sonata .... J.B. Viotti
Variations on a Swiss Air .... Beethoven
Introduction and Rondo .... E. Parish-Alvars

II

Sonata .... J.L. Dussek
Variations on a Theme by Mozart .... M.I. Glinka
Prelude .... Prokofieff
"La Source" ..... M. Tournier
"Chanson dans la Nuit" .... C. Salzedo

(April 13)

With Orchestra

Overture to "Mastersinger of Nurenburg" .... Wagner
Harp Concerto .. Parish-Alvars
"Slavonic Dances" (No. 2, 4 and 8) .... Dvorak
Symphonic Poem "Moldau" .... Smetana
Harp Concerto ...... Boieldieu

Spanish Ballet

The Spanish Ballet of Pilar Lopez will give performances on April 30, May 2, 5 and 6 at the Festival Hall.

MISS STADER

The ballet troupe left Madrid on March 12 aboard the Laos on its way to Osaka via Marseilles. They are scheduled to arrive in Kobe on April 26.

Miss Pilar made her debut at the age of 7 in Spain. Her American debut was made in New York in 1945 at the Metropolitan Theater.

In Spain she organized her own troupe, the Ballet of Pilar Lopez.

French Drama

The Compagnie of Madeleine Renaud-Jean Louis Barrault will present five plays in the festival. They are: "Misanthrope," "Les Fausses Confidences," "Baptisto," "Le Livre de Christophe Colomb" and "Hamlet."

Performances by the Renaud-Barrault company are scheduled at the Festival Hall on April 23, 24, 26 and 28.

Miss Renaud started her stage career as a member of the Comedie Francaise in 1928 and later entered the filmdom in 1934. As a screen actress she won popularity and was awarded the French Movie Award.

Jean-Louis Barrault started his stage career in 1931 and also appeared in many French pictures.

In 1946, Miss Renaud organized the troupe together with Barrault.

Koto Concert

A grand koto concert with some 120 koto will be held at the Festival Hall on May 1.

Members of the Togensha Troupe will play koto with the accompaniment of the Kansai Symphony Orchestra conducted by Takashi Asahina. The program includes works by Michio Miyagi and Chigyo Suyama.

Japanese Opera 'Black Ships'

Japanese opera "Black Ships" will be presented at the Festival Hall on April 15, 16 and 17.

The presentation of the Japanese opera by Kosaku Yamada marks the 60th anniversary of the composer's musical career and the 100th anniversary of Japanese-American relationship.

The "Black Ships" refer to three vessels of the United States which visited Uraga, Kanagawa Prefecture, in 1860.

The visit of the ships to Japan led to the opening of Japanese ports and the signing of a Japan-U.S. treaty of trade and friendship.

The composer himself and Takashi Asahina will conduct the Kansai Symphony Orchestra with the cast provided by the Nikikai group, the Kansai Opera Co.

ASAHI EVENING NEWS, FRIDAY, MAY 6, 1960 ★★

FRIDAY, MAY 6, 1960

THE ASAHI EVENING NEWS 1960

Osaka Int'l Festival:

Boston Symphony Plays Saturday

By Hans E. Pringsheim

The Boston Symphony Orchestra left Tokyo by train Friday morning for Osaka, where it will give two concerts at the Festival Hall.

The first will be conducted by Aaron Copland, contemporary American composer, from 7 p.m. on Saturday. The second concert, from 7 p.m. on Sunday, will be conducted by Charles Munch and will be the closing event of the 1960 Osaka International Festival.

The Boston Symphony Orchestra's tour of 22 concerts in Japan had a grandiose start Wednesday night with the initial program under the baton of Charles Munch at the NHK Hall.

It was a closed performance presented before a select group of invited guests only; but music lovers in all Japan took part in this event, which was broadcast simultaneously over the nationwide radio and television networks of the Japan Broadcasting Corporation (NHK).

Their Imperial Highnesses the Crown Prince, Crown Princess, and Prince Yoshi attended the concert in the company of the NHK President and Mrs. Hideo Nomura and American Ambassador and Mrs. Douglas MacArthur II. Many other members of the diplomatic corps and noted figures of the Japan public life were among the guests.

The orchestra opened the concert with the playing of the national anthems of Japan and the United States. Not in many years has the "Kimigayo" been given such a rousing performance here.

Beethoven's Third Symphony, "Eroica," started the program proper, followed by the "Daphnis and Chloe" Suite No. 2 of Ravel. It was the only of the Boston Symphony Orchestra's programs here not presenting a work of contemporary American music.

Mr. Munch, the orchestra's musical director, is a conductor whom it is a delight to watch. His direction is precise, his authority over the orchestra is absolute, and the orchestra's response is marvelous. The playing of the Eroica was memorable, even though the sound of NHK hall is designed more for ideal broadcasting acoustics than for the pleasure of listeners in the hall itself.

By recompensation, one is able to watch the conductor and the individual players and groups on the TV monitor screen and thus get a much more direct impression of the performance than one is normally able to get in a live concert. Using as many as five television cameras, NHK did a superb job in presenting the orchestra and conductor on the screen.

The Rauel, noted as one of the most difficult pieces in the modern orchestra repertory, was given a performance of such virtuosity that it virtually defies description in words. Mr. Munch himself visibly was enjoying exery tone of the orchestra's playing—which may be the highest tribute to the utter perfection of their performance.

The orchestra gave its first public concert Thursday night before a large audience at the Hibiya Public Hall.

Asahi Even[illegible]
April 26, 1960

U.S. Orchestra For Osaka Fest

Director Charles Munch of the Boston Symphony Orchestra, left, is shown the Happi coat that was presented to him by JAL hostess Alice Satow, center, prior to his departure from Boston for Tokyo. At right is Leonard Burkat, the orchestra's music administrator.

UPI-Sun Radiophoto

By The Associated Press

BOSTON, Apr. 25—Only about half the Boston Symphony Orchestra was able to begin its air trip to the Far East on schedule Monday. Fog delayed the other half.

Some 50 musicians left on schedule by plane for New York.

Director Charles Munch and some administrative personnel are scheduled to leave later Monday.

The first group will fly from New York to Los Angeles and thence to Honolulu and Tokyo.

The second group is scheduled to fly to Seattle and thence to Tokyo.

Osaka Int'l Festival:

Boston Symphony Will Play Tomorrow

By Hans E. Pringsheim

The Boston Symphony Orchestra left Tokyo by train Friday morning for Osaka, where it will give two concerts at the Festival Hall.

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The Boston Symphony Orchestra's tour of 22 concerts in Japan had a grandiose start Wednesday night with the initial program under the baton of Charles Munch at the NHK Hall.

It was a closed performance presented before a select group of invited guests only; but music lovers in all Japan took part in this event, which was broadcast simultaneously over the nationwide radio and television networks of the Japan Broadcasting Corporation (NHK).

Their Imperial Highnesses the Crown Prince, Crown Princess, and Prince Yoshi attended the concert in the company of the NHK President and Mrs. Hideo Nomura and American Ambassador and Mrs. Douglas MacArthur II. Many other members of the diplomatic corps and noted figures of the Japan public life were among the guests.

The orchestra opened the concert with the playing of the national anthems of Japan and the United States. Not in many years has the "Kimigayo" been given such a rousing performance here.

Beethoven's Third Symphony, "Eroica," started the program proper, followed by the "Daphnis and Chloe" Suite No. 2 of Ravel. It was the only of the Boston Symphony Orchestra's programs here not presenting a work of contemporary American music.

Mr. Munch, the orchestra's musical director, is a conductor whom it is a delight to watch. His direction is precise, his authority over the orchestra is absolute, and the orchestra's response is marvelous. The playing of the Eroica was memorable, even though the sound of NHK Hall is designed more for ideal broadcasting acoustics than for the pleasure of listeners in the hall itself.

By recompensation, one is able to watch the conductor and the individual players and groups on the TV monitor screen and thus get a much more direct impression of the performance than one is normally able to get in a live concert. Using as many as five television cameras, NHK did a superb job in presenting the orchestra and conductor on the screen.

The Rovel, noted as one of the most difficult pieces in the modern orchestra repertory, was given a performance of such virtuosity that it virtually defies description in words. Mr. Munch himself visibly was enjoying exery tone of the orchestra's playing—which may be the highest tribute to the utter perfection of their performance.

The orchestra gave its first public concert Thursday night before a large audience at the Hibiya Public Hall.

Asahi Evening News
May 4, 1960

Osaka Int'l Festival:

Spanish Ballet Scores Big Hit; Final Appearances May 5 and 6

The exciting atmosphere of an evening in Spain was recreated on the stage of the Osaka Festival Hall Monday night by the Spanish Ballet of Pilar Lopez which gave its second Festival program.

Most successful were the two major numbers, de Falla's "El Amor Brujo" with its famous fire dance, and Granados' "Fantasia Goyesca." In both pieces, the [illegible] Spanish troupe revea[illegible]s peculiar skill in pro[illegible] the classical art of Spa[illegible]ancing while giving full[illegible] modern means of cho[illegible]c expression.

S[illegible]e dancers showed perf[illegible] the use of the castanet[illegible] which they could draw [illegible] rhythms as well as intimate whispers and beautiful echo effects.

While most of the members of this troupe are trained as dancers as well as singers the only truly outstanding singer among them is without doubt Paco Carmona.

The performances of this Spanish Ballet, which combines in its repertory the Spanish national, regional, and gypsy dances of the country, have been attracting wide attention, and Monday's audience included a large number of prominent Japanese dancers, singers, playwrights, stage directors, musicians, as well as a large group of foreign residents and tourists.

Two final performances, both with the same program, will be given by the Spanish Ballet of Pilar Lopez from 6:30 p.m. on May 5 and 6 at the Festival Hall.

The main numbers are Concert of Aranjuez, with music by Rodrigo; a series of five Preludes and Images, by Debussy, and Bolero, by Ravel. Other selections include: Three Bolero Themes; L'Espagnolade; Triana; Flamencos of Perchel; Torre Bermeja; Gypsy Rhythms of Sacromonte, and Dance of Siete Batas.

Boston Symphony Concert

With the last performances of the Spanish Ballet, the five-week 1960 Osaka International Festival is drawing near its close, leaving only as the final events the two concerts by the Boston Symphony Orchestra on May 7 and 8, both starting 7 p.m. at the Festival Hall.

Aaron Copland will conduct the program on May 7, presenting his own First Symphony and suite from the opera, "The Tender Land," in addition to Haydn's Symphony No. 95 in C minor, and three of Purcell's Fantasias for Strings.

The Festival's closing event will be the concert to be conducted by Charles Munch on May 8, featuring Beethoven's "Eroica" Symphony, Walter Piston's Symphony No. 5, and Ravel's Suite No. 2 from "Daphnis at Chloe."

ASAHI EVENING NEWS, SATURDAY, MAY 7, 1960

FLOWERS FOR BOSTON SYMPHONY: The Boston Symphony Orchestra was given a hearty welcome on its arrival at Osaka Station Friday night for two concerts which will end the 1960 Osaka International Festival. Shown receiving flowers upon their arrival are (left to right) Richard Burgin, associate conductor and concert master; Paul Koaney, French horn player; Aaron Copland, guest conductor, and Thomas Perry, manager.

Osaka Int'l Festival:

Boston Symphony Greeted in Osaka

By Hans E. Pringsheim

The noted American composer Aaron Copland arrived in Osaka with the Boston Symphony Orchestra Friday evening to conduct the first of the orchestra's two concerts at the Festival Hall on Saturday.

Mr. Copland will present his own First Symphony and suite from the opera, "The Tender Land," in addition to works by Purcell and Haydn.

The Festival's closing concert on Sunday will be conducted by Charles Munch, music director of the Boston Symphony Orchestra, with a program of Beethoven, Piston and Ravel.

Asked by reporters here to describe the trend of his recent compositions, Aaron Copland said that even though he had used the 12-tone technique of musical composition in one of his latest work, a Fantasie for piano, this did not mean that he had become a 12-tone composer.

"I don't like to be tied down to any particular system of composition," he said. "I like to be free to write my music exactly as I please."

Mr. Copland came to Japan almost directly from the Soviet Union, which he had toured with another noted American composer, Lucas Foss. He spent a few days concertizing in England on his way from Russia to Japan.

Richard Burgin, associate conductor and concert master of the Boston Symphony, said the American musicians were delighted to perform in Osaka for Japanese music lovers.

"We hope we shall be successful, but also hope that the time will come when Japan will send a symphony orchestra to the United States so that we may show them our approciation of the wonderful reception we have been given in Japan."

Orchestra Manager Thomas Perry said the reaction of the audience to the orchestra's first Hibiya Hall concert on Thursday was "a demonstration of spontaneous and direct appreciation."

A top member of the orchestra, viola player Joseph de Pasquale, praised the Japanese audience for being very quiet and attentive, and knowing when to applaud and when not—even more so than American audiences, he added.

Burrelle's
ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street – New York

NEW YORK, N.Y.
TIMES
[illegible] 1,254,835
APR 20 1960

OSAKA FETE CITES BUNGLING BY U. S.

It Dropped an Orchestra for Boston Symphony, Which Could Not Fulfill Dates

By ROSS PARMENTER

Special to The New York Times.

OSAKA, Japan, April 19—The Czech Chamber Orchestra, which opened the Osaka International Festival on April 6, last night gave the fourth and last of its concerts here. It was a program of subtlety, finesse and grace, qualities that were conspicuously lacking from the American negotiations that account for the presence of the Czechs in Japan's second largest city.

As Osakans tell the story, it was American bungling that led to the engagement of the Prague ensemble. Michi Murayama, the executive director of the festival, is outspoken on the subject, for she was the one who had to do all the arranging and then rearranging once she was told that promises made about the Boston Symphony Orchestra could not be kept.

When Miss Murayama went to Europe last summer to line up talent for Osaka's third big festival, she engaged a major European orchestra to open it. When she returned to Japan, the United States Cultural Center in Tokyo assured her, she says, that the Boston Symphony was coming to the Orient and that it could open the festival.

Knowing the length of the orchestra's Boston season, she was dubious that the orchestra could get to Osaka so early in April. But because the center's assurances were urgent she scrapped the posters that had been printed and canceled the agreement with the European orchestra.

She is keeping the name of that orchestra secret, lest it be publicized as having been thrown over for the Boston Symphony. But she makes no secret of the fact that she was angry when she was told in December that the Boston Symphony could not get to Osaka for the opening after all.

The anger was fanned when she learned later that the Boston Symphony could not even get to Osaka during the festival period. It had to play in Tokyo first, she was told. By this time she had engaged the small Czech ensemble. Being independent in spirit and the daughter of a newspaper magnate, she took the position that she would not have the Boston Symphony in the festival at all.

However, the Japan Broadcasting Corporation (NHK), which is sponsoring twenty of the Boston's twenty-two concerts in Japan, brought pressure on her to relent. She finally agreed to extend the festival by two days, so the Boston's May 7 and 8 concerts could get under the festival wire.

Miss Murayama is still a little unhappy, for she hoped to have Charles Munch lead both concerts. But it has been ordained that Aaron Copland will lead the first of them, which includes his Symphony No. 1 and his suite from his opera, "The Tender Land."

There is a further irony arising from the fact that all the Japanese concerts of the Boston are not being led by men noted as conductors.

When the tour was projected last December, India was one of the countries on the anticipated itinerary. Pierre Monteux's physician warned him that at 85 he should not go to countries that are hot. Reluctantly he bowed out. But he said recently in Boston that he would [illegible] if he had known that the plans would be changed, as they were, to substitute Australia and New Zealand for the tropical countries.

Loving Western classical music as they do, the people of Osaka will probably welcome the Bostonians anyway. Meanwhile, they have lavished their affections on the twenty-four Czechs. Last night they were clearly loath to let them go. The Vivaldi - Bach - Mozart program was a generous one, but the applause for the excellent ensemble was so genuine that five encores were called for before the reluctant "sayonara," which is Japanese for good-by.

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The Japan Times
May 7, 1960

Speaking of Music . . .

Boston Symphony Orchestra

By MARCEL GRILLI

On this centenary year of Japan-United States relations no musical gift could have been appropriate than the current tour of this country by the Boston Symphony Orchestra conducted by Charles Munch.

This auspicious visit of goodwill and greater mutual understanding between the two nations has begun decisively enough. On Wednesday evening, Mr. Munch and his virtuoso ensemble electrified a specially invited audience in the NHK Hall with brilliantly executed performances of the Eroica Symphony of Beethoven and the second suite of Daphnis et Chloe by Ravel. On Thursday evening in Hibiya Hall, marking the orchestra's first public appearance in Tokyo, he missed none of the countless chances offered to virtuoso instrumental effects by the Symphonie Fantastique of Berlioz. It is beyond this reviewer's powers to assess the total impact brought to the untold numbers of nationwide listeners over their radios and TV receiving sets on the first occasion, but it must have been of tremendous proportions judging by the extending applause and the unbounded cheering that greeted these musicians in their Hibiya Hall appearance. It was an unprecedented demonstration. Never before have I witnessed its like in the same hall, even when other major international orchestras have appeared here, to match this one in warmth, spontaneity and genuine gratitude.

The Japanese have had relatively few opportunities to make direct contact with major American orchestras. They know, of course, of the high degree of technical polish and of their virtuoso assurance, a knowledge derived largely through the medium of recordings. But meeting these Bostonians face to face has brought them a new and memorable experience. For, beyond all its viruoso capabilities, the Boston Symphony Orchestra provides one of those all-too-rare exquisite, civilized pleasures of music-making on the highest spheres. In every respect, it is the most aristocratic, musically mature and technically distinguished of American symphonic ensembles.

This phenomenon, to be sure, is as much the result of the orchestra's identity with the patrician traditions and "cultural values of the community which has nourished it as of the continuity of musical directors who have guided its destinies.

Established almost eighty years ago by a most extraordinary public-spirited citizens, Maj. Henry Lee Higginson, this orchestra has not only enjoyed the distinction of being led by a galaxy of accomplished conductors — Henschel, Gericke, Nikisch, Paur, Fieldler, Muck, Rabaud, Monteux, Koussevitzky, Munch all of whom made musical history in Boston—but all these, in turn, enjoyed extended tenure of service.

The "Muck incident" at the time of America's participation in World War I ended an almost 40-year period of absolute Germanic dominancy to be succeeded by an equally brilliant phase of French influence. Rabaud was an interim figure who remained only one year; he was followed by Monteux who stayed until 1924 (at the venerable age of 85, he is still emeritus guest conductor). Koussevitzky, who died in 1951, held the podium for a splendid quarter-century, to be succeeded in 1949 by the present musical director, Mr. Munch.

The same feature of "permanency" applies to the instrumental ranks. Indeed, as I renewed my own acquaintance with this orchestra the other evening, I was happy to recognize among the young newcomers in its ranks the faces of many old friends Louis Speyer, the English horn player, for example, goes back to the days of Rabaud. This also includes the first flutist, James Pappoutsakis, Rosario Mazzeo, the bass clarinetist, and Richard Burgin, the concert-master and associate conductor, who came with Monteux. These instrumentalists have retained all their vigor, vitality and freshness.

On Wednesday evening, it was at once evident that the Boston Symphony, under Mr. Munch, exemplifies an elegance and clarity of music-making in addition to its unique qualities of sonority, blend and balance. The playing was swift, clear-cut and efficient; the attacks and the blending absolutely precise, yet the effect produced on the listener is never one of purely exhibiting a fine orchestra for its own glamorous sake.

The combined orchestral sound, whether in Beethoven or Berlioz, was perfectly clear and radiant; brilliance, under Mr. Munch, never becomes blatant. His Eroica was spacious in conception, warm in tone and supremely satisfying without any false melodramatic posturing. The music was allowed to rise freely and unstrained to all its wonderful climaxes; the articulation of the phrasing was never exaggerated. The music seemed aligned to the conductor's natural impulse—it was our pulses that were set madly racing—and the animated rhythm did not lack in intensity.

There was magnificence of expression and nuance in the slower passages. The "Funeral March" stirred the imagination as it developed to heroic grandeur. The music's urgency, the dynamic excitement, in short, the entire mechanics of orchestral articulation were effectively shaped by the conductor's keen sense of form and structure.

Ravel and Berlioz are Mr. Munch's special predilections. No one can touch him here, with the possible exception of a Monteux or a Beecham. This is music makes much of translating sensory and visual impressions into sound, and Mr. Munch impressed his hearers with the delicacy of his ear and his partiality for a rich, firm and velvety sound texture. An analysis of the depth of the Boston Symphony's tone calls for a separate treatment all to itself, as indeed does also the entire program of Berlioz, Piston and Roussel, showpieces for such an orchestra as this which cultivates niceties of dynamics as well as timbre.

For the nonce, let us end by saying that the sheer instrumental exuberance and the all-too-sumptuous sound of the final pages of the Danse Generale of Ravel completely overtaxed the open-stage and dry acoustics of the NHK Hall and that, even though somewhat cramped within the restricted confines of Hibiya Hall, the "Fantastique" made a far better effect. Old Major Higginson would have been gratified with the outburst of cheers that shook Hibiya Hall to its rafters . . . and so, too, would Koussevitzky!

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The Mainichi
May 8, 1960

THE MAINICHI, SUNDAY, MAY 8, 1960

Boston Symphony Orchestra Impresses Music Fans Here

By Jack Hirano

A large crowd of classical music lovers was deeply impressed by the outstanding directorship of Charles Munch Wednesday evening when he conducted the Boston Symphony Orchestra at the NHK TV Hall in Tokyo. This was the Boston Symphony's first stage appearance in Japan, and was an additional significant event in the nation's rapidly developing music history of recent days.

The orchestra performance was broadcast on radio and TV programs throughout the country after opening its curtain with the national anthems of the United States and Japan.

Maestro Munch presented performances of Beethoven's Symphony No. 3 and Ravel's "Daphnis et Chloe" Suite No. 2, which drew a storm of applause from the packed TV hall. The fine mixture of Munch's directorship and orchestra members' individual performances was so effective that it stirred the hearts of the music-loving people.

The Boston Symphony Orchestra is well-known for its internationality. The former orchestra conductors were Austrian, German, French, Hungarian and Russian nationals of long musical tradition. They include George Henschel, Wilhelm Gericke, Karl Much, Henri Rabaud, Pierre Monteux, Arthur Nickisch, Emil Paur, Max Fidler and Segei Koussevitzky. The orchestra is a symbol of completeness.

Conductor Munch was born in 1891 as a son of a famous musician, and received his music education in Germany and France. His direction is clear and intelligent, full of strength and passion.

This is one of the key points to understanding of the orchestra's recent recorded works now available in Japan, mostly those of Debussy, Berlioz, Wagner and Brahms from Germany and France.

Wednesday evening's performance reassured us that maestro Munch is more passionate and energetic than we had expected, especially when he presented what was called a "tremendous explosion of top music" of the world. His direction was clear and colorful.

The orchestra displayed an ideal interchange of sense and feeling between the conductor and orchestra members — a complete harmony.

The surprisingly beautiful harmony of both the string and wind instruments was shown the same evening when they staged Ravel's "Daphnis et Chloe" Suite No. 2. "Here is music" was the general impression we received.

The Boston Symphony showed its deep interest and understanding of German compositions when Munch conducted Beethoven's Symphony No. 3 During the performance of "Daphnis et Chloe," the orchestra exhibited directness and liveliness of the music composed by the great Neo-Classical master of the early 20th century.

Maestro Munch, while conducting the Ravel work, drew listeners into a world of fantasy. The orchestra reproduced the picture of sunrise and chirping of birds with flutes and clarinets after symbolizing the whispering river theme with harps.

The most impressive scene of this Ravel masterpiece was the rich and clear sound of flutes which represented the song of love of Daphnis et Chloe. Such feelings were realized due to the much-discussed fact that every player of the Boston Symphony Orchestra is, individually, a good soloist.

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the university's Marian Hall at No. 1 Miyashiro-cho, Shibuya-ku, Tokyo.

MONDAY, MAY 9, 1960

No. 1,960 © The Asahi Evening News 1960

Osaka Int'l Festival Ends With Concerts By Boston Symphony

The famed Boston Symphony Orchestra played the two final concerts of the 1960 Osaka International Festival in Festival Hall in Osaka. Aaron Copland conducted the orchestra Saturday night.

Asahi Shimbun

62,000 Attend 32-Day Fete

By Hans E. Pringsheim

A brilliant concert by the Boston Symphony Orchestra under its music director Charles Munch at the Festival Hall Sunday night ended the 1960 Osaka International Festival in a tremendous success.

The enthusiasm of the capacity audience was so great that it slightly upset arrangements for the closing ceremony which traditionally ends the Osaka Festival, now in its third year.

Amidst thunderous ovations, Dr. Munch returned to the stage to conduct the playing of "Auld Lang Syne," which was to be followed by the sounding of fanfares from the gallory to mark the end of the Festival.

However, the audience, unwilling to let the orchestra and its conductor go home yet, recalled Dr. Munch to the stage time and again, so that finally he had to give in and play an encore—a movement from Handel's "Water Music." Then, only after he had returned for more curtain calls and finally signaled the orchestra members to rise and leave the stage, could the ceremony be ended with the sound of the fanfares.

The Boston Symphony Orchestra provided the two final concerts of the 1960 Osaka Festival, which started on April 6 with a gala concert by the Czech Chamber Orchestra.

Artists from six nations—Chechoslovakia, Switzerland, Spain, the United States, France, and Japan—took part in the programs, which included 23 performances at the Festival Hall; one recital at the Sankei Hall and a Noh performance at the Asahi Kaikan. In addition, a number of Japanese theatrical presentations were staged at various Osaka playhouses in conjunction with the Festival.

An estimated 62,000 persons attended the various performances of the Festival proper, Noted thi[illegible] was the increasingly la[illegible]ercentage of foreign reside[illegible] tourist who visited the [illegible]; their number was estimated at about 10,000 by the Festival office.

The keen interest shown abroad in the Osaka Festival was further reflected in the fact that for the first time, a major foreign newspaper—the New York Times—sent a member of its staff to Japan especially to cover the Festival.

Also the foreign diplomatic corps was well represented among the Festival visitors this year. The Doyen of the diplomatic corps and many other heads of mission.

Altogether, the klieglight glamor which had surrounded the orchestra's opening radio and television performance in Tokyo last Wednesday, had given way to a truly festive spirit in its Osaka performances. Thus, Beethoven's "Eroica" stood out this time in an even more monumental style of playing, perhaps less spectacular but certainly not weakend in its impact.

Besides, the superior acoustics of the Festival Hall did better justice to the magnificent sound of this orchestra, so that, for instance, the warmth of the strings in the faneral march was heard to much greater advantage.

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The shattering climax to the concert came again in Ravel's "Daphnis and Chloe" Suite No. 2 a brilliant piece which probably no orchestra in the world today plays with so much virtuosity as the Boston Symphony Orchestra plays it under Charles Munch.

Or Saturday, the noted American composer Aaron Copland scored a great success as guest conductor of the Boston Symphony's first Festival concert. The program opened with three of Purcell's seldom heard Fantasias for Strings, in whose interpretation Mr. Copland showed the same good taste as he did later in the Haydn Symphony No. 95.

As a composer, he introduced himself with his Frst Symphony, one of his early works written some 35 years ago under the immediate influence of his years of study in Paris, and with the orchestra suite from his opera, "The Tender Land."

The latter showed his emancipation from those influences, but it was only in the encores that the audience recognized the true Copland [illegible] modern American folk [illegible] style, for which he ha[illegible] so well known and [illegible] in this country, too[illegible]

The Japan Times
May 16, 1960

Osaka Int'l Fest Ends in Success

OSAKA—The 1960 Osaka International Festival ended Sunday with a brilliant concert by the Boston Symphony Orchestra conducted by Charles Munch at the Festival Hall.

In a month-long program which started April 6 as the third of its kind held in Japan, artists from Czechoslovakia, Switzerland, Spain, the United States, France and Japan performed a total of 24 concerts in various halls and theaters here.

Boston Symphony Ends Osaka Int'l Festival

Asahi 5/9/60

By Hans E. Pringsheim

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(Continued on Page 3)

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MAY 8 - 1960

Japan Critic Lauds Boston Symphony

TOKYO, May 7 (UPI)—The Japan Times paid high tribute today to the Boston Symphony Orchestra, which is playing a series of concerts in Japan.

In an article written by Marcel Grilli, its music and drama critics, the newspaper said: "No musical gift could have been more appropriate" to help Japan and the United States celebrate the 100th anniversary of formal relations.

He termed the Boston Symphony "the most aristocratic, musically mature and technically distinguished of American symphonic ensembles."

He said the symphony, under Charles Munch, "exemplified an elegance and clarity of music-making in addition to its inique qualities of sonority, blend and balance."

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ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street – New York

NEW YORK, N.Y.
TIMES
D. 614,169 S. 1,254,635

MAY 8 1960

JAPANESE SPONSORSHIP AND HOW IT WORKS

By ROSS PARMENTER

TOKYO.

ONE does not have to be in Japan very long to realize that the very thing that makes its Western-style musical culture economically possible is also the element bedeviling that culture. Or if that is too strong a word, complicating it.

One refers to the sponsorship system—specifically, the sponsorship of musical events and musical institutions by the proprietors of mass media. In Japan the newspapers and the radio stations (with their television adjuncts) are the chief sponsors of classical music.

Their financial support is indispensable, partly because the bills are so high, and partly because Japanese musicians and Japanese concert societies do not have the sources of support available to their counterparts in Europe or the United States. That is, there are no large state subsidies as in France, Italy, Germany, Austria and Russia, and there are few of the public-spirited wealthy individual patrons one finds in the United States.

The bills for Japanese musicians are not exorbitant. Indeed, they are lower than elsewhere, for Japanese musicians are not very well paid. But the costs of bringing over foreign soloists and conductors are very high, and they become exorbitant when a whole ensemble is involved.

Traveling Costs

Transportation is what costs so much. Not only is Japan far from Europe and the United States, but it also is almost the only performing area in this part of the world. Visiting artists cannot spread their touring costs over many other places. They have to ask for large fees to make it worth their while to come here.

The sponsors do not make money from the Western-style musical events they underwrite. In fact, they often incur large deficits. But in presenting the concerts they win prestige and popularity with the people. Being newspapers and radio stations, this is vitally important to them.

Why their sponsorship is so complicating is because of their intense rivalry. Though they will accept advertising, newspapers of one chain will be so discourteous to the musical events promoted by another chain as to virtually boycott the efforts of their rivals. Similarly a radio station with its own symphony orchestra is not likely to encourage the performances of other symphony orchestras.

Since sponsors hold such control, musical organizations generally do not have so much autonomy as they need for artistic purposes. And musicians sometimes get caught between rival camps. This is especially true of foreign artists who do not know the political ins and outs of the situations they step into. And sometimes if an artist appears for the benefit of one sponsor, he will be given little opportunity with any of the organizations supported by rival sponsors.

Another consequence of the rivalry is that one sponsor—or so a visitor is assured—will hide his plans from another. Sometimes the lack of this cross-consultation will be that events of similar character will come off almost simultaneously. Last fall, for instance, Tokyo, which gets an average of only two foreign orchestras a season, had the Czech Philharmonic and the Vienna Philharmonic within a week of each other.

Last week there was an instance of overlapping that was distressing to an outsider. The Japanese tour of the Boston Symphony Orchestra is being sponsored by N. H. K., the Government-owned Japanese broadcasting corporation, which is patterned on the British Broadcasting Corporation. The night N. H. K. presented the Boston Symphony in its first appearance in Japan was the same night that the Tokyo Symphony was playing at Hibiya Hall.

When the question was raised as to whether the conflict was deliberate, the answer was "no, it was the result of indifference." The Tokyo Symphony's main sponsors are Tokyo Radio and Asahi Beer.

Another instance of the rivalry occurred in Osaka. Ruggiero Ricci, who is one of America's leading violinists, is now giving concerts in this country. He gave two in Osaka last Monday and Tuesday. That was within the period of the Osaka International Festival. But a visitor had to get to Tokyo to learn of those concerts. In Osaka the festival people never mentioned Mr. Ricci. He was not part of the festival because he had a different sponsor.

But thanks to the sponsorship system, Tokyo has four solidly established orchestras and two precarious ones. Numerically, that is a better record than New York has.

The N. H. K. Symphony, the city's oldest orchestra, dates back to the late Nineteen-Twenties. It has the support of the Government-sponsored radio. Its closest rival is the Japan Philharmonic, founded in 1956, which is sponsored by Bunka Hoso (Cultural Broadcasting Association) and by Fuji Television.

The already mentioned Tokyo Symphony is generally rated as the third orchestra. Fourth is the Tokyo Philharmonic, which does quite a lot of free-lance work and is often used by N. H. K. for studio shows and as a secondary orchestra.

Precarious Footing

The orchestras on a precarious footing are the Imperial and the A. B. C. Symphony. The former is an orchestra that is trying to exist in the manner of the Symphony of the Air. Most of its members are former A. B. C. men who resigned in discontent from the former orchestra, run by Asahi Broadcasting Corporation, which is linked with the Asahi newspaper chain. The Imperial has only given two concerts so far, both led by Americans, William Strickland and Thor Johnson.

Asahi is rebuilding an orchestra with mostly new members, but there are no public concerts scheduled in the near future. For a number of years the A. B. C. Symphony had the reputation of being the orchestra most skillful in playing in the pit for visiting ballet and opera companies. Such pit engagements, as well as recordings, help orchestras and orchestral musicians exist.

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Patriot-Ledger (e)
QUINCY, Mass.
Circ. 45,338

MAY 7 - 1960

210,000 VISITORS EXPECTED:

JAPANESE TOURIST TRADE PROSPERING

From Japan Report

Published in New York City
by the Consulate General of Japan

AMERICANS MADE THE MAJORITY of the 180,000 foreign travelers who visited Japan last year.

The British were next in numbers among the crowd of tourists who spent about 100 million dollars in the country.

Looking Toward Increase

This year, according to the Japanese Ministry of Transportation which is in charge of tourism, 210,000 foreign sightseers and tourist revenues of 110 million dollars are expected.

Sea travel to Japan is on the increase and many new round-the-world superliners of the 20,000 to 30,000-ton class have touched port in Japan in recent years. The picture for 1960 has brightened further because Britain's Orient & Pacific Lines has increased its sailings to Japanese ports.

A total of 16 round-the-world or round-the-Orient liners are expected to touch at Japanese ports carrying 6,400 foreign visitors. This is a considerable increase compared with the nine ships and 4,500 visitors which arrived in Japan during 1959. The Japan Travel Bureau has already booked reservations for a total of 6,410 foreign tourists—622 tour parties—for the January-June period of 1960. The bookings for this season of 1960 show an increase of 1,910 persons over the corresponding period of 1959. A Soviet sightseeing group visited Japan for the first time since the war in 1959. In 1960, two groups from West Germany totaling about 100 persons are expected.

The increased use of giant jet airliners in 1960 is also expected to boost the influx of foreign tourists. Twelve airline companies are scheduled to place 115 Boeing B707 jets in operation on their routes in 1960. At the same time 139 Douglas DC-8 jet airliners will be operated by 18 airline companies, including the Japan Air Lines beginning in 1960. Thirty-nine Comet IV jet airliners will also be placed in service by seven companies.

A great number of foreign participants are also expected for cultural festivals, international conferences and trade fairs. Igor Oistrakh, the famous Soviet violinist, has already been in Japan for a series of recitals. Poland's Mazowsze Song and Dance Ensemble (125 members) was in Tokyo in March, and the Vienna Academy Choral group (25 members) arrived in April. The Boston Symphony Orchestra (108 members) arrived this week.

New Hotels

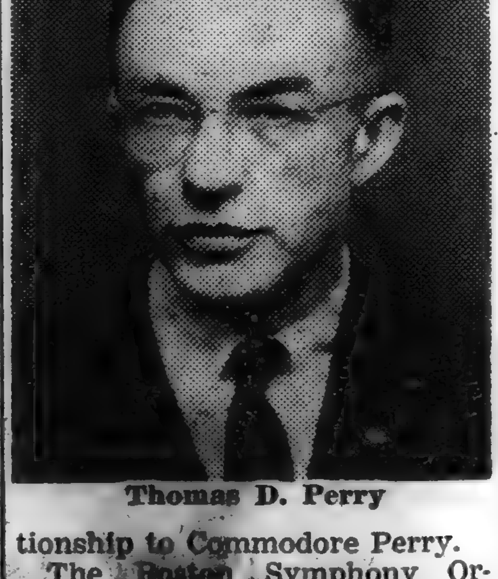
To cope with the rising number of foreign tourists, the Transportation Ministry, the Japan Tourist Association (JTA) and other interested groups are rushing preparations for accommodation and service. The Transportation Ministry has mapped out plans to increase hotel rooms by 1,000 in 1960. The Nikko Hotel in Tokyo, built by the Japan Air Lines, was completed in December, 1959 and can accommodate 200 guests. The Fujiya Hotel in Atami, which can handle 100 persons, has also been completed.

The Hotel New Japan in Tokyo with accommodations for 1,000 will be completed in March as well as the new Fujiya Hotel at Miyanoshita, near Hakone, accommodating 916 guests.

Two more large hotels are scheduled for completion this fall. They are the six-story Okura Hotel now under construction at Akasaka, Tokyo, with a total of 500 rooms and the 10-story Tokyo Hotel in Ginza with accommodation for 500 persons.

Asahi Evening News
May 3, 1960

Boston Orchestra Member A Relative of Com. Perry



Thomas D. Perry

An official of the Boston Symphony Orchestra, now visiting Japan at the invitation of the Japan Broadcasting Corporation, is a relative of Commodore Perry, the American who opened Japan's doors to the world in 1853.

He is Thomas D. Perry Jr., manager of Boston Symphony.

Mr. Perry, who told the Asahi Evening News he plans to visit the sites of the Commodore's activities here in Japan if he is given sufficient time, admitted that he is only remotely related to the Commodore—so remotely, he said, that it is difficult to describe the relationship.

"But I have heard a lot about the Commodore since my childhood and hope that my first visit to this country will provide me with the opportunity to see the sites of his activities," he said.

He said that NHK is considering scheduling him on a personal appearance on TV because of his slight relationship to Commodore Perry.

The Boston Symphony Orchestra is now in Japan to make a series of appearances in commemoration of the centennial of the ratification of the Japan-U.S. Treaty of Amity and Commerce. The orchestra arrived Sunday.

New England Newsclip Agency, Inc.
Box 2078, Boston • Richmond 2-4200

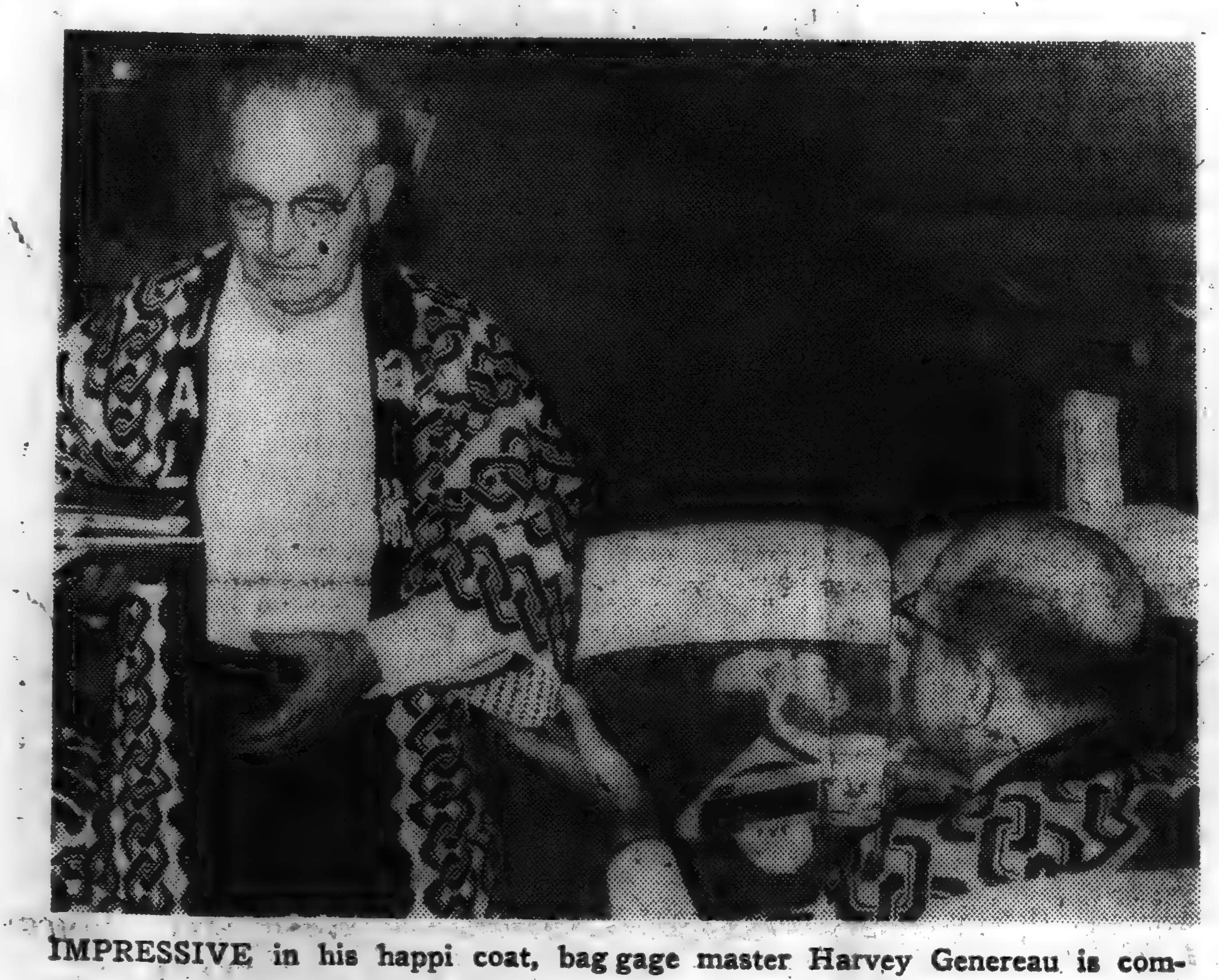
Evening Globe
BOSTON, Mass.
Circ. 149,750

MAY 7 - 1960

HOT TOWELS are handed out to violinist William Waterhouse, left, and Louis Speyer, English horn player, by stewardess.

JAPAN AIR LINES stewardess greets associate conductor Richard Burgin, left, and assistant manager Norman Shirk before they boarded plane.

There's Music in the Air



IMPRESSIVE in his happi coat, baggage master Harvey Genereau is complimented by Norman Shirk. Coats were passed out to all passengers by the air line.

The Boston Symphony Orchestra, now on tour of the Orient under the cultural exchange program, is photographed as members relaxed during flight. George Humphrey, orchestra member who plays the viola, made these photos during the trip and airmailed them back to the Globe.

The group has already given two concerts in Formosa and is scheduled to perform 22 more in Japan.

CARD GAME IN THE AIR—Jerome Lipson, right, violist, offers light to Richard Burgin as they and Philip Kaplan, left, violinist, and Joseph Silverstein, violinist, gather around for game of cards.

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新聞切抜

THE JAPAN TIMES (Tokyo)

Dat. MAY 1 2 1960

Speaking of Music...

Boston Symphony Orchestra—Sumptuous Sound With Sensitivity

By **MARCEL GRILLI**

The Boston Symphony Orchestra, conducted by Charles Munch, combines sumptuous sound with sensitivity. In the recreation of great music this superlative American ensemble maintains a clarity of orchestral texture as well as warmth of tone. The key, of course, is to be found in the perfect balance within each of its instrumental choirs.

The foundation of any symphony orchestra is its string tone. The Boston Symphony has a string section in which not only the violins but the lower strings have a remarkable warmth and singing quality into which the sharper tones of the wind instruments can be embedded to produce admirable translucency of tone.

The winds are notable as a finely integrated ensemble instead of an aggregate of excellent soloists. The clarinet is liquid and sensuous; the flutes light and airy, with no semblance of being breathy; while the oboes feature a lean, ethereal tone. The horns are vivid, yet with mellow tone like burnished copper.

The heavy brasses are capable of remarkable brilliance without stridency. These brasses are in every way outstanding, not only are they perfectly balanced as a choir, but the principal trumpet will take on from time to time volume, tone, and style to merge with a chord, to dominate an orchestral tutti, or play a mellifluous solo as the music may require.

Based on Blend

The orchestra's over-all tonal splendors are determined by this basic consideration for blend, yet the blend is never opaque, for the blend within each instrumental section, as evidenced alike in music by Beethoven, Berlioz or Ravel, always achieved translucency. This quality was notably revealed in the final tumultuous "Danse generale" of Ravel's "Daphnis et Chloe," where amidst the frenzied clangor of the orchestral brilliance and all the onrush of rhythm, every detail of the music was clearly exposed.

Or take, as another extraordinary musical experience, the virtuoso performance of Berlioz's "Symphonie Fantastique."

It is descriptive music tinged with Byronic overtones, turbulent, tempestuous, and exciting to the nth degree. But from beginning to end it is music that breathes a splendid spontaneity. Berlioz, as Mr Munch himself reminds us, "became the Delacroix of music not by building according to rigid specifications but by working in big frescoes spattered with broad splashes of color. Everything is more than life-size." And Mr. Munch cautions, "it would be frustrating to try to listen to this music the way one looks at an exquisite miniature."

Life-Size Conception

It was precisely such a stupendous life-size conception of the work that the Boston Symphony Orchestra presented to us. The playing not only fully captured the wild and eerie quality of the music, but Mr. Munch's orchestral imagination and delicacy molded every phrase of Berlioz's tonal magnificences and recreated his intense visions. It was a fervent, firmly controlled recreation, yet flexible in rhythmic shaping and clear in instrumental articulation.

To use an expression borrowed from the "horsey set," Mr. Munch cracked the whip and he rode his orchestra hard and well. He made it play soft and slow, loud and fast, stop dead in its tracks, change gaits, in fact, do everything but saunter. In brief, Mr. Munch treated us to the kind of ultra-Romantic emotionalism which Berlioz intended—the huge accents, imperceptible pianissimos, interminable pauses, and the long subtly accented melodies—and through it all the music never lost its poetical impetus and inner cohesion. The extraordinary vividness of this performance was as much the result of musical sensitivity as of sumptuous sound.

American Work

These same qualities were experienced also in the playing, on the same program, of the second suite from the ballet score "Bacchus et Ariane" of Roussel. Produced in 1931, this, too, is colorful and incisive music in the Ravel tradition of inventive orchestral sound.

Each of the Boston Symphony's programs carry a work by a contemporary American composer. On this occasion, a pleasant interlude was provided by Walter Piston's Sixth Symphony, a spirited and appealing work of about 25-minute duration.

The most attractive quality of this music is its admirable craftsmanship, embodying traditional and contemporary procedures, characteristic of all Piston's works. The music winds its course in a vigorous manner; the two outer movements have a splendid vigor and vitality. The short scherzo-like second movement serves as a bridge to a serene Adagio, in which a long, flowing melody introduced by the cello solo is gradually interwoven into the orchestral fabric.

This Symphony was one of the 15 compositions commissioned by the Boston Symphony Orchestra on the occasion of its 75th anniversary in 1956.

Greater Amity

In summary, the Boston Symphony Orchestra's visit in this centennial of Japan-United States relations is meeting all expectations. As a first-class American symphonic ensemble it is bringing glorious music to the major musical centers and, through such media as radio and television broadcasts, its programs are being extended to the people in the most remote reaches of this nation.

But aside from the important cultural ballast and the sheer mass of popular enjoyment, the coming of such a superlative orchestra—made possible through President Eisenhower's Special International Program for Cultural Presentations, administered by the American National Theater and Academy, on the American side, and the interest of the Ministry of Foreign Affairs and the Japan Broadcasting Corporation (NHK), the sponsoring Japanese organization—carries with it tremendous benefits of greater amity, goodwill, and understanding between the people of the two nations.

The deepest and universal gratitude, therefore, is due to those persons who have been directly and indirectly involved in bringing to fruition such an enormous cultural-diplomatic undertaking.

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新聞切抜

THE YOMIURI (Tokyo)

Dat. MAY 13 1960 Ed.

BOSTON'S GREAT GIFT TO MUSIC

By Edmund C. Wilkes

The long anticipated visit of the Boston Symphony Orchestra has materialized, and on the two occasions we have already had to hear it in performance it has entirely lived up to our expectations.

To be honest, this was only to be expected. Perhaps I should begin by stating that the Boston Symphony was the first orchestra I ever heard. While I was still a boy in high school I heard Pierre Monteux conduct it in a program of Beethoven and Debussy.

Later while I was in college I arranged my schedule so that every Friday afternoon I could buy one of the "rush seats" and climb to the second balcony to hear Serge Koussevitsky conduct a brilliant array of old music and news, often with the assistance of the greatest soloists and choruses then available. Then and there I was taught how the music should sound, and I must admit that the remembrance of those performances still conditions my listening. Not all the works pleased the fairly conservative Boston audience, which on Friday afternoons, at least, contained in addition to us students a very generous share of starchy grand-dames who could fancy a new Stravinsky or Berg score to be a personal insult and walk out in mid-performance.

But, like it or not, they were fed a diet of new works, many of which Koussevitsky commissioned from the rising generation of American composers. This was his duty and his pleasure. It was our duty to listen open-mindedly and often our pleasure to discover among these works a piquant symphony by Roy Harris, a crackling suite by Aaron Copland or a forward-looking composition by Roger Sessions.

When I moved away from Boston, the orchestra followed me on half a dozen occasions a year to New York, and I continued to search them out, learning to compare them with the fabulous Philadelphians or the New York Philharmonic, which was then being led by Toscanini. They were great days. When finally after 25 wonderful years Koussevitsky stepped down and Charles Munch replaced him in 1949, it was a foregone conclusion that the orchestra would continue to make great music. As recently as last November I heard them on their home grounds, and again in New York, and I was well satisfied. They were the same.

It would be pointless to draw comparisons between this great aggregation and, say, the Vienna Philharmonic, or the Berlin or the Leningrad. They are all great bands, but I must declare, that, prejudiced or not, I find the Boston to have the best over-all balance of all the groups that we have heard in recent years in Tokyo. For one thing, the personnel of the orchestra is as little changed as possible from year to year. Richard Burgin, who was concert master when I was in college, is still concert master and, since 1933, assistant conductor. The English horn is still played by Louis Speyer, the flute by James Pappoutsakis and the first chair players of the violas, cellos, and horns are such famous virtuosos as Joseph Pasquale, Samuel Mayes and James Stagliano.

And Charles Munch is a great director. He is a tall man of immense dignity, and in his conducting he is very forceful, even athletic, when the need arises. He is capable of the most dynamic contrasts and sustained effects. He conducts largely from memory. He has a large repertory and a mind that is inquisitive into every corner of modern music.

Before he arrived there was a rather pointless cry of anguish that he had overloaded his programs with American works that the local sponsors despaired of selling to the public. But like Koussevitsky before him, Munch knows a good score from a bad one and the inclusion of the Piston Symphony, the Copland works, the Blackwood, Barber and Kirchner will prove no worse, probably better than the works of Egk, Blacher, Jolivet or the later Prokofiev we have been hearing. And why should an American orchestra not play American composers? If a Japanese orchestra went abroad, the audiences there would expects it to play Japanese compositions—and by that I do not mean court music.

The program for the debut performance in NHK's Television Hall was heard by an invited audience including royalty, diplomats, important people, and a handful of us ordinary mortals. It was obviously an event of the season for some diplomats who have never graced the concert halls before were in attendance. It was heard and seen by millions of others who in some respects had the best of it, for I could not help but observe how well the TV cameras (relayed back to us from both sides of the stage) caught the most fascinating moments of Mr Munch's direction and selected the instrumental choirs in turn in a way that no spectator from any seat in the house could do. I must compliment the technicians who obviously had made a study of the music and presented their part of the show very well.

Furthermore the over-live and dry acoustics of the hall, which seats about 600 only, were somewhat of a disadvantage in that in the heavily instrumented passages there was at times a feeling of almost being drowned in the flood of sound.

But what sound: In the noble "Eroica Symphony" of Beethoven, the strings were admirable in their precision and attack. There will be some, especially those nurtured in the Toscanini or Furtwaengler tradition, who will say that Mr Munch did not extract all the heroic stature of the symbolic protagonist Beethoven limned, that it was somewhat hurried; but there is more than one way to play the "Eroica" and this was a vital sharply accented performance in which the utterly fantastic skill of the orchestra allowed the conductor to dash headlong into passages that any lesser group would have had to approach with trepidation.

In the Hibiya Hall performance the next evening the concert hall acoustics were better for the assembled audience and the orchestra was really heard to better advantage.

Walter Piston's Symphony No 6 was one of the works commissioned by the orchestra for their 75th anniversary. It was played from London to Moscow in the orchestra's European tour, and since it was written for the special sound of the Boston and for Munch, we knew we were hearing the genuine article. Piston, who teaches at Harvard, says that his symphony "was composed with no intent other than to make music to be played and listened to."

Actually it is a charming work with a scherzo that is full of the most piquant percussion noises on record. The slow movement divides its tender melodies between solo cello and flute, and its finale bounced rythmically along to a brilliant close. No one in the audience, I venture to say, felt cheated that Piston's Symphony had been played instead of some weary old war horse.

7'

Asahi Evening News
May 12, 1960

Dazzling Performance

Boston Symphony Scores

By Heuwell Tircuit

MUSICIANS come and go here with the regularity of the seasons, and the richest for Japan is spring, when Osaka plays host to its Festival. Japan has heard a large assortment of the music world's best through its annual rite of spring, but none has so completely dazzled by sheer magnificence as had the recent Tokyo concerts of the Boston Symphony. Nothing else we have had has so completely lived up to expectation.

The brilliancy and sonority of the orchestra are something incredible. They are a very loud orchestra, that is true, but they manage to maintain their beautiful sound at all volume levels.

Anyone can make a lot of noise, but getting such volume control is a much different matter.

The string section plays like a large group of soloists, and they use a soloistic volume, which gives the whole group a great power potential. Since the string sound is so powerful, the winds and brass are free to sing out as they very rarely can with other orchestras. There were moments in the Roussel work when I thought they were going to blow the first three rows off of the Hibiya balcony, and yet they never produced an ugly or even an ungrateful sound. One has the feeling of being immersed in sound.

Super-virtuosoity is omnipresent in the Boston Symphony, and one can observe it in some rather unexpected places. The percussion section, for example, is populated by five men who are either geniuses or else insane. They stand there blandly doing the impossible as a matter of course. The shading, nuance, and subtlety of phrasing they employ are unbelievable. They make a tambourin "sing" somehow, and in their hands cymbals seem to know the difference between "piano dolce" and "piano agitato." I suppose that if some composer scored for burp, they could get it down to precisely the degree of volume and tone required of the truly symphonic burp.

Under Charles Munch, the opening concert offered: the Fantastic Symphony of Berlioz; the Sixth Symphony of Walter Piston, and the Second Suite from Albert Roussel's ballet, "Bacchus et Ariane." The Air and Finale of the Handel-Harty Water Music were the wildly applauded encores.

The program naturally opened with the Japanese and American National anthems played to within an inch of their lives. Even the Star Spangled Banner emerged sounding like a piece of real music and although it may seem superfluous to mention this here, it is of the essence of the Boston Symphony. They can make a piece sound much better than it actually is, which means that we poor devils who must review their concerts of new works are playing at critical "Russian roulette." One never knows when an appraisal will blow up in one's face.

Someone once observed that "Bruckner wrote a fine Symphony, but the trouble is that he wrote it nine times." Mr. Piston has so far only written his six times. None of them is without merit, yet not one of them can be said to be especially outstanding. Piston being court composer for the Boston Symphony, they play his works all over the place.

His Sixth has one of the finest scherzi in the literature, and there are places of real charm in the first movement as well. These stay in the mind and give pleasure upon recall. The Sixth is also a terse, good humored work and deserves encouragement for that, since there are so few like it in modern music. It is pleasing enough—if all you want from music is to be pleased.

The Boston Symphony owns Berlioz, Ravel, and Roussel, and they display their wares to maximum advantage. Mr. Munch thrives on spur-of-the-moment temperament, and in the last two movements of the Berlioz he beat the orchestra some pretty fantastic tempi. It will be a long time before any local group dare play this literature.

Mr. Munch deserves a special pat on the back for having been the first to tour Japan with programs above the provincial level we usually get. American music is almost totally unknown to Japanese audiences, and what better way to introduce it than with a first-class American orchestra? Yet I can not help wish they were offering more distinguished pieces than Barber's Boogie-Woogie etude and Dello Joio's profanity against Missa De Angelis. Both these composers have been presented on several occasions, whereas several major Americans have not had hearings here.

Roger Sessions in particular needs presentation, simply because the Japanese orchestras can not play it themselves. The Japan Philharmonic, for example, recorded the Sessions First piece by piece, but thought better of trying to offer it publicly, and the Imperial Phil. had to give up its hope of doing the Fourth last month, even though the parts were here. This is the kind of music we need. Many many thanks for the Kirchner, the Blackwood, and the Copland First. Idem aside, there is no substitute for first-class music. Still, considering what we got in the past, we should feel grateful.

In SUMMARY: easily the best played and most interesting programs Japan has had. The acid test will be whether they can maintain this level of performance. If they do, it will be another "first" for Japan.

Charles Munch conducting the Boston Symphony Orchestra at Hibiya Hall in its second appearance in Tokyo on May 5.
Asahi Shimbun

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Standard-Times (e)
NEW BEDFORD, Mass.
Circ. 61,527

MAY 12 1960

Japanese Critic Hails Orchestra

TOKYO, May 12 (AP)—The Japan Times today praised the visiting Boston Symphony Orchestra for its "life-size conception."

The orchestra "combines sumptuous sound with sensitivity," wrote Marcel Grilli, music critic for the Japan Times.

The critic selected for special praise the orchestra's presentation of Ravel's "Daphnis and Chloe" where "amidst the frenzied clangor of the orchestral brilliance and all the onrush of rhythm, every detail of the music was clearly exposed."

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Record (m)
BOSTON, Mass.
Circ. 369,809

MAY 12 1960

JAPAN LAUDS SYMPHONY

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The orchestra "combines sumptuous sound with sensitivity," wrote Marcel Grilli, music critic for the Japan Times.

The critic selected for special praise the orchestra's presentation of Ravel's "Daphnis and Chloe" where "amidst the frenzied clangor of the orchestral brilliance and all the onrush of rhythm, every detail of the music was clearly exposed."

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Evening Eagle-Tribune
LAWRENCE, Mass.
Circ. 36,416

MAY 12 1960

SYMPHONY PRAISED

TOYKO (AP) — The Japan Times Wednesday praised the visiting Boston Symphony Orchestra for its "life-sized conception."

The orchestra "combines sumptous sound with sensitivity," wrote Marcel Grilli, music critic for the Japan Times.

The critic selected for special praise the orchestra's presentation of Ravel's "Daphnis and Chloe" where "amidst the frenzied clangor of the orchestral brilliance and all the onrush of rhythm, every detail of the music was clearly exposed.".

New England Newsclip Agency, Inc.
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Union (m)
SPRINGFIELD, Mass.
Circ. 81,815

MAY 12 1960

Japanese Critic Praises Hub Orchestra Concert

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New England Newsclip Agency, Inc.
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Times (e)
HARTFORD, Conn.
Circ. 121,657

MAY 11 1960

Boston Symphony Draws Ovation From Japanese

CHARLES MUNCH
In the Far East

The Boston Symphony Orchestra, which has performed more concerts in Hartford than any other visiting symphonic group and will return next season in the Bushnell Symphony Series, is arousing tremendous acclaim currently in Japan.

Such is the word received by Bushnell Managing Director William H. Mortensen, whose close association with the orchestra's leadership dates back to 1930.

* * *

OPENING their Japanese tour the night of May 4, the Bostonians under the baton of Charles Munch gave millions of Japanese their first taste of New England-made music via a 70-minute telecast from Tokyo.

After opening with the Japanese national anthem and "The Star-Spangled Banner," Dr. Munch led the 100-plus players, and Ravel's second "Daphnis and Chloe" Suite, a specialty of the conductor which has been frequently heard in Bushnell concerts.

Guests at this initial concert included Crown Prince Akihito, Crown Princess Michiko, Ambassador and Mrs. Douglas MacArthur 2nd, and many leaders in the field of government, diplomacy, culture and education.

Newspapers covering the concert, and those which followed on succeeding days, were quick to describe the orchestra as one of America's greatest cultural assets, and to extol its tour as Japan's foremost musical treat since the war.

* * *

THE BOSTON Symphony will be playing in Japan's major cities all of this month, under President Eisenhower's international program for cultural exchanges.

Then three early June concerts are scheduled for Manila, seven have been arranged for Australian cities and two in New Zealand before the orchestra flies back on June 19 to prepare for its upcoming Tanglewood season.

Next season's Bushnell Symphony Series, for which applications are now being accepted, will bring in addition to the Boston Symphony, the Warsaw Philharmonic, New York Philharmonic, Cleveland and Philadelphia orchestras.

The Yomiuri
May 12, 1960

Czech Trio, Boston Symphony On Video

The Czech Trio and the Boston Symphony Orchestra tonight take turns at coming on the air.

• CZECH TRIO.
NTV, YTV 9.15-9.45 pm.

Since their arrival here the trio have endeared themselves to many music lovers.

Founded in 1946, the outfit consists of pianist Josef Palenicek, violinist Alexandre Plocek and cellist Sacha Vectmov.

They have toured overseas extensively and impressed critics in many countries with their brilliant styles.

On the program this evening, their selection features works by Suk, Dvorak, and Rimsky-Korsakov.

• BOSTON SYMPHONY.
NHK 10.45-11.35 pm.

Now in Japan with the orchestra, Aaron Copland, one of the most important American composers, tonight takes a bow on television.

Selected for the special television concert are two of his compositions: 1) First Symphony, and 2) "The Tender Land."

Born in 1900, Copland has long been known in Japan through records.

Among the most popular of his works in Japan are "El Salon Mexico," which he composed in 1936 based on his impressions of Mexico, and "Appalachian Spring" (1944), for which he won the Pulitzer award.

Copland himself will conduct the orchestra on the program today.

New England Newsclip Agency, Inc.
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Press-Herald (m)
PORTLAND, Me.
Circ. 50,968

MAY 12 1960

Japan Times Lauds Boston Symphony

TOKYO (AP) — The Japan Times Wednesday praised the visiting Boston Symphony Orchestra for its "life-size conception."

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NEW YORK, N.Y.
TIMES
D. 614,169 S. 1,254,635

MAY 13 1960

BOSTON SYMPHONY IN PROVINCIAL CITY

Orchestra Receives a Warm Welcome in Matsuyama on Island of Shikoku

By ROSS PARMENTER
Special to The New York Times.

MATSUYAMA, Japan, May 12—There were two interesting encounters here yesterday. The Boston Symphony had its first taste of the warmth and friendliness of provincial Japan and this city had its first contact with a major American orchestra.

In fact, for many in the audience the Boston's concert was their first experience with a live orchestra, for Matsuyama is not on the regular concert circuit. It is a small city on the island of Shikoku and few musicians ever come here.

Clearly the concert generated good-will, but it was not as big a success as it might have been. The program was one of the problems.

On its Japanese tour, the orchestra is making a point of playing the same sort of programs it plays in Boston. Thus, two of its major offerings for Matsuyama were Leon Kirchner's Toccata for Strings, Solo Winds and Percussion and the twenty-two-minute adagio of Mahler's Tenth Symphony.

Mahler Well Performed

The Mahler was especially well performed, with the violas, in particular, playing with a depth of expressiveness that matched their beauty of tone. But Kirchner and late Mahler were hardly right for a town like this, which showed how little concert experience it had had at the intermission.

In television concerts there are no intermissions where viewers get up, and take a stroll. Not being accustomed to such breaks, the audience last night just stayed in its place.

Another problem was the leadership. The conductor was Richard Burgin, who is leading five of the Japanese concerts. Mr. Burgin has been the Boston's concertmaster for many years and he is an excellent man in the job. But he is not an inspiring conductor. And last night in the one work that was well chosen for the audience—Tchaikovsky's Fifth Symphony—he did not lift the men from the routine.

2 Encores Played

But the audience was grateful for the Tchaikovsky nevertheless, and Mr. Burgin obliged with two encores, the air from Handel's "Water Music" and the march from Prokofieff's "The Love for Three Oranges."

On the other side, the encounter there was considerably less qualification about complete success. Matsuyama certainly made a hit with the Bostonians. And well it might. It is a lovely town set among mountains, and because it is blessed with abundant hot springs, it has many charming Japanese-style inns and the relaxed gaiety of a popular spa.

The town's conquest of its visitors began Tuesday afternoon when most of its school children were at the pier to meet the boat that brought the orchestra down the Inland Sea. Then, after a processional ride to Dogo, the hot spring sector, the musicians found big signs in English in front of all their hotels. They read "Welcome Boston Symphony."

Then they enjoyed removing their shoes in the inns, getting into comfortable kimonos, and later soaking in the relaxing—and communal—hot baths.

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NDAY HERALD, MAY 15, 1960

John Fiasca Dies in Japan, Symphony Viola Was 37

John Fiasca, 37, of 66 The Fenway, a member of the viola section of the Boston Symphony Orchestra, died yesterday in his sleep in Fukuoka, Japan, where the orchestra was appearing during its Asiatic tour.

JOINED IN 1954

The death of the musician—he was one of the youngest members of the orchestra—was attributed to acute vascular collapse resulting from a heart ailment. After an autopsy, the body was to be returned to Fiasca's native Milwaukee.

Mr. Fiasca attended the Wisconsin School of Music and studied viola at the Juilliard School of Music in New York under Hans Letz.

He joined the Boston Symphony with Charles Munch in 1954 after playing for the St. Louis, Portland, Ore., Symphony Orchestras, the National Symphony of Washington, D.C., and the Columbia Pictures Studio Orchestra in Hollywood.

In 1956, he accompanied the Boston orchestra on a tour that extended to Russia.

He arrived with the Symphony in Japan eearly this month for a seeries of 22 concerts as part of a tour that includes the Phillippines, Australia and New Zealand.

He was the son of the late Pasquale Fiasca. His mother, Filomena, lives in Milwaukee.

Other survivors include three brothers, Patrick of Milwaukee, Alfred of Green Bay, Wis., and Michael Fiasca of Portland, Ore.

The Japan Times
May 16, 1960

Boston Symphony's Viola Player Dies in Hotel Room

FUKUOKA (Kyodo) — John Fiasca, 36-year-old viola player of the Boston Symphony Orchestra, was found dead in his bed in the Hakata Imperial Hotel in Fukuoka Saturday afternoon.

Police said yesterday Fiasca was believed to have died of an acute attack caused by a weak heart or excessive drinking, as he showed no external injuries. It was not immediately known whether it was a case of homicide, police said.

The body of Fiasca was transferred to the U.S. Air Force base at Itazuke, outside of Fukuoka.

Thomas Perry, manager of the orchestra, said the orchestra will continue its performance tour of the Far East in spite of the death of Fiasca.

The Boston Symphony Orchestra led by conductor Charles Munch, is currently on a 22-concert tour of Japan under the Japan-U.S. centennial program.

The Yomiuri
May 16, 1960

US Violinist Found Dead

Japanese police said Sunday that John Fiasca, a Milwaukee-born violinist with the Boston Symphony Orchestra now touring Japan, was found dead in his hotel suite in Fukuoka, southern Japan, Saturday afternoon.

A police official said that following a post-mortem examination it seems that Fiasca died of a natural cause because he had "no external injuries."

Burrelle's
ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street – New York

MUSICAL COURIER
NEW YORK, N.Y.
MONTHLY 38,700

MAY 1960

Boston Symphony Flies On Far East Tour

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ESTABLISHED 1888
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PRESS CLIPPING BUREAU
165 Church Street – New York

NEW YORK, N.Y.
TIMES
D. 614,169 S. 1,254,635

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5/15/60

Boston Symphony Violinist Dies

STARS & STRIPES

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-4210

Italian News
BOSTON, Mass.
Weekly Circ. 13,452

MAY 20 1960

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A medical report indicated that the 37-year-old musician succumbed of a heart ailment.

Mr. Fiasca, a native of Milwaukee, studied at the Wisconsin School of Music before attending the famed Juilliard School in New York, where he studied under Hans Letz.

Prior to joining the Boston Symphony in 1954, he played for the St. Louis Symphony, the Portland, Or., Symphony, the National Symphony Orchestra in Washington, and Columbia Pictures Studio.

His residence in Boston was at 66 The Fenway.

Mr. Fiasca was with the Boston Symphony in 1956 during its European tour.

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ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
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D. 614,169 S. 1,254,835
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New England Newsclip Agency, Inc.
Box 2073, Boston 6 • Richmond 2-4[illegible]

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NEW YORK, N.Y.
TIMES
D. 614,169 S. 1,254,835

MAY 15 1960

JAPANESE DELICACY VS. AMERICAN SONORITY

By ROSS PARMENTER

TOKYO.

THE day after the Boston Symphony arrived in Tokyo its [illegible] assembled for [illegible] press conference. The Japanese newsmen proved more active in taking photographs than in asking questions. But one question came to their lips right away: "Had the orchestra ever played any Japanese music in Boston?"

Charles Munch, the conductor, had to shake his head. A little later came the question: "Was the orchestra going to play any Japanese music on its tour of Japan?" Again the answer was in the negative.

It seemed like an opportunity missed. One says this partly in the light of the moving effect the orchestra has made in playing the Japanese national anthem, and partly in view of the fact that the United States Department of State has insisted that there be an American work on every program.

Playing a Japanese piece would have been a gesture of goodwill, and one can easily imagine how pleased and proud the Japanese would have been to have heard a work by one of their countrymen played by so fine an orchestra. It is reasonably certain that a Japanese piece could have been found.

Winning Friends

But Japanese music or no, the Boston tour, which is now at the midway mark, gives promise of making many new friends for the United States. It certainly got off to a rousing start in Tokyo. The initial telecast and a great deal of newspaper coverage has made Japan well aware of the presence of its visitors, and the first public concert at Hibiya Hall carried away its audience. The listeners cheered the Bostonians as a Japanese audience has seldom been known to do.

Having heard two of Japan's finest orchestras, this visitor can understand why the people of Tokyo who could crowd into that first public concert were so overwhelmed. If one word has to be found for it, the word would be sonority.

The two orchestras this listener has heard were the Japan Philharmonic and the Tokyo Symphony. They were both good. But they do not have the power to pour out great floods of golden sonority.

The warmth, the power, the richness of color, the great full-throated songfulness—these are the Boston qualities they did not have. And so one can be sure that these were the elements heard in Hibiya that made the Boston's performances of Berlioz' "Symphonie fantastique" and Roussel's "Bacchus et Ariane" so extraordinarily thrilling.

But sensuousness, power and color are not the only orchestral virtues. What the Japanese orchestras had was a quite exquisite tonal refinement. Lacking the assured virtuosity of the Japan Philharmonic, the Tokyo Symphony had to play more gingerly. But even if it was somewhat held back by the need to take pains to play carefully, the Tokyo Symphony was always beautiful in sound.

The purity of the intonation, the delicacy of texture, the unfailing accuracy and the sweet songfulness of the orchestra were always a delight to the ear. And Shinji Tohyama, the Japanese conductor who has just returned from several years of study in Vienna, led it with careful and graceful musicianship, especially in Mozart's "Linz" Symphony.

The Japan Philharmonic has the same merits of purity, delicacy, accuracy and lyricism, but it also has the ability to play with remarkable deftness and assurance. Its sound is almost the most enchanting orchestral sound this listener has ever heard.

Akeo Watanabe, the Japan Philharmonic's regular conductor, is out of the country now, and the leader on this particular occasion—a broadcast sponsored by the Tokyo Railroad Company—was another talented Japanese, Tadashi Mori. And it should be noted that this orchestra has an American concertmaster. He is Broadus Erle, who used to be the leader of the New Music String Quartet.

What was notable about both orchestras was that the strings were the finest of the choirs. Investigation of this phenomenon led to the information that the Japanese situation with regards to strings is the reverse of that in the United States.

Here there is no shortage of strings. On the contrary, string players are emerging from the music schools in large numbers. Mr. Erle, who teaches some of them, is amazed at their talents. And other observers are convinced that before very long America will be importing string players from Japan.

Not only is violin study pushed over here, but it also has been facilitated by the fact that the Japanese have always been among the world's finest woodworkers. They have been able to make violins that can be purchased fairly cheaply. Thus students have been able to acquire good instruments to work with. With brasses and woodwinds this has not been so. Wind instruments are expensive and have to come from abroad.

NEW YORK, N.Y.
TIMES
D. 614,169 S. 1,254,835
MAY 17 1960

HIROSHIMA HEARS BOSTON SYMPHONY

Musicians Visit the Memorial Museum—Their Concert Is Warmly Received

By ROSS PARMENTER
Special to The New York Times.

HIROSHIMA, Japan, May 16—Hiroshima is an extraordinarily moving place. For grief there is the Peace Memorial Museum with its appalling documentation of the explosion that destroyed the city fifteen years ago. For hope there is the new Hiroshima that has grown up from the ashes of the atomic desert.

Hope predominates, for that is the spirit of its friendly citizens. And the new city they have built, with its broad avenues, parks, modern buildings and bright neon signs, is prosperous, progressive and attractive.

Yesterday the scales were tipped still further in the life-affirming direction, for the Boston Symphony brought music to the city that suffered the bomb. The city, in return, responded with generous enthusiasm.

Saddened by Death

For various reasons, one might have expected the concert to be less than exhilarating. Yesterday was one of the days the orchestra had to travel and to give a concert as well. And when the musicians arrived here in the afternoon they were tired. They were saddened, too, by the death of a colleague the day before. John Fiasca, 37-year-old violist from Milwaukee, had suffered a fatal heart attack in Fukuoka.

Then the musicians were further saddened, and in some cases stunned, by the museum. With its photographs, models and grisly displays, it demonstrated that the devastation of the bomb was worse than most of them had ever imagined. The still standing shell of the gutted industrial exposition hall further increased the impact.

How, they wondered, could the people of Hiroshima smilingly ask Americans for "kind writing," a phrase those who speak a little English sometimes use for autographs?

Perhaps it was in response to such a forgiving and unembittered spirit that the musicians played the Japanese national anthem with especial dignity and expressiveness. At all events, it got the concept off to an excellent start and, despite the heat of the concert hall, the orchestra played well all evening.

Charles Munch conducted. The 1,800 persons who jammed the new concert hall Hiroshima has built as part of its Peace Park, were given Program 'C.' That is, Berlioz' "Symphonie Fantastique," Norman Dello Joio's Variations, Chaconne and Finale and Roussel's "Bacchus et Ariane," Suite No. 2.

Two girls in white and pink kimonos brought in flowers at the end, but the continuing applause demonstrated the desire for encores. Mr. Munch led two, both excerpts from Handel's "Water Music." Then he showed that the concert was over by a gracious gesture. He picked up the flowers that had been placed beside the podium and bowingly waved good-bye.

The Japanese have a beautiful proverb: "Meeting is the beginning of parting." They understood the gesture and appreciated the treasuring of their well-loved flowers.

POUGHKEEPSIE, N.Y.
NEW YORKER
D. 28,986 S. 30,153

MAY 17 1960

Alice Hughes

Extremes of Elegance And of Oriental Poverty

This morning's mail had a flimsy letter with beautiful Japanese stamps postmarked "Toyko." My sister, who lives in Boston, is married to a French violinist in that city's Symphony orchestra. Currently that noted band is touring Japan and Australia, giving concerts authorized by President Eisenhower's U. S. International Cultural Presentations. My younger sister who lives in Darien, Connecticut, joined the Symphony flight. She writes a colorful description of the first concert, attended by only 650 invited guests, including the young Crown Prince of Japan and his Crown Princess. Quietly standing outside the concert hall, just to be close to the event, were thousands of Tokyo residents. And by statistics, the 8 million TV sets in Japan enabled at least 25 million inhabitants of the country to hear this prize orchestra.

Conductor Charle Munch, knowing the Japanese love for Beethoven's music, soothed them with the "Eroica" smyphony and then stirred them with Ravel's spirited "Daphnis and Chloe" suite, whose crashing climax was drowned out by the cheers of the audience. En route to Tokyo my relatives stopped at Hong Kong, an Oriental Mecca teeming with tourists who spend their time shipping and being fitted for overnight, made-to-order clothes at low prices, at which this city excels. While there they attended an elegant garden party at the Governor's home. They first telephoned the aide-de-camp to inquire about dress for the occasion. His answer: 'Hats and gloves, of course. The rest is up to you." My younger sister never wears a hat, so she strolled into a flower shop on the street wh[illegible] the Peninsula hotel is lo[illegible] and bought 85c worth o[illegible] grant, fresh yellow-and[illegible] flowers and twirled them [illegible] circlet which won ma[illegible] pliments.

* * *

THIS GARDEN PARTY was lavish beyond imagination. Two bands, each made up of 100 musicians, alternated with continuous music. The Fusiliers wore brilliant red uniforms. The other band wore black Chinese suits. Women guests were all dressed in their native attire. Titled Indian women wore lustrous white-and-gold saris, and many had rubies embedded on the side of one nostril and on the forehead. Chinese women wore slim, sheathlike dresses, richly brocaded, while the Japanese were in their most resplendent kimonos. By comparison, English women looked drab, in flower-printed dresses and big skimmer-hats. French women and those from South America in Paris style cocktail dresses heightened the elegance, while American women, simply and correctly dressed, revealed their trim svelte figures. Women from local areas wore dresses draped in handsomely striped Thai silks.

In contrast to the luxury and lofty protocol of the wealthy society and diplomatic set, are natives and particularly refugees, escaped from Communist China into international Hong Kong. They have no money, no possessions, no homes, little food and nowhere to exist other than in the streets. At night they sleep in hovels, on roofs, doorsteps and under crowded cardboard tinder shacks housing 15 to 20 men, women and children. The city literally crawls with displaced people whose plight is unbelievably sordid. Their only means of earning a living is to hire a junk, put out to sea and fish. They sell all they can: what's left, they eat. Destitute women beg on the street surrounded by children, often 5 to 6, with a babe in arms and the rest under 10 or 12 years, at which age they go forth to forage for food on their own.

[illegible] Tokyo, Osaka and Kyoto concerts are over and the Boston Symphony orchestra is now en route for Australia. Concerts scheduled for Korea were called off due to the recent uprisings. I envy this thrilling journey. Whatever the day's emotional or physical hardship, each evening is enriched with melodious bursts of lovely music.

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ASAHI EVENING NEWS, WEDNESDAY, MAY 18, 1960

FOR NEW YORK: Mr. Nagataka Murayama, the Chairman of the Board of the Asahi Shimbun and the Asahi Evening News, accompanied by his daughter, Miss Michi Murayama, left Tokyo for New York by PanAm plane midnight last night to attend the 13th Congress of the Federation Internationale des Editeurs de Journaux et Publications. Mr. Murayama, who is Vice-President of the Federation, will deliver a speech entitled "A Milestone in Publishing," in connection with Asahi Shimbun's facsimile printing. The Murayamas are scheduled to return early next month after inspecting newspaper facilities and organizations in the U.S. Asahi Eve. News

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The Yomiuri
May 21, 1960

Music Calendar

By Edmund C. Wilkes

The performances of the Boston Symphony Orchestra are the great events of the coming week but there are other attractive events as well.

SUNDAY, May 22

The Boston Symphony Orchestra returns to Tokyo under Charles Munch's direction to play from 6.30 in Hibiya Hall. Beethoven's Symphony No 5, Easley Blackwood's Symphony No 1 and three episodes from the third act of Wagner's "Meistersinger" comprise the program.

MONDAY, May 23

The Boston Symphony Orchestra will be heard from 6.30 in Hibiya Hall in a program conducted by Aaron Coplan, celebrated American composer. Fantasias for strings by Purcell, Haydn's Symphony No 95, and Copland's own rarely heard First Symphony and a suite from his opera "The Tender Land" make up the program.

SUNDAY, May 29

The Boston Symphony presents its final concert under Charles Munch's direction from 6.30 in Hibiya Hall. Samuel Barber's "Medea's Meditation and Dance of Vengeance," Debussy's "La Mer," and Brahms' Symphony No 2 in D Major are the program.

MONDAY, May 30

Under associate conductor Richard Burgin's direction, the Boston Symphony Orchestra makes its farewell in the Tokyo Gymnasium in Sendagaya from 6.30. Leon Kirchner's Toccata for Strings, Solo Winds and Percussion, Mahler's Adagio from the unfinished Tenth Symphony and Tchaikovsky's Symphony No 5 are the final program.

New England Newsclip Agency, Inc.
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Natick Bulletin
NATICK, Mass.
Weekly Independent
Circ. 4,011

MAY 19 1960

WETHERSFIELD

Sonya Davidson
OL 3-1219

Attention Wethersfield residents! Home-owners in the area who have occasion to drive through Wethersfield streets several times during the course of a normal day, have noticed the increasingly careless manner in which young cyclists abuse traffic regulations and the courtesy of the road, especially during dusk. They have also been greatly annoyed with the "laissez-faire" attitude of local suburban dwellers who seem to feel that it is permissible to allow their toddlers to sit and play on the roadside or even to wander casually into the middle of the road, figuring that it is up to the motorist to see that they remain with life and limb intact to say nothing of the countless unleashed dogs who are allowed to roam the area at large, jumping viciously in front of every passing car, destroying well-kept shrubs and lawns, and terrifying the children! A word of warning by parents to their offspring as well as pet-owners confining their dogs to their own property where they rightfully belong, might serve to avoid tragic accidents and make this community a far pleasenter place to live in.

Mrs. Goldie Korenberg of Westlake Rd. was guest speaker at the May meeting in Winchester of the Minutemen Division of World Book Encyclopedia. This division includes most of Boston and the surrounding towns. Mrs. Korenberg spoke on, "The Complete Educational Aspect of World Book Encyclopedia and Child Craft" before an audience of sales representatives and managers.

A speedy recovery to Mrs. Irving Kloper of 67 Westlake Rd. who was recently a victim of a freak accident at the famed Grossinger Resort where she and Mr. Kloper were spending a few days. Mrs. Kloper suffered a broken arm while playing volley-ball and had to have it strapped up in such a manner as to enable her to drive her car back home again. By an odd coincidence, the proprietor of our local delicatessen, Max Covall, was vacationing at Grossingers at the same time.

Congratulations to the McCue family of 17 Felch Rd. who were the lucky winners of a rent-free month in a cottage on Cape Cod. Mr. McCue, who is employed as a production planner, was the first to have his name drawn at a recent lot-drawing at the Natick Shopping Center.

The latest reports on Joseph Silverstein of Irving Rd. who is now on a far Eastern Tour with the Boston Symphony Orchestra, is that he is being lionized and wined and dined in great style at Consulate parties.. The symphony concerts have been enthusiastically received throughout the orient. Meanwhile, the other two Wethersfield members of the symphony, Arthur Press of Russell Circle and Charles Yancich of Rutledge Rd., are playing in the Pop concerts.

THE JAPAN TIMES, THURSDAY, MAY 19, 1960

Boston Symphony Playing in Y'hama

The Boston Symphony Orchestra under the noted conductor Charles Munch will give its one and only concert in Yokohama at the Kanagawa Prefectural Music Hall on Friday, May 20 from 6:30 p.m.

To be heard are Samuel Barber's "Medea's Meditation and Dance of Vengeance;" Debussy's "La Mer," and Brahms' Symphony No. 2 in D Min.

Tickets for good seats are still available for this fine program at ¥2,500 and ¥2,000 at the NHK Yokohama branch on the 5th floor of the Daiwa Bank at Onoecho, Yokohama or at the hall itself.

The concerts by the Boston Symphony Orchestra are part of the celebrations of the centennial of U.S.-Japan relations and the 35th anniversary of NHK (Japan Broadcasting Corporation) and are being sponsored by the NHK Service Center with the support of the Foreign Office and the U.S. Embassy.

ASAHI EVENING NEWS, THURSDAY, MAY 19, 1960

Boston Symphony To Perform Friday

The visiting Boston Symphony Orchestra will give a performance under the direction of Charles Munch in Yokohama tomorrow evening.

The curtain will go up at 6:30 p.m. at the Kanagawa Prefectural Music Hall.

The program offers Medea's "Meditation" and "Dance of Vengeance" by Barber, "La Mer" by Debussy and "Symphony No. 2 in D major" by Brahms.

Tickets are available at the Yokohama branch of the Japan Broadcasting Corporation (NHK) or at the Music Hall.

NHK is sponsoring the current Japan performance tour of the Boston Symphony Orchestra with the support of the Foreign Office and the American Embassy to mark the 35th anniversary of radio broadcasting and the centenary of Japan-U.S. diplomatic relations.

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Journal (m)
PROVIDENCE, R. I.
Circ. 58,872

MAY 26 1960

Tour Not Affected

Boston—(AP)—The Boston Symphony Orchestra, currently on a tour of the Far East, has not been affected by tidal waves in the area, a spokesman said yesterday.

The orchestra is scheduled to give performances in Japanese cities until May 30. Other concerts will follow in Manila, P.I., Australia and New Zealand.

The musicians will return to Boston June 19.

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Call (e)
WOONSOCKET, R. I.
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MAY 26 1960

Boston Symphony Safe In Wave-Swept Japan

BOSTON (AP) — The Boston Symphony Orchestra, now touring Japanese cities, has been unaffected by tidal waves in the area, a spokesman said yesterday. The musicians will perform in the Philippines, Australia and New Zealand before returning to Boston June 19.

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Journal (e)
LEWISTON-AUBURN, Me.
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MAY 26 1960

Boston Symphony Orchestra Unaffected By Jap Tidal Waves

BOSTON (AP) — The Boston Symphony Orchestra, now touring Japanese cities has been unaffected by tidal waves in the area, a spokesman said yesterday. The musicians will perform in the Philippines, Australia and New Zealand before returning to Boston June 19.

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Gazette (e)
TAUNTON, [illegible]
Circ. 11,602

MAY 26 1960

ALL'S WELL

BOSTON (AP) — The Boston Symphony Orchestra, now touring Japanese citizen has been unaffected by tidal waves in area, a spokesman said yesterday. The musicians will perform in the Philippines, Australia and New Zealand before returning to Boston June 19.

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Standard-Times (e)
NEW BEDFORD, Mass.
Circ. 62,208

MAY [illegible] 1960

Symphony Ducks Waves

BOSTON, May 26 (AP)—The Boston Symphony Orchestra, now touring Japanese cities, has been unaffected by tidal waves in the area, a spokesman said yesterday. The musicians will perform in the Philippines, Australia and New Zealand before returning to Boston June 19.

New England Newsclip Agency, Inc.
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Sun (e)
WESTERLY, R. I.
Circ. [illegible]

MAY 26 1960

ORCHESTRA SAFE

BOSTON (AP) — The Boston Symphony Orchestra, now touring Japanese cities has been unaffected by tidal waves in the area, a spokesman said yesterday. The musicians will perform in the Philippines, Australia and New Zealand before returning to Boston June 19.

NewEngland Newsclip Agency, Inc.
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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,071

MAY 26 1960

BSO Is Safe In Japan Storms

BOSTON (AP) — The Boston Symphony Orchestra, now touring Japanese cities, has been unaffected by tidal waves in the area, a spokesman said yesterday. The musicians will perform in the Philippines, Australia and New Zealand before returning to Boston June 19.

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Herald (m)
BOSTON, Mass.
Circ. 175,076

MAY 26 1960

• • •

Music as Usual

THE BOSTON SYMPHONY orchestra, on a tour of the Far East, has not been affected by tidal waves in the area, a spokesman reported yesterday.

The orchestra is scheduled to give performances in Japanese cities until May 30. Other concerts will follow in Manila, P.I., Australia and New Zealand. The musicians will return to Boston June 19.

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Morning Globe
BOSTON, Mass.
Circ. 190,246

MAY 26 1960

B.S.O. Is O.K

"The B.S.O. is O.K."

This comforting message wa received last night by wives o members of the Boston Symphony Orchestra currently o tour in the Far East.

The women cabled the man ager of the group Tuesday t see if their husbands were i any danger from the tida waves which have been rock ing the area.

No word came until late yesterday afternoon. A cable wa received at the orchestra's personnel department at Symphony Hall from manage Thomas D. Perry Jr. whic simply said:

"B.S.O. Unaffected by Tida Waves."

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Telegram (m)
WORCESTER, Mass.
Circ. 57,341

MAY 26 1960

Hub Symphony Is Not in Area Of Tidal Waves

BOSTON (UPI) — A spokesman for the Boston Symphony Orchestra said he received word Wednesday that the orchestra was unaffected by tidal waves on its current Japanese tour.

Symphony Hall publicity director Laning Humphrey said he received the following telegram from Tokyo Wednesday:

"B.S.O. (Boston Symphony Orchestra) unaffected by tidal waves."

Humphrey said the telegram was signed by Thomas D. Perry Jr., orchestra manager. Earthquakes along the Chilean coast recently caused huge tidal waves to batter the coast of Japan.

The Boston Symphony has five more concert dates scheduled in Japan before flying to Manila for concerts on June 1, 2 and 3.

Then the orchestra heads for Australia and New Zealand before returning to Boston.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Telegraph (e)
NASHUA, N. H.
Circ. 11,733

MAY 26 1960

Boston, May 26 (AP) — The Boston Symphony orchestra, now touring Japanese cities, has been unaffected by tidal waves in the area, a spokesman said yesterday. The musicians will perform in the Philippines, Australia and New Zealand before returning to Boston June 19.

Sunday Journal
PROVIDENCE, R. I.
Circ. 183,699

MAY 22 1960

Records Reviewed

Sunday Journal TV Weekly 23
May 22, 1960

Young Bolivian Plays Bach With Maturity

By RUTH TRIPP

THE young Latin American violinist, Jaime Laredo, plays Bach's Partita No. 3 in E with a maturity that belies his 19 years. And to add weight to the impressiveness of his musical understanding, the reverse side of this RCA Victor album offers Sonata No. 3 in D minor, Op. 108, by Brahms. In this work, the young violinist shares the honors with pianist Vladimir Sokoloff of Curtis Institute. (The Bach Partita is unaccompanied.) Bolivia is proud of Mr. Laredo because he was born there. The United States can be proud of him also because he received his education here. This is an unusually interesting recording of violin music.

The musical ensemble called I Musici, which has played here, may be heard on an Epic record as it plays music by Mozart, Adagio and Fugue in C minor (K.546) by Handel, Concerto Grosso in B minor, Op. 6, No. 12, and by Bach, Concerto No. 5 in F minor for Clavier and Strings. The sensitive interpretations are a pleasure to hear and the choice of a favorite on this list would tax the listener.

Another ensemble that is a favorite is the Juilliard String Quartet. On an RCA release, it plays two of the favorites of the repertoire, Debussy's Quartet in G minor, Op. 10, and Ravel's String Quartet in F. It is good to hear the vitality of these intense musicians perfectly controlled to bring the delicacy and color from these contrasting French scores. When we think of the exciting manner in which this group plays Bartok, the contrast is all the more striking when you hear this record.

The Soria Series of RCA has chosen the Munch interpretation of the Berlioz Requiem for a splendid addition to this important recording venture. The Boston Symphony is playing in its own Symphony Hall, with the chorus of New England Conservatory, which is trained by Lorna Cooke DeVaron, assisting. Hearing the stupendous score and realizing the story of Berlioz' conception of this amazing score is a musical experience of major importance. This is a treasure.

The rich voice of Mack Harrell, who died last January, has been recorded many times. With the RCA Victor Orchestra and Chorus conducted by Robert Shaw, we may hear two Bach Cantatas with Mr. Harrell as soloist. They are No. 56, "I Will Carry the Cross with Gladness" and No. 82, "It Is Enough". Dignity and depth of communication are the chief assets of this release.

Ingrid Haebler, pianist, plays two Mozart Concertos with the Vienna Symphony Orchestra conducted by Christoph von Dohnanyi. Her playing on this Epic record is neat and expressive. The artist is a native of Vienna and a winner of several important medals. The Concertos, both in B flat, are No. 18, K. 456 and No. 27, K. 595.

NewEngland Newsclip Agency, Inc.
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Register (e)
NEW HAVEN, Conn.
Circ. 99,236

MAY 26 1960

SYMPHONY TOUR CONTINUES

BOSTON (AP) — The Boston Symphony Orchestra, ~~now touring Japanese~~ cities, has been unaffected by tidal waves in the area, a spokesman said yesterday. The musicians will perform in the Philippines, Australia and New Zealand before returning to Boston June 19.

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Evening Globe
BOSTON, Mass.
Circ. 149,750

MAY 27 1960

Islands of Beauty

Symphony in Visit To Hub Sister City

This is the fifth in a series on highlights of the Boston Symphony Orchestra's Japan tour, written by Mrs. Helen Perry, wife of the orchestra's manager. Today she pictures more of the beautiful places visited by the Boston party.

By HELEN PERRY

KYUSHU, Japan—The day being bright and brisk, the orchestra was happily afloat on the Island Sea. Our first voyage two day ago from Osaka to Takahama was overcast and shutin, beautiful in a sense with the islands and mountains shrouded and mysterious.

It did give us all a chance to write letters and catch up on sleep, which was welcome since we had breakfasted at 6 a. m. in Osaka before departing for Kobe pier and the ship Kurenai-Maru.

She was a beauty too, just finished last October, the pride of the fleet, with commodious cabins for all and a dining room serving either Japanese or western food.

We had Japanese — raw fish, tuna which tasted like filet mignon, raw quail egg, delicious crisp vegetables, fried prawns and rice.

The Japanese, like the French, have a way of giving the simplest dishes a gourmet look.

These lovely boat trips have given us a chance to actually see the islands and mountains which appear in Japanese scrolls and paintings.

I had always thought them a creation of the artist's imagination, but they do exist, the rocky outcroppings of bizarre shapes fringed with wind-shaped trees, the fog-softened outlines.

★ ★ ★

We had a bit of a sea running, since we were crossing from the island of Shikoku to Kyushu, the southermost island of Japan. The Inland Sea joins the Pacific Ocean and the wind sweeps through the Hoyo Strait. Despite the wind the trip ended pleasantly.

Two nights which the Boston Symphony spent in Dogo Hot Springs, a resort suburb of Matsuyama where a concert was played, were most enjoyable.

The Orchestra also visited Kyoto, the sister-city of our own Boston, and our stay was all too short. Kyoto is the old capital of Japan, before Tokyo, and is the seat of culture and contains a great number of beautiful shrines and palaces.

Host to our group was Gizo Takayama, mayor of the city, who visited Boston and attended a Pops Concert a few years ago.

We traveled to Kyoto in buses which I believe had solid rubber tires: for such a vibrating treatment people pay money. But the beauty and interest of the countryside offset the rigors of bus travel.

Mayor Takayama received us for tea, each of us 110 BSOers seated on a woven bamboo tool before long lacquer-topped tables. We were served bean curd cakes and thick green tea, which looked like spinach soup and taster not quite as good.

The mayor welcomed us through an interpreter and spoke of his delight at having been in Boston and now at having us in his city. He asked us to bear his greetings to the people of Boston and to Mayor Collins.

★ ★ ★

Boston should be proud of its relationship with this fair city, which resembles it not at all physically, but considerably in appreciation of cultural tradition.

There was further sightseeing, including a visit to the Golden Pavillion, a gilded three-tiered pagoda.

Most of the orchestra men ate their pre-concert meal in the restaurant in the same building as the hall.

The restaurant was a Japanese counterpart of Horn & Hardart, where you select what you wish from samples in a glass case, get tickets, go to a table where a waitress takes your ticket and you hope she brings what you want.

Mr. Munch, with his innate gentleness and sense of showmanship, completely won his audience and made a tremendous hit with the music itself — two encores.

The audience clapped and cheered, and Mayor Takayama, who sat behind me, beamed in obvious delight. I'm sure that Boston and Kyoto have become even fonder sisters since this visit.

BSO in Japan

Turning from opera for the moment, we've received clippings from time to time on the current tour of the Boston Symphony [illegible] through the Far East and one of the best-written comes from Heuwell Tircuit, [illegible] Tokyo's "Asahi [illegible]." Here are some excerpts, [illegible], perhaps, of informed [illegible] on the spot.

Declares Mr. [illegible]: "Japan has heard a large assortment of the music world's best . . . but nothing else we have had has so completely lived up to expectation.

"The brilliance and sonority of (the Boston Symphony) orchestra are something incredible. They are a very loud orchestra, that is true, but they manage to maintain their beautiful sound at all volume levels . . . Since the string sound is so powerful, the winds and the brass are free to sing out as they very rarely can in other orchestras . . .

"Even the Star Spangled Banner emerged sounding like a piece of real music. The orchestra can make a piece sound much better than it actually is, which means that the poor devils who must review their concerts of new works are playing at critical "Russian roulette" . . . Mr. Munch deserves a pat on the back for having been the first to tour Japan with programs above the provincial level . . . Yet I cannot help wish they were offering more distinguished works than the Barber and the Dello Joio . . . In the last two movements of the "Symphonic Fantastique," Mr. Munch beat some pretty fantastic tempi. It will be a long time before any local group dare play this literature."

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新聞切抜

THE YOMIURI (Tokyo)

Dat. MAY 2 9 1960 Ed.

03

More Marvels From Munch And Copland

By Edmund C. Wilkes

"The Boston Symphony continues to astound us with the virtuosity of its playing. In two more concerts last week it displayed other facets of its unquestioned superiority both in modern music and in the classic repertoire."

Space did not permit a full report in the earlier account in these columns of Mr Munch's way with Ravel and Berlioz and Roussel. The "Daphnis and Chloe" Suite, the "Fantastic Symphony" and the ballet music from "Bacchus and Ariane" of these composers is nearly the private property of Mr Munch.

Certainly no one else can evoke the liquid loveliness of the Ravel as he can. No conductor brings the conviction to the Berlioz claptrap melodrama or the exquisite taste that graces the very French and very civilized Roussel suite.

"But he could not do it if he did not have in the orchestra an instrument that responds perfectly to his nearly impossible demands. There were prestissimos taken at a speed that conductors may dream of but never succeed in achieving; there were the most subtle variations in quantity." Koussevitasky could still be immensely proud of Mr Munch's use of his great instrument.

There is of course room for a variety of interpretations of Beethoven's music. The Symphony No 5 that Munch presented was brisk and fine sounding, but it did not attempt to override the music with sentient forebodings of "Fate."

Most interesting on this second program was the First Symphony of Easley Blackwood, a 27-year-old composer who is obviously someone to be reckoned with. Not everyone will like the tartness of his first movement but its thrust was exciting and the development of the themes was tightly composed. A spacious and serene andante was bittersweet; the scherzo played with a grotesque theme in constantly changing harmonics, and the finale developed variations of the first theme in a way that explored all the resources of the orchestra.

There can be no question that the music is the product of a young man wrestling with the problems of producing significant music and avoiding the tricks and formulas that seem to be the refuge of so many of the new generation in Europe. Blackwood's first symphony probably will not outlive Beethoven's fifth but he has something to say even now.

Munch's way with Wagner is well-known. As an Alsatian, he may be said to be looking both toward Paris and toward the Rhine. He led the orchestra in three rousing excerpts from "Die Meistersinger von Nuernberg" as though his life had been spent in Bayreuth and Munich. The encores the audience demanded were Mendelssohn's Scherzo from the Octet and Berlioz's "Racokzy March."

On the next evening the audience had the opportunity to test the music and the conducting skill of one of the greatest of American composers, Aaron Copland. To most of us it was our first acquaintance with him as conductor; indeed Mr Copland tells of himself that his first attempt to conduct before his great good friend and mentor Koussevitsky was a complete failure and not for years did he try again. But he has made a handsome recovery. In the Purcell Fantasias that he chose to open the concert, he brought insight and imagination to these rarely heard prototypes of the classic sonatas and made the strings of the orchestra resound as a sweet "consort of viols.'

In the Haydn Symphony No 95 he used the classical orchestra. The jaunty minute and trio with its difficult solo for cello was tossed off by Mr Mayes in fine style.

In his own first symphony Mr Copland was giving most of us a first view of a work which was strongly influenced by his studies with Nadia Boulanger. It begins with a Prelude that is charmingly simple, even pastoral. In the succeeding scherzo the orchestration grows in complexity, and the finale busily, perhaps overbusily, works through a maze of developing thematic material. Needless to say the symphony got a rousing performance.

But it is as a composer for the theater that most of us know Aaran Copland. His ballets "Rodeo," "Billy the Kid," and "Appalachian Spring," his "Music for the Theater," "Quiet City," and music for numerous films seem to be his most popular works and deservedly so, for he is never more American than when he is exploring or suggesting the folk element.

His opera "The Tender Land" suffered from libretto trouble, but the music he excerpted for the suite deserves to be heard repeatedly and suggests that the libretto should be reworked to give the opera a second chance. The broad soaring music of the Introduction, the lyric outpouring of the Love Music and especially the finale "The Promise of Living," is Copland of a very fine order. The audience was well impressed and wanted more music, but a tight schedule in loading the instruments for the Hokkaido trip deprived us of these.

So the Boston, under Munch and Copland, continues to make good music, and there is more to come.

There remains but little space to report an excellent concert by the Japan Philharmonic Orchestra under Hideo Saito. The last of Handel's concerti Grossi, Opus 6, No 12, was given reading of real transparency with excellent soloists, especially Broadus Earle, the concertmaster. Haydn's "Oxford Symphony" was brisk and stately by turns with some good dialogue between strings and winds, and Kodaly's "Hary Janos" Suite was given a rousing and humorous reading.

But the novelty of the concert was the rarely heard Viola Concerto which Bela Bartok left unfinished at his death and which his friend Tibor Serly finished from his sketches. Thus it will always be a tantalizing fragment like the Mahler Tenth.

The work is profoundly emotional and may be autobiographical. Bartok's fatal illness pushed him to complete the piano concerto for his wife's use and this work for Primrose. There are sections that seem forced, virtuosity for its own sake, but elsewhere it is Bartok at his best.

Certainly the solo part is terrifying in its complexity. For the most part Kisei Kitazume solved the problems Bartok laid for his instrument, but it cannot be said that he had the last ounce of temperament that should be brought to the music if it is to entirely persuade us. He was best in the second movement, [illegible] religioso, where Bartok is simplest. But it was a fine thing for the Philharmonic to bring us this near-masterpieces.

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新聞切抜

THE MAINICHI (Tokyo)
DAILY NEWS

Dat. MAY 2 9. 1960 Ed.

Boston Symphony Makes Donation

SENDAI, May 27. — The members of the world-famous Boston Symphony Orchestra which gave a performance at the Sendai City Public Hall Friday evening under the direction of Charles Munch donated ¥100,000 to victims of the tidal waves that hit Miyagi Prefecture.

The orchestra is now visiting Japan at the invitation of Japan Broadcasting Corporation (NHK) to commemorate the Japan-U.S. Centennial now being observed in major cities.

THE JAPAN TIMES (Tokyo)

Dat. MAY [illegible]

03

What's Going On This Week

Music

May 16

SHIGEO HISAMOTO, piano. Daiichi Seimei Hall, 7 p.m. Fantasia in

SUMIE KAWAUCHI, soprano, Daiichi Seimei Hall, 6:30 p.m.

May 19

NOBUMICHI TANAKA, violin; Kiyoko Tanaka, piano. Bunkyo Public Hall, 6:30 p.m. Partitia No. 2 (Bach); Sonata in C (Franck); Sonata No. 17 (Mozart); etc.

May 20

TOKYO PHILHARMONIC ORCH. Hibiya Hall, 6:30 p.m. Conductor, Hiroyuki Iwaki. Soloist: Hiroko Nakamura, piano. Beethoven program: Leonore Overture; Piano Concerto No. 1 in C; Symphony No. 3 "Eroica."

May 21

MASASHI KITAGAWA, piano. Daiichi Seimei Hall, 6:30 p.m. Chromatic Fantasy and Fugue in D (Bach); Sonata in B Min. (Chopin); Sonata "1905" (Janacek); Sonatine (Ravel).

Ma 21

BERNARD MICHELIN, French cellist. Kyoritsu Hall, 6:30 p.m. Sonatas by Pergolesi, Debussy; Variations on a Mozart Theme (Beethoven); etc.

May 22

BOSTON SYMPHONY ORCHESTRA. Conductor, CHARLES MUNCH. Hibiya Hall, 6:30 p.m. Fifth Symphony (Beethoven); Symphony No. 1 (Blackwood); Interludes from "Meistersingers" (Wagner).

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新聞切抜

THE JAPAN TIMES (Tokyo)

Dat. MAY 28. 1960 Ed

Speaking of Music . . .

American Music by the Boston Symphony

By MARCEL GRILLI

When a virtuoso orchestra is on a visit abroad its hosts naturally enough like to hear it perform the familiar masterworks of the international repertoire—but is it too much to expect these same hosts also to demonstrate a willingness of broadening their horizon into unfamiliar music, especially works of merit produced in the homeland of their guests?

I need not remind my readers that the Boston Symphony Orchestra has long championed the cause of American music, and that this orchestra, whether performing on its home grounds or traveling in foreign lands, has followed through with Charles Munch on the podium the policy fixed under Serge Koussevitzky.

Nor do I need to recall that many of the modern works which have entered this orchestra's active repertoire have been closely identified with it, either as direct commissions, as was the case with Walter Piston's Sixth Symphony, which we heard last week, or as works produced under special grants by organs and foundations associated with the name of Koussevitzky.

Easley Blackwood's Symphony No. 1 (Op. 3, 1955), which Mr. Munch and the Bostonians introduced to us on Sunday evening in Hibiya Hall (the same partnership gave this work its first performances in Boston and New York last year), not only confirmed the wisdom of the Boston Symphony's policy, but it also afforded Japanese listeners a rare opportunity of hearing for themselves the high quality of music being written in certain quarters of the United States.

The name Easley Blackwood was entirely unfamiliar to me, as it must have been to many, many others who attended last Sunday's concert. I have since learned that he was born in Indianapolis in 1933, that he studied with Messiaen and Hindemith, and later at the American Conservatory at Fontainebleau, France, under a Fulbright scholarship. He became a member of the staff of the University of Chicago in 1958, and his work in progress is a commission of the Koussevitzky Foundation in the Library of Congress.

The symphony presented many attractive and appealing aspects. It is cast in the traditional four-movement form and, though there is a vigilant avoidance of ultramodernistic technical cliches, the music is strictly of today. Its orchestration is heavy, dissonant, but the general character is tonal. There is brilliant rhythmic vitality, as well as abundant individuality and imaginative treatment of thematic material.

In fact, there seemed to be so much to this music and of so varied material that at this first hearing the ear was hard put to it to grasp the inner connections. The best music was in the third movement, an animated Scherzo based on ostinato figures of varying lengths, and in the ruminative final movement, an "Andante sostenuto" which reiterates some of the material of the opening section, and which quietly floats away on an exquisite pianissimo of muted violins.

Mr Munch and the orchestra gave Blackwood's music a beautiful and eloquent performance. The eloquence of such music-making could only be interpreted as a tribute to the genius of the 26-year-old American composer.

Beethoven's Fifth Symphony, which opened this concert, and the three Wagnerian excerpts from the third act of "Die Meistersinger," which closed it, emerged as other facets of orchestral eloquence. There is no need here to recapitulate what has already been said about Mr. Munch's rhythmic energy and the Boston Symphony's virtuosity in all departments.

* * *

The orchestra, on Monday evening, brought the same brilliance and virtuosity, as well as a touch of glitter, to a program largely of unfamiliar music and which also introduced Aaron Copland in the dual role of composer and conductor.

To the capacity audience in Hibiya Hall which gave him a warm and cordial welcome, Mr. Copland, of course, was better known in the former capacity—indeed, one may add, the most completely successful among American composers of his generation. And so there is no doubt that the vast majority of his listeners were better disposed to hear him interpret his own music than that of other people.

Two of Mr. Copland's works—his First Symphony (1924-28) and the Suite from the opera, "The Tender Land" (1954)—were prefaced by three of Purcell's Fantasias arranged for string orchestra (the third being the gimmick F Major "Fantasia on One Note") and by the beautiful, but unjustifiably neglected, Symphony No. 95 in C Minor by Haydn.

Throughout this entire program, the orchestral playing was molded with considerable vitality by Mr. Copland. It is a great privilege to watch a composer supervise an interpretation of his own music. But the pleasure was enhanced in this case, as Mr. Copland attuned his acute ear to details of phrasing, rhythm and instrumental balance in the music of Haydn and Purcell.

This is music which he undoubtedly enjoys performing. It was good, too, to see him share the applause, after the Haydn symphony, with the orchestra's principal cellist, Samuel Mayes, who played exquisitely the solo part in the trio of the minuet.

This program, while eschewing the so-called "popular" and, perhaps, most "characteristic" of Mr. Copland's output, did give us a perspective of the path traversed by this most prolific and extremely vital composer. He has always been admired for his eager, zestful, and forward-looking temperament. His adherence to broad views, his profound humane outlook, and his high craftsmanship have won him world-wide respect.

The Japanese had long known him through some of the more popular pieces, mostly those reflecting periods of jazz influences, explorations into subtle and intriguing rhythmic patters, and featuring colorful and brash orchestration.

The two works chosen on this occasion span three decades: the First Symphony, standing almost at the beginning of his career, marks the composer's initial break from "European" influences and the beginnings of his "American" style; the music of "The Tender Land," his last major work, may well represent the summation of his thoroughly Americanized manner. The juxtaposition of these two works revealed a certain tempering and mellowing process in which both time and wisdom have undoubtedly lent a generous hand.

As Mr. Copland draws close to his 60th year, one is happy to note that his music is still enormously brilliant and tremendously colorful and thrilling, but flamboyance and brashness have given way to relative simplicity of texture and more expressive qualities. There is less reliance on assertive energy and more sense of relaxation and serenity. For this backward-forward glimpse into Copland's oeuvre all our gratitude should go to the Boston Symphony Orchestra.

The Yomiuri
May 29, 1960

PEOPLE AND EVENTS

Tokyo American Cultural Center's program for today includes a Boston Symphony Orchestra concert at the Hibiya Public Hall beginning 6.30 pm, with Charles Munch conducting. At 6.30 pm Monday, the orchestra is presenting a concert at Tokyo Gymnasium with Richard Burgin conducting. Earlier Monday, from 2 pm, "Gagaku" (Imperial Court Music) will be presented for members of the Boston Symphony Orchestra at Korinkaku restaurant.

The Japan Times
May 23, 1960

What's Going On This Week

Music

May 23

BOSTON SYMPHONY ORCHESTRA. Conductor, **AARON COPLAND.** Hibiya Hall, 6:30 p.m. Program D: Symphony No. 7; Fantasy for Strings (Purcell); Symphony No. 1 (Copland); Symphony No. 5 (Haydn); Suite from "Tenderland" (Copland).

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Sunday Herald
BOSTON, Mass.
Circ. 289,111

MAY 22 1960

Boston Symphony Plays Tokyo Concert Tonight

FOR ENTIRE ORCHESTRA, Armando Ghitalla, trumpeter, accepted a kiss of welcome when the muscians landed at Honolulu. The generous offer of the Ghitalla cheek saved young lady from chore of kissing 99 others.

BOTANY AT AIRPORT engages Conductor Charles Munch, center, who studies Hawaiian flower he had plucked from lei adorning the neck of Rosario Mazzeo, right, clarinetist. Leonard Burkat, music administrator, reaches for another blossom while John Barwicki, contrabass, in background, watches.

Philippines Next on Tour, Return to U.S. Is June 19

The Boston Symphony will play in Hibiya Hall in Tokyo tonight in its triumphant tour of the Orient which will carry it to the Philippines next week and then to Australia and New Zealand before the 100-member orchestra flies home June 19.

Despite the heavy concert schedule for the two-month tour, which began April 25, the musicians have had free time for sightseeing in strange lands. Wherever the orchestra has traveled in the Far East, it has received enthusiastic receptions, often rivaling the greeting accorded political leaders.

The disappointment of cancelling two dates in South Korea because of political unrest was offset by the warm reception they received in Formosa.

22 Concerts

The concerts at the Chinese Nationalist stronghold were not included in the original itinerary but were made possible by the unexpected developments in Seoul. The Formosan concerts were given in Taipeh, the capital. Among those welcoming the orchestra was Yu You-Rou, ranking native official of the island.

So far, the musicians have visited Honolulu and Wake Island as well as Japan where they now are in the midst of a 22-concert series. The tour is being sponsored by The President's Program for Cultural Exchange.

Among unique experiences abroad, one that lies ahead is a two-day flight back home through which they will arrive in the United States on the same day they left Auckland, New Zealand. The trick of compressing 48 hours into one day involves crossing the international dateline.

But even at that, they can't get a day ahead. They merely recapture the day they lost flying west.

CHINESE AIR FORCE MUSICIANS, left of barrier, entertained Symphony with Oriental instruments in Taipeh, Formosa. Studying the Far East technique, from left, were James Nagy and William Marshall, violinists, and Jerome Lipson, violist.

WAKE ISLAND BREAKFAST for Boston Symphony was eaten by, from left, clockwise, Noah Bielski, violinist; William Marshall, violinist; Henry Freeman, contra-bass; Dr. Keran Chobanian, physician; Martin Hoherman, cellist; Bernard Kadinoff, viola; William Moyer, trombonist, and Alfred Schnedier, violinist.

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been guests of Soviet lawmakers.

Eagle 5/21/60

Moscow Cancels Some U.S. Shows, Not Recorded BSO

LONDON [illegible]—Moscow Radio's home service today broadcast a 40 - minute program by the Boston Symphony Orchestra after scrapping three other scheduled American programs earlier this week.

The concert was listed in the home service program preview Thursday.

On Tuesday the home service dropped the scheduled radio version of "My Fair Lady" and replaced it with a program entitled "Soviet Man Will Be The First To Go Into Space."

A program of Mario Lanza records, scheduled for Wednesday, was replaced with a recital by a Bulgarian tenor and the recorded version of the musical "Oklahoma" was replaced by a Russian light opera.

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UNIVERSAL INFORMATION SE[illegible]

PressClipping

c/o Daiichi Life [illegible] Annex
Kyobashi 2-8, [illegible]
Tel (561) [illegible]
[illegible]ニバーサル[illegible]信社
[illegible]生命分館
[illegible]1（代表）

新聞切抜

THE YOMIURI (Tokyo)

Dat. MAY 1 4 1960 Ed.

Music Calendar

03

By Edmund C. Wilkes

Among foreign artists performing will be Pilar Lopez and her ballet, Bernard Michelin, cellist, and Charles Munch and the Boston Symphony, but Japanese artists also have scheduled an unusually full week.

SUNDAY, May 15

The Pilar Lopez Spanish Ballet Company will present its second program at 2 and 6.30 in Sankei Hall. Falla's "El Amor Brujo," a "Goya Fantasie" to music of Granados and a group of dances by Rios, Chapi, Turina, and others, will be seen.

MONDAY, May 16

The Pilar Lopez Spanish Ballet Group will be seen in their third program from 6.30 in Sankei Hall. Works of Rios, Soler, Turina, Albeniz, etc will be danced.

* * *

Also on Monday at 7 in Daiichi Seimei Hall, Nario Hisamoto will present a piano recital. Schumann's "Abegg Variations" and Fantasie, Op 17, and Chopin's Fantasie, the Scherzo No 1, and Ballade No 1 make up the program.

* * *

Again on Monday at 6.30 in the Yamaha Hall, Tenor Ryoei Kano, with Hiroshi Niijima at the piano, will present a program of Beethoven songs. The Gellert songs, "An die Ferne Geliebte," three Goethe songs and others will be presented.

TUESDAY, May 17

Sumie Kawauchi, soprano, with Yoshio Kato at the piano will give a recital from 6.30 in the Daiichi Seimei Hall. Arias from "Norma" "Adriana Lecouvreur" and Verdi's "Attila" and songs by Italian composers will be sung.

WEDNESDAY, May 18

The Japan Philharmonic Symphony Orchestra will play in Hibiya Hall from 7 a program comprising Handel's Concerto Grosso in B minor, Haydn's "Oxford" Symphony, Bartok's Viola Concerto, and Kodaly's "Hary Janos" Suite. Hideo Saito will conduct and Kisei Kitazume will be the viola soloist.

* * *

On the same evening Akiko Koshiji, pianist, will play Handel's Suite No 10, and Chaconne in G Major, Bach's Chromatic Fantasy and Fugue, and, with Yasuo Omi, Mozart's Two Piano Sonata K 448, and Chopin's Rondo for two pianos.

THURSDAY, May 19

From 6.30 in Bunkyo Hall, Nobumichi Tanaka, violinist, with Kiyoko Tanaka at the piano, will play Bach's Partita No 2, Franck's Sonata in A Major, Mozart's Sonata No 17 in A Major, Bloch's Nigun and Ravel's Tzigane, etc.

SATURDAY, May 21

Bernard Michelin, French cellist, returns to Tokyo with a recital in Kyoritsu Hall from 6.30. Sonatas of Pergolesi and Debussy, Beethoven's Variations on a Mozart Theme, and pieces by Francoeur, Mendelssohn and Mozart make up the program.

* * *

On the same evening, from 6.30 in Daiichi Seimei Hall, Tadashi Kitagawa, pianist, will play Bach's Chromatic Fantasy and Fugue, Chopin's Sonata in B Minor, Ravel's Sonatine, and Prokofiev's Sonata No 7.

SUNDAY, May 22

The Boston Symphony returns under Charles Munch's direction in Hibiya Hall from 6.30. Beethoven's Fifth Symphony, Easley Black-wood's Symphony No 1, and three orchestral interludes from Wagner's "Meistersingers" will be heard.

UNIVERSAL INFORMATION SERVICE

PressClipping

c/o Daiichi Life Insurance Annex
Kyobashi 2-8, Chuoku, Tokyo
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電話京橋（561）9431（代表）

新聞切抜

THE JAPAN TIMES (Tokyo)

MAY 1 9 1960

Boston Symphony Playing in Y'hama

03

The Boston Symphony Orchestra under the noted conductor Charles Munch will give its one and only concert in Yokohama at the Kanagawa Prefectural Music Hall on Friday, May 20 from 6:30 p.m.

To be heard are Samuel Barber's "Medea's Meditation and Dance of Vengeance;" Debussy's "La Mer," and Brahms' Symphony No. 2 in D Min.

Tickets for good seats are still available for this fine program at ¥2,500 and ¥2,000 at the NHK Yokohama branch on the 5th floor of the Daiwa Bank at Onoe-cho, Yokohama or at the hall itself.

The concerts by the Boston Symphony Orchestra are part of the celebrations of the centennial of U.S.-Japan relations and the 35th anniversary of NHK (Japan Broadcasting Corporation) and are being sponsored by the NHK Service Center with the support of the Foreign Office and the U.S. Embassy.

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新聞切抜

THE YOMIURI (Tokyo)

Dat. JUN - 1 1960 Ed.

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Gazette (e)
WORCESTER, Mass.
Circ. 92,367

MAY 31 1960

Wind Up Tour

TOKYO (AP)—The Boston Symphony Orchestra flew to the Philippines today for concert appearances after winding up its tour of Japanese cities. Conductor Charles Munch led a group of more than 100 persons as they left Tokyo International Airport aboard two chartered planes.

New England Newsclip Agency, Inc
Box 2078, Boston 6 • RIchmond 2-4200

Union (m)
SPRINGFIELD, Mass.
Circ. 80,581

MAY 31 1960

Boston Symphony Flies For Tour in Philippines

TOKYO (Tuesday) (AP) — The Boston Symphony Orchestra wound up its tour of Japan and flew today to the Philippines for concert appearances there. The group, led by conductor Charles Munch, left Tokyo International Airport aboard two chartered planes.

In the past month and a half it has been touring Japanese cities and making appearances on radio and TV.

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Herald News (e)
FALL RIVER, Mass.
Circ. 40,072

MAY 31 1960

ORCHESTRA LEAVES JAPAN

TOKYO, (AP) — The Boston Symphony Orchestra flew to the Philippines today for concert appearances after winding up its tour of Japanese cities. Conductor Charles Munch led a group of more than 100 persons as they left Tokyo International Airport aboard two chartered planes.

BOSTON SYMPHONY ENDS SUCCESSFUL JAPAN TOUR

The Boston Symphony Orchestra's historic 30-day concert tour of Japan came to an end Tuesday with the departure of the musicians for Manila. The 111-member party, led by Charles Munch, Music Director, Associate Conductor Richard Burgin, and Guest Conductor Aaron Copland, will next perform concerts in the Philippines, Australia, and New Zealand before returning to Boston on June 20.

The orchestra arrived in Tokyo May 1 after a pair of concerts in Taipei and performed 22 concerts in 16 major cities of Japan during its month-long stay under the auspices of the Japan Broadcasting Corporation (NHK).

The extensive tour of the Far East is being made in cooperation with the President's Special International Program for Cultural Presentations, administered by ANTA (American National Theater and Academy).

The concert series in Japan was in special recognition of the Centennial Year of Japan-American relations.

"We have made many new friends," Charles Munch said in a special statement on behalf of the orchestra. "The people of our two nations have helped to prove once more that international understanding is strengthened through the mutual appreciation of music and the common language of art."

"For all the members of the Boston Symphony Orchestra and for myself I want to thank the thousands of individual thoughtfulness and the enthusiastic reception of our music by concert audiences will long be remembered by all of us who return to our homes in Boston. We are most grateful to NHK and to the governments of our two countries which helped to make this tour possible.

The 22 concerts in Japan were performed before an estimated concert hall audience of more than 50,000 in cities on all four main islands of the nation. Countless thousands also heard or saw the live and delayed radio and television broadcasts by NHK over nation-wide networks.

The intricate details of hotel accommodations and travel combining trains, buses, planes and steamships were handled by the Japan Travel Bureau. These arrangements were often made difficult by the fact that the tour took place during the peak of the tourist season.

The enormously complex transfer of the orchestra's baggage—nine tons of instrument in 86 theatrical-type trunks—was arranged by the Japan Express Company. Four special trucks and a fleet of drivers and baggage handlers drove approximately 3,200 miles transferring the wardrobe and equipment trunks from one end of Japan to the other. Charter aircraft and railway facilities were used for the difficult travel to and from Hokkaido.

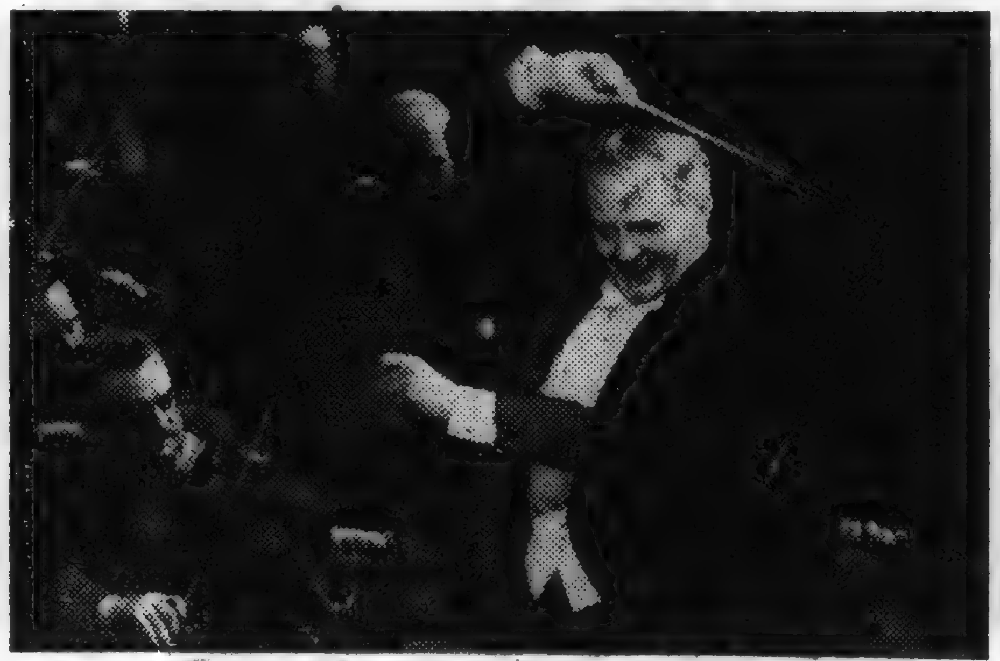
Altogether, the Boston Symphony presented six concerts in Tokyo, two in Osaka (the concluding events of the Osaka International Festival), and one each in Kyoto, Matsuyama, Oita, Yawata, Fukuoka, Hiroshima, Okayama, Nagoya, Shizuoka, Yokohama, Nagaoka, Sapporo, Sendai and Koriyama.

The musicians of the orchestra were besieged everywhere by music students, journalists, or everyday music lovers. In dozens of individual and extemporaneous meetings and demonstrations off-stage, the American visitors displayed their instruments or exhibited their particular musical techniques.

Informal sessions arranged by directors of American Cultural Centers in 11 of the 16 cities on the itinerary brought together Japanese music students and Boston Symphony members who were eager to demonstrate their instruments.

The orchestra members took part in a rehearsal of a university orchestra, a special session at the Tokyo University of Arts, and other informal events. On one occasion, the Boston players invited the members of the NHK orchestra to a rehearsal conducted by Mr Munch.

The tour of Japan coincided with some major dramatic events as well as with the Japan-American centennial year.



CHARLES MUNCH conducts Boston Symphony Orchestra during one of its performances in Japan.

In Matsuyama on the island of Shikoku, a mild earthquake was experienced on the day of the concert.

The arrival of the orchestra in Sapporo coincided with the impact of a devastating tidal wave which left thousands homeless. After traveling through the damaged areas in Matsushima on the way to the Sendai concert, the orchestra performed Debussey's "La Mer" which contains a passage of musical violence symbolic of the great power of the sea.

At the close of the concert in Sendai, the orchestra presented a gift of ¥100,000 to the tidal wave relief fund. The presentation was made to Yoshio Miura, governor of the stricken Miyagi-ken.

Personnel and friends of the orchestra were saddened by the death of one of the members, John Fiasca, in Fukuoka, on the afternoon of the concert there. Mr Munch directed the orchestra to stand for a moment of silence before playing the second movement of the **Beethoven Eroica Symphony, a** funeral march, which was scheduled for that evening's program.

Signs of welcome and special banners greeted the Symphony's arrival in every city visited. The 111-member group, led by the conductors and by Thomas D. Perry, Jr, manager, and his wife, were entertained and met with great hospitality by local officials, directors and officers of NHK and other dignitaries.

Reception

American Ambassador Douglas MacArthur II gave an official reception for the group in Tokyo on arrival. The Society for International Cultural Exchange and the Japan-American Centennial Committee entertained the members on the day before departure. A special visit to the Imperial Palace grounds was also arranged. The mayor of Kyoto, who had visited Symphony Hall in Boston two years ago, invited the orchestra to a performance of the Miyako Odori on the afternoon of the Kyoto concert. Mayors, governors, and other high official groups presented gifts and mementos in recognition of the Orchestra's visit.

Flowers were presented to the leading orchestra personnel on the station platforms or at airports in every city. Other floral tributes were presented to the conductors on stage and the end of every concert.

The visiting Bostonians [illegible]eled by day and played concerts before capacity audiences by night. They sometimes stayed in Japanese inns and learned the Japanese style of eating and sleeping. Everywhere, they taxed hotel accommodations to the utmost. They learned to eat box lunches with chopsticks during the long train rides between concerts, or quickly sought out the local restaurants, which sometimes made special provisions for musicians who enjoy dining after an evening concert, usually after the normal closing hours of local restaurants.

Boston musicians climbed Mt Fuji; visited volcanoes in Hokkaido; enjoyed hot baths at famous Japanese hot springs, and sought out every major tourist attraction during three separate series of concerts in Tokyo. Informal research among the 111 members reveals that more than 75 new cameras, many transistor radios, and countless pearls were purchased during the month.

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Christian Science
Monitor (e)
BOSTON, Mass.
Circ. 156,267

JUN 4 1960

A scene from "Black Ships," an opera by the Japanese composer Kosac Yamada, with Kakura Kamo, Mutsumu Shibata, Mariko Yamada, and Arrigo Pola as Townsend Harris, the American consul. The opera was heard at the Osaka Festival. The events were climaxed by two Boston Symphony concerts.

86

The Japan Times
May 28, 1960

Speaking of Music . . .

American Music by the Boston Symphony

By MARCEL GRILLI

When a virtuoso orchestra is on a visit abroad its hosts naturally enough like to hear it perform the familiar masterworks of the international repertoire—but is it too much to expect these same hosts also to demonstrate a willingness of broadening their horizon into unfamiliar music, especially works of merit produced in the homeland of their guests?

I need not remind my readers that the Boston Symphony Orchestra has long championed the cause of American music, and that this orchestra, whether performing on its home grounds or traveling in foreign lands, has followed through with Charles Munch on the podium the policy fixed under Serge Koussevitzky.

Nor do I need to recall that many of the modern works which have entered this orchestra's active repertoire have been closely identified with it, either as direct commissions, as was the case with Walter Piston's Sixth Symphony, which we heard last week, or as works produced under special grants by organs and foundations associated with the name of Koussevitzky.

Easley Blackwood's Symphony No. 1 (Op. 3, 1955), which Mr. Munch and the Bostonians introduced to us on Sunday evening in Hibiya Hall (the same partnership gave this work its first performances in Boston and New York last year), not only confirmed the wisdom of the Boston Symphony's policy, but it has afforded Japanese listeners a rare opportunity of hearing for themselves the high quality of music being written in certain quarters of the United States.

The name Easley Blackwood was entirely unfamiliar to me, as it must have been to many, many others who attended last Sunday's concert. I have since learned that he was born in Indianapolis in 1933, that he studied with Messiaen and Hindemith, and later at the American Conservatory at Fontainebleau, France, under a Fulbright scholarship. He became a member of the staff of the University of Chicago in 1958, and his work in progress is a commission of the Koussevitzky Foundation in the Library of Congress.

The symphony presented many attractive and appealing aspects. It is cast in the traditional four-movement form and, though there is a vigilant avoidance of ultramodernistic technical cliches, the music is strictly of today. Its orchestration is heavy, dissonant, but the general character is tonal. There is brilliant rhythmic vitality, as well as abundant individuality and imaginative treatment of thematic material.

In fact, there seemed to be so much to this music and of so varied material that at this first hearing the ear was hard put to it to grasp the inner connections. The best music was in the third movement, an animated Scherzo based on ostinato figures of varying lengths, and in the ruminative final movement, an "Andante sostenuto" which reiterates some of the material of the opening section, and which quietly floats away on an exquisite pianissimo of muted violins.

Mr Munch and the orchestra gave Blackwood's music a beautiful and eloquent performance. The eloquence of such music-making could only be interpreted as a tribute to the genius of the 26-year-old American composer.

Beethoven's Fifth Symphony, which opened this concert, and the three Wagnerian excerpts from the third act of "Die Meistersinger," which closed it, emerged as other facets of orchestral eloquence. There is no need here to recapitulate what has already been said about Mr. Munch's rhythmic energy and the Boston Symphony's virtuosity in all departments.

* * *

The orchestra, on Monday evening, brought the same brilliance and virtuosity, as well as a touch of glitter, to a program largely of unfamiliar music and which also introduced Aaron Copland in the dual role of composer and conductor.

To the capacity audience in Hibiya Hall which gave him a warm and cordial welcome, Mr. Copland, of course, was better known in the former capacity—indeed, one may add, the most completely successful among American composers of his generation. And so there is no doubt that the vast majority of his listeners were better disposed to hear him interpret his own music than that of other people.

Two of Mr. Copland's works—his First Symphony (1924-28) and the Suite from the opera, "The Tender Land" (1954)—were prefaced by three of Purcell's Fantasias arranged for string orchestra (the third being the gimmick F Major "Fantasia on One Note") and by the beautiful, but unjustifiably neglected, Symphony No. 95 in C Minor by Haydn.

Throughout this entire program, the orchestral playing was molded with considerable vitality by Mr. Copland. It is a great privilege to watch a composer supervise an interpretation of his own music. But the pleasure was enhanced in this case, as Mr. Copland attuned his acute ear to details of phrasing, rhythm and instrumental balance in the music of Haydn and Purcell.

This is music which he undoubtedly enjoys performing. It was good, too, to see him share the applause, after the Haydn symphony, with the orchestra's principal cellist, Samuel Mayes, who played exquisitely the solo part in the trio of the minuet.

This program, while eschewing the so-called "popular" and, perhaps, most "characteristic" of Mr. Copland's output, did give us a perspective of the path traversed by this most prolific and extremely vital composer. He has always been admired for his eager, zestful, and forward-looking temperament. His adherence to broad views, his profound humane outlook, and his high craftsmanship have won him world-wide respect.

The Japanese had long known him through some of the more popular pieces, mostly those reflecting periods of jazz influences, explorations into subtle and intriguing rhythmic patters, and featuring colorful and brash orchestration.

The two works chosen on this occasion span three decades: the First Symphony, standing almost at the beginning of his career, marks the composer's initial break from "European" influences and the beginnings of his "American" style; the music of "The Tender Land," his last major work, may well represent the summation of his thoroughly Americanized manner. The juxtaposition of these two works revealed a certain tempering and mellowing process in which both time and wisdom have undoubtedly lent a generous hand.

As Mr. Copland draws close to his 60th year, one is happy to note that his music is still enormously brilliant and tremendously colorful and thrilling, but flamboyance and brashness have given way to relative simplicity of texture and more expressive qualities. There is less reliance on assertive energy and more sense of relaxation and serenity. For this backward-forward glimpse into Copland's oeuvre all our gratitude should go to the Boston Symphony Orchestra.

From Townsend Harris to Charles Munch

By Eloise Cunningham
Osaka

The hundredth anniversary of the treaty of peace, amity, and commerce between Japan and the United States was commemorated by the third annual festival held in Osaka during April and May. Douglas MacArthur II, United States Ambassador to Japan, called it "a truly international festival of the arts." While American musical organizations were featured, programs drew widely on both eastern and western resources. They included concerts by the Boston Symphony Orchestra and the Paganini String Quartet, as well as the production of a Japanese opera based on a story about the first American consul to Japan.

The Boston Symphony Orchestra climaxed this year's festival with two performances: one conducted by Aaron Copland, featuring his own works, and the other led by Charles Munch, the regular conductor. The Paganini String Quartet, also representing the United States, gave one Beethoven program at the request of the Japanese committee, and one devoted to works by other European composers.

Yamada's 'Black Ships'

The presentation of the opera, "Black Ships," by Kosac Yamada was "peculiarly appropriate this year," according to the message from Foreign Minister Aiichiro Fujiyama printed in the program. The title refers to the three American vessels which visited Japan and led to the signing of the Japan-United States treaty. However, aside from the fact that the libretto is based on the affair of Townsend Harris, the first United States consul to Japan, with the servant girl Okichi, there is no connection with America.

The music of the German-trained Japanese composer is principally Italian in style, making use of Japanese melodic idioms in the Puccini manner. The role of the consul was sung by an Italian tenor, Arrigo Pola. Other musicians taking part were Japanese. The beautiful settings and stage effects, in the best Kabuki tradition, were the outstanding feature of the production.

Classic tradition emerged even more fully in special performance of No by outstanding actors. Considered the oldest living theatrical form in the world, a No play might be described as a brief incident related in poetry and illuminated by music and dance. The text is often based on a supernatural event or a dream and can be intensely moving or serenely detached.

One or two principal male actors, assisted by a unison chorus of eight men, chant and sing accompanied by three small drums and a flute. In contrast to the simple wooden stage with only a few symbolic properties, the actors wear priceless masks and rich costumes of great beauty. Their gestures are highly stylized and generally slow and dignified except at climaxes in the dance sections, when they may become more vigorous.

Osaka's Kabuki theater is rated the finest in Japan. During the festival, the Kichiemon troupe from Tokyo, now appearing in the United States, gave special performances. A Kabuki dance-comedy, "The Substitute," also being seen in the U.S., was presented by Kanzaburo in the leading role of the young warrior who tries to outwit his shrewish wife.

Osaka is also headquarters for the extraordinary puppet art, probably the most highly developed in the world, in which large dolls are operated by men on stage while the libretto is sung or recited in heightened speech. The musicians sit to one side of the stage. The singer is accompanied by the samisen (three-stringed lute). Programs of special interest were presented at the Bunrakuza in Osaka, the only authentic puppet theater in the country.

A unique Japanese theater exhibition giving a panoramic view of the development of stage art was held. Colorful costumes, ancient masks, and instruments were on loan from temples and museums. Originally brought to Japan from China, Korea, and other Asiatic countries, they were used in temple rituals and folk dances, now almost forgotten, which developed into the various types of Japanese dramas still being performed today, such as No, Kabuki, and the Bunraku puppet plays.

Exciting Performances

The honor of opening the festival went to the Czech Chamber Orchestra from Prague. Although 24 string players perform at concerts without conductor, they achieve an almost faultless ensemble. This is made possible, according to Josef Valch, violinist and director of the ensemble, by the superior musicianship of each player and also by intensive rehearsing. Concentrating mainly on works by Vivaldi, Bach, and Mozart, and modern Czech composers, the group revealed a vibrant tone quality and lively style that resulted in exciting performances.

Other visitors included the Swiss soprano, Maria Stader, accompanied by her husband, Hans Erismann, who also conducted the orchestra when she sang with the local Kansai Symphony; Nicanor Zabaleta, the Spanish harpist; and Pilar Lopez and her Spanish ballet.

The French Theater Group of Madeline Renaud and Jean-Louis Barrault gave, among other plays, Paul Claudel's "Christophe Colomb" with music by Darius Milhaud, and Shakespeare's "Hamlet." Because "Hamlet" is probably as well known in Japan as in the United States—productions of Japanese translations have been given since 1907—it was easily followed by the audience in spite of the language barrier. The modern style of "Christophe Colomb" showed some interesting analogies with classical Japanese No drama in its use of symbolism, heightened speech, and percussion instruments.

The Japan Times
May 31, 1960

DUPLICATE

Gagaku, ancient court music and dance of Japan, was performed yesterday celebrating the centennial of the inauguration of Japan-U.S. relations, at the Korinkaku Mansion, Tokyo, before about 300 American and Japanese guests.

Boston Orchestra Lauded By Envoy as 'Foremost'

American Ambassador Douglas MacArthur II yesterday described the Boston Symphony Orchestra as "foremost" among living cultural treasures of the United States.

The high words of praise were given in his message at the Japan-American centennial Gagaku (Japan's ancient court music and dance) performance held yesterday at the Korinkaku Mansion jointly sponsored by Kokusai Bunka Shinkokai and the American Cultural Center in Tokyo.

Members of the Boston orchestra now performing in Japan were among some 300 Japanese and American guests invited to the performance.

MacArthur said in his message which was read by Minister William Leonhart that the U.S. does not have what are "so aptly called in Japan, 'living cultural treasures'."

"But, if we had, then I am sure that foremost among our living cultural treasures would be the Boston Symphony Orchestra led by Dr. Charles Munch. They are now here in Japan, as Kabuki is in the United States, contributing their art to the strengthening of cultural ties between our peoples."

The envoy said many events currently observed in the U.S. and Japan celebrating the centennial of the opening of relations between the two nations "represent a highly auspicious beginning of a second century of even closer ties between our two countries."

Gagaku was performed by Imperial Household Musicians and dancers on a stage which was made in New York, modeled after the stage in the Imperial Household, and used during the Gagaku tour of America last year.

The stage was sent to Sasebo by the U.S. Navy from where the Japan Maritime Self-Defense Force transported it to Yokosuka and then to Tokyo.

Among the guests were Prince and Princess Takamatsu.

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Times (e)
PAWTUCKET
CENTRAL FALLS, R. I.
Circ. 38,041

MAY 31 1960

Boston Symphony Ends Japan Tour

TOKYO (AP)—The Boston Symphony Orchestra flew to the Philippines today for concert appearances after winding up its tour of Japanese cities. Conductor Charles Munch led a group of more than 100 persons as they left Tokyo International Airport aboard two chartered planes.

Asahi Evening News
June 1, 1960

Boston Orchestra Makes Many Friends in Japan

By Thomas D. Perry Jr.

Manager of the Boston Symphony Orchestra

"We have made many new friends," Charles Munch said in a special statement on behalf of the Boston Symphony Orchestra. "The people of our nations have helped to prove once more that international understanding is strengthened through a mutual appreciation of music and the common language of art.

"For all members of the Boston Symphony Orchestra and for myself I want to thank the thousands of Japanese people who have been so wonderfully kind. The countless acts of individual thoughtfulness and the enthusiastic reception of our music by concert audiences will long be remembered by all of us who return to our homes in Boston. We are most grateful to the Japan Broadcasting Corporation and to the governments of our two countries which helped to make this tour possible."

The 22 concerts in Japan were performed before an estimated concert hall audience of more than 50,000 in cities on all four main islands of the nation. Unnumbered thousands also heard or witnessed the live and delayed radio and television broadcasts by NHK over nation-wide networks.

Signs of welcome and special banners greeted the Symphony's arrival in every city visited in the length and breadth of Japan.

The Boston Symphony Orchestra's historic 30-day concert tour of Japan came to an end yesterday with the departure of the musicians for Manila.

Mayors, governors and other official groups presented gifts and mementos in recognition of the Orchestra's visit. Flowers were presented to the leading Orchestra personnel on the station platforms on airports in every city. Other floral tributes were presented to the conductors on the stage at the end of every concert.

The musicians of the Orchestra were besieged everywhere by music students, journalists or everyday music lovers. In dozens of individual and extemporaneous meetings and demonstrations off-stage, the American visitors displayed their instruments or exhibited their particular musical techniques.

Informal sessions arranged by directors of American Cultural Centers in 11 of the 16 cities on the itinerary brought together Japanese music students and Orchestra members who were eager to demonstrate their instruments.

The Boston Players took part in a rehearsal of a university orchestra, a special session at the Tokyo University of Arts, and other informal events. On one occasion, the Boston players invited the members of the NHK Orchestra to a rehearsal conducted by Mr. Munch in Tokyo.

The arrival of the Orchestra in Sapporo coincided with the impact of the devastating tidal wave on the east coast which left thousands homeless. After traveling through the damaged areas in Matsushima on the way to the concert in Sendai, the Orchestra performed Debussy's "La Mer" which contains a passage of musical violence symbolic of the great power of the sea.

At the close of the concert in Sendai, a gift of ¥100,000 from the members of the Orchestra to the relief fund for tidal wave victims was presented on the stage to Yoshio Miura, Governor of Miyagi Prefecture.

Personnel and friends of the Orchestra were saddened by the death of one of the members, John Fiasca, in Fukuoka on the afternoon of the concert there. Mr. Munch directed the Orchestra to stand for a moment of silence before playing the second movement of the Beethoven Eroica symphony, a funeral march, which happened to be scheduled on the program that evening.

American Ambassador Douglas MacArthur II gave an official reception for the group in Tokyo on arrival. The Society of International Cultural Exchange and the Centennial Committee entertained the members on the day before departure. A special visit to the Imperial Palace Grounds was also arranged. The Mayor of Kyoto who had visited Symphony Hall in Boston two years ago invited the Orchestra to a performance of the Miyako Odori on the afternoon of the concert in that city.

BOSTON SUNDAY HERALD

SUNDAY, MAY [illegible], 1960 A PAG[illegible] IV

Boston Symphony Big [illegible] Far East Tour

FLORAL WELCOME for the Boston Symphony on arrival at the Tokyo airport during their five-nation tour.

Impressed Taiwan

To the Editor of The Herald:

This letter will arrive late, and therefore the visit of the Boston Symphony Orchestra to Taiwan will no longer be "news." However, I am certain that an adequate conception of the importance of the visit of the Boston Symphony to this somewhat isolated area of the world, and its impact on the intelligent populace here, will not be adequately communicated to Boston's reading public by the news releases which result from the Symphony's current visit. Therefore this letter.

The orchestra arrived here after its itinerary was modified because of the present trouble in Korea. In other words, Taiwan, the base of the Republic of China, was a last-minute substitute in the schedule of the symphony. In addition, the prices of the tickets to the two concerts were high by local standards, beginning at fifty cents for students and climbing to a top of three dollars.

The term "World famous" is much abused in the United States these days, and there are many persons and institutions so labelled at home which have never been heard of in other parts of the world. Nevertheless, the people of Boston can be proud that they have at least one institution—the Boston Symphony Orchestra—which they can be certain is truly world famous: for despite the double handicap of high admission prices and an unexpected visit, both concerts were completely sold out in 24 hours.

Nor were the capacity crowds disappointed. When I heard that the first concert was going to be introduced by the playing of the Chinese and American national anthems, I was slightly apprehensive that the presentation of the "San Min Chu I," the Chinese national anthem, might leave something to be desired. It is a truly beautiful musical composition, but it is hardly as well known as the "Marseillaise" and some other famous anthems, and the orchestra could not possibly have had much opportunity to rehearse it. However, when the audience stood, Charles Munch raised his baton, and the first notes floated out over the audience, it was obvious that here at last was a musical organization which could wring from the beautiful Chinese anthem every musical and emotional value that is in it. My wife cried unashamedly, and so did our Chinese guest.

The program that evening was fully as the opening rendition presaged, and the tremendously impressed and largely Chinese audience refused to allow the orchestra to quit until three encores had been demanded and cheerfully rendered. Our Chinese guest, who speaks no English, told me later that the visit by the Boston Symphony was easily the most impressive American cultural unit ever seen here.

I examined the local newspapers for critical comments on the performance. All were highly laudatory. Both concerts were carried by several Chinese radio stations and rebroadcast, on tape, by the Armed Forces Radio Service in Taipei.

Boston and indeed all of Massachusetts and our great nation itself can be proud of this truly competent, impressive, and world famous organization. Because of its showing, the name of Boston is on millions of lips in Taiwan today.

Capt. EDMUND E. BALMFORTH
U.S. Army

Taipei, Taiwan

Magnificent in Kyoto

To the Editor of The Herald:

My husband and I have just heard the Boston Symphony Orchestra in a magnificent concert in Kyoto, Japan. We visited the mayor of this city—the sister city to Boston—who warmly congratulated Dr. Munch and the orchestra on the beautiful concert which he said was one of the highlights of the season and that Boston should be proud of this wonderful orchestra.

We do appreciate you, Dr. Munch and the orchestra, and send our congratulations.

HELEN GROSSMAN

Chestnut Hill
Kyoto, Japan

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THE YOMIURI (Tokyo)

Dat. JUN - 1 1960 Ed.

German Embassy Moves To New Location

The German Embassy has a nounced relocation of its ch cery building to 35, Hiroo- Minato-ku, Azabu. The telephone number is 473- Owing to the relocation o offices the embassy will closed from June 1 to skeleton staff, however, attend to urgent matters.

* * *

The Japan Epsilon C No 5732 of Beta Sigm will hold its bimonthly ing at 7.30 this evening Grant Heights Officers There will be a board m at 6.30 pm in the Officers

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The Boston Symphon chestra wound up its to

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THE MAINICHI (Tokyo)
DAILY NEWS

Dat. JUN - 1 1960 Ed.

Boston Symphony Winds Up Month-Long Tour In Japan

The Boston Symphony Orchestra's historic 30-day concert tour of Japan came to an end on Tuesday, May 31, with the departure of the musicians for Manila. The 111-member party led by Charles Munch, Music Director, Associate Conductor Richard Burgin, and Guest Conductor Aaron Copland will next perform concerts in the Philippines, Australia and New Zealand before returning to Boston June 20.

The Orchestra arrived in Tokyo May 1 after a pair of concerts in Taipei and performed 22 concerts in 16 major Japanese cities during its month-long stay under the auspices of the Japan Broadcasting Corporation (NHK). The extensive tour of the Far East is being made in cooperation with the President's Special International Program for Cultural Presentations, administered by the American National Theater and Academy. The concert series in Japan was in special recognition of the Centennial Year of American-Japanese relations.

Munch Extends Thanks

"We have made many new friends," Charles Munch said in a special statement on behalf of the Orchestra. "The people of our nations have helped to prove once more that international understanding is strengthed through a mutual appreciation of music and the common language of art.

"For all members of the Boston Symhony Orchestra and for myself I want to thank the thousands of Japanese people who have been so wonderfully kind. The countless acts of individual thoughfulness and the enthusiastic reception of our music by concert audiences will long be remembered by all of us who return to our homes in Boston. We are most grateful to the Japan Broadcasting Corporation (NHK) and to the governments of our two countries which helped to make this tour possible."

The 22 concerts in Japan were performed before an estimated concert hall audience of more than 50,000 in cities on all four main islands of the nation. Unnumbered thousands also heard or witnessed the live and delayed radio and television broadcasts by NHK over nationwide networks.

Altogether, the Boston Symphony presented six concerts in Tokyo, two in Osaka as the concluding events of the International Festival, and one each in Kyoto, Matsuyama, Oita, Yawata, Fukuoka, Hiroshima, Okayama, Nagoya, Shizuoka, Yokohama, Nagaoka, Sapporo, Sendai and Koriyama.

Concert Repertoire

The repertoire performed in Japan by the Boston Symphony Orchestra combined traditional works of the major composers of all periods with contemporary American music. Mr Munch conducted two Beethoven symphonies (3rd and 5th) and symphonies by Brahms (2nd) and by Berlioz (Fantastique), along with other major works by Debussy, Ravel, Roussel and Wagner. In addition, his programs included contemporary works by the American composers — Blackwood, Barber, Dello Joio and Piston.

The distinguished American composer, Aaron Copland, guest conductor for the entire tour of the Far East, presented his own First Symphony and his Suite from "The Tender Land," plus works of Haydn and Purcell.

Richard Burgin, Associate Conductor who is celebrating his 40th year as concert master of the Orchestra, conducted the Tchaikovsky's 5th Symphony, the Adagio from Mahler's 10th Symphony, and a composition of the contemporary American, Leon Kirchner.

During their stay in Japan, the Boston musicians climbed on Mt. Fuji: visited volcanoes in Hokkaido; enjoyed hot baths at famous Japanese hot springs, and sought out every major tourist attraction during three separate series of concerts in Tokyo.

Informal research among the 111 members reveals that more than 75 new cameras, many transistor radios, and countless pearls were purchased during the month.

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THE JAPAN TIMES (Tokyo)

Dat. MAY 3 1 1960 Ed

Gagaku, ancient court music and dance of Japan, was performed yesterday celebrating the centennial of the inauguration of Japan-U.S. relations, at the Korinkaku Mansion, Tokyo, before about 300 American and Japanese guests.

Boston Orchestra Lauded By Envoy as 'Foremost'

American Ambassador Douglas MacArthur II yesterday described the Boston Symphony Orchestra as "foremost" among living cultural treasures of the United States.

The high words of praise were given in his message at the Japan-American centennial Gagaku (Japan's ancient court music and dance) performance held yesterday at the Korinkaku Mansion jointly sponsored by Kokusai Bunka Shinkokai and the American Cultural Center in Tokyo.

Members of the Boston orchestra now performing in Japan were among some 300 Japanese and American guests invited to the performance.

MacArthur said in his message which was read by Minister William Leonhart that the U.S. does not have what are "so aptly called in Japan, 'living cultural treasures'."

"But, if we had, then I am sure that foremost among our living cultural treasures would be the Boston Symphony Orchestra led by Dr. Charles Munch. They are now here in Japan, as Kabuki is in the United States, contributing their art to the strengthening of cultural ties between our peoples."

The envoy said many events currently observed in the U.S. and Japan celebrating the centennial of the opening of relations between the two nations "represent a highly auspicious beginning of a second century of even closer ties between our two countries."

Gagaku was performed by Imperial Household Musicians and dancers on a stage which was made in New York, modeled after the stage in the Imperial Household, and used during the Gagaku tour of America last year.

The stage was sent to Sasebo by the U.S. Navy from where the Japan Maritime Self-Defense Force transported it to Yokosuka and then to Tokyo.

Among the guests were Prince and Princess Takamatsu.

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THE MAINICHI (Tokyo)
DAILY NEWS

Dat. MAY 3 0 1960 Ed.

03

MUSIC CALENDAR

BY *Jack Hirano*

To round out the brilliant success of their NHK-sponsored tour, the world-famous Boston Symphony Orchestra will give a farewell concert at Tokyo Metropolitan Gymnasium on Monday, May 30, from 6.30 p.m. For this occasion, conductor Richard Burgin has selected a program of Leon Kirchner's Toccata for Strings, solo winds & percussion, Mahler's Adagio from the 10th symphony and Tchaikovsky's Symphony No. 5 in E minor Op. 64.

* * *

Under the sponsorship of the Mainichi Shimbun, the noted Japanese pianist Toyoaki Matsuura, who is the first prize winner of the Long-Thibaud Concour, will give a recital at Hibiya Hall on Thursday, June 2, at 6.30 p.m. His program is made up by Schumann's Fantasy Op. 17, Chopin's Nocturn No. 2 and Ballad No. 1 in G minor and other works by Ravel, Mendelssohn and Balakirev.

* * *

A vocal recital by Kaneko Yanagi will be given at Daiichi Seimei Hall on Monday, May 30, at 7 p.m. Masayasu Oshima will assist her at the piano, she will sing works of Schumann, Strauss, Wagner, Rentaro Taki, Ryutaro Hirota and Emiko Nagayo.

* * *

A joint piano recital of Kiyoko Ouchi and Mika Uchida will be presented at Daiichi Seimei Hall on Tuesday May 31, at 7 p.m. The program includes Mozart's Concerto in E major for two pianos, Brahms' Variation on a theme by Haydn for two pianos, Chopin's Ballad No. 2, Nocturn Op. 32, Polonaise and other works of Schumann.

* * *

New works of the contemporary Japanese composer Yoriaki Matsudaira will be performed by Hiroyuki Iwagi conducting the Chamber Orchestra on Tuesday, May 31, at 6.30 p.m., at Sogetsu Kaikan Hall.

* * *

Works of Rossini, Boungiovanni, Bixio, Lama, Cioffi, Mascagni, Donizetti, Cilea, Tosti, Leon Cavallo, Boito and Giordano will be sung by Hiroshi Kawaguchi, tenor, in his solo recital to be given at Yamaha Hall on Thursday, June 2, at 7 p.m. Kimiko Sakabe will be at the piano,

* * *

An "Evening of Mozart, Beethoven and Schubert" will be presented by members of the Kakusei-Kai Vocal Group, including Masanori Tomotake, Shizuko Kodo, Fukiko Suzuki, Michiko Komatsu, Michiko Sagara and Toshiko Saegusa on Wednesday, June 1, at 6.30 p.m. at Daiichi Seimei Hall.

* * *

The 11th subscription concert of the Tokyo Radio Chorus Troupe will be presented at Bunkyo Hall on Sunday June 5, at 6.30 p.m. Under the musical direction of Hideo Saito, they will present an all-Schumann program.

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Is the Boston Symphony Orchestra as good as they say?

[illegible] By concert's end, Manilans were unanimous in their lusty bravos and praise for the internationally famous symphony orchestra that is performing for the first time in the Philippines.

And whether it was Richard Burgin, associate conductor, leading the orchestra through the romantic passages of Tchaikovsky's Symphony No. 5 or Aaron Copland, dean of American composers, directing the BSO through Haydn's Symphony No. 95, audiences and critics agreed they were listening to one of the world's greatest interpreters of the music masters.

And tonight, as in the past two nights, the Boston Symphony Orchestra—under its Music Director, Charles Munch—will once again show Manila's music lovers why it has been acclaimed as an orchestra of the highest European standards.

The orchestra dates back to 1881 when Henry Lee Higginson, a Bostonian and one-time music student in Vienna, decided to give Boston the best in music by organizing what is today one of the greatest symphony orchestras in the world.

Since 1900, the orchestra has been giving some 200 concerts a year and throughout its history it has played more modern music than the majority of symphony orchestras. It is celebrating its 80th season this year.

Its performance here, presented by Impresario Alfredo Lozano, is part of the orchestra's 1960 Far Eastern Tour under President Eisenhower's Special International Program for Cultural Presentations administered by the American National Theater and Academy (ANTA).

Charles Munch, who will direct the BSO on its last performance in Manila tonight, has been the orchestra's music director since 1949. A conductor of worldwide experience and success, Dr. Munch is considered one of

A dedicated musician, Dr. Munch considers conducting "not a profession at all but a sacred calling, sometimes a priesthood and often a disease—a disease from which the only escape is death."

Years of work and study, according to the BSO Music Director, do not make a conductor of a man "if he is not possessed by an inner exaltation, an all-consuming flame and a magnetism that can bewitch both the musicians of his orchestra and the audience."

The conductor's medium, says Dr. Munch, is not speech but gesture, posture, telepathy and an irresistibly warm radiance.

"Standing on the podium, at the instant when his hand marks the first beat of a symphony by Beethoven or Brahms, the conductor is the cynosure of all eyes, the hearth to which thousands have come for warmth and light. He can only live, let his heart beat, his soul vibrate and his emotions sing

"Scrupulously and conscientiously the conductor analyzes the themes, the harmonies and the orchestration of his scores. All his intelligence and all his senses are always at the service of his art.

"Let no one be astonished then that I consider my work a priesthood, not a profession. ...Like all sacred callings, that of the conductor supposes a total self-renunciation and a profound humility."

Tonight, Dr. Munch will more than portray the conductor's task as he leads the BSO through Beethoven's Symphony No. 3, "Eroica," Piston's Symphony No. 6, and Ravel's Daphnis and Chloe, Suite No. 2.

MANILA AUDIENCE *— Crowds jammed the Rizal Memorial Hall to capacity to listen to the Boston Symphony Orchestra which is acclaimed today as one of the great symphony orchestras of the world. During each of the orchestra's performances, the crowd (above) showed their appreciation through thunderous and standing ovation.*

DEDICATED MUSICIAN *— Exclusive TIMES photographs show: Aaron Copland, dean of American composers, backstage, following the orchestration of scores during the Boston Symphony Orchestra's first performance last Wednesday under the direction of Associate Conductor Richard Burgin. Series of photographs pictures Copland backstage, deeply concentrated as he goes through the motions and gestures of a conductor, oblivious of the presence of a TIMES cameraman who captured his actions on film. Copland, as guest conductor, directed the BSO during its second performance in Manila last night. A versatile music writer, he has made significant contributions to musical literature of the orchestra, the films and the theater.*

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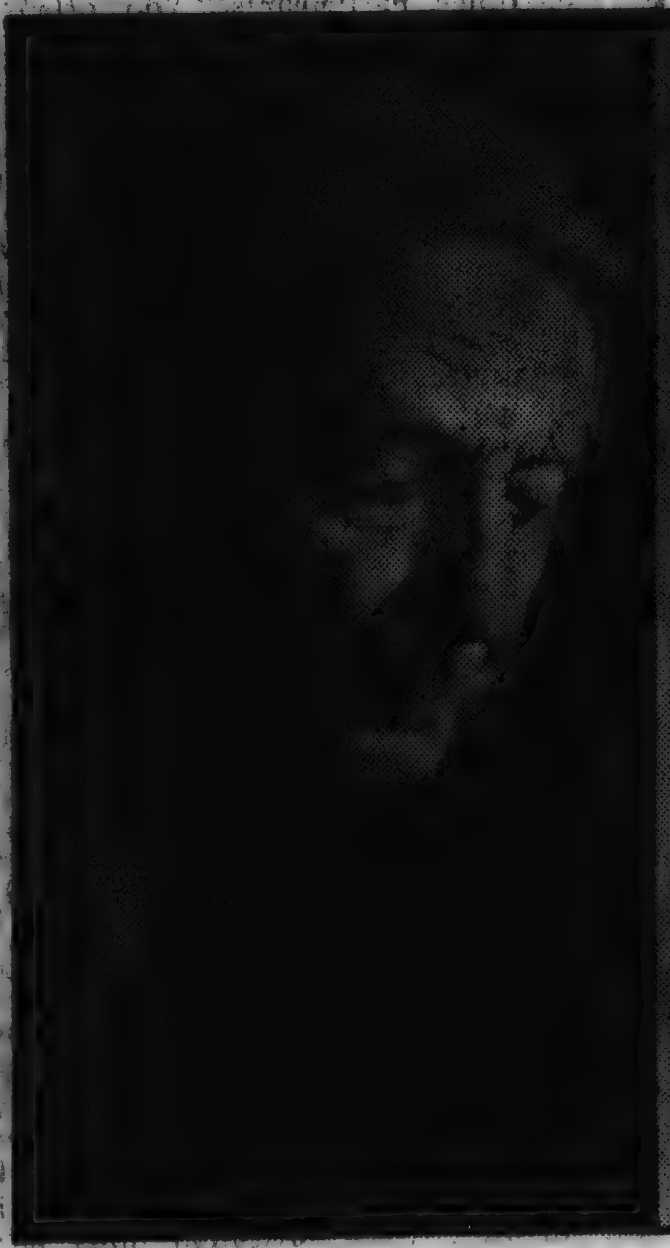
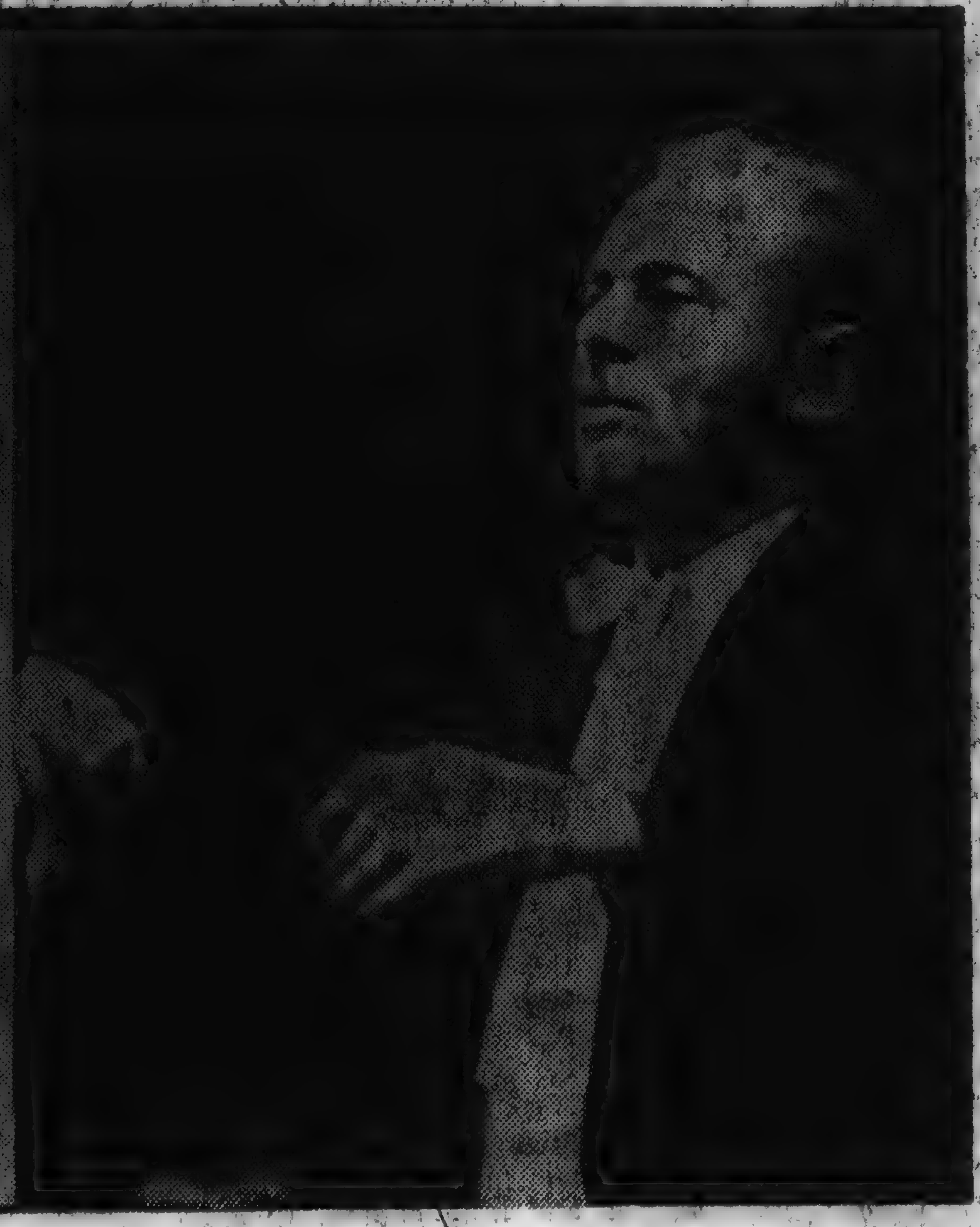
The Manila Times
SECTION B
June 3, 1960

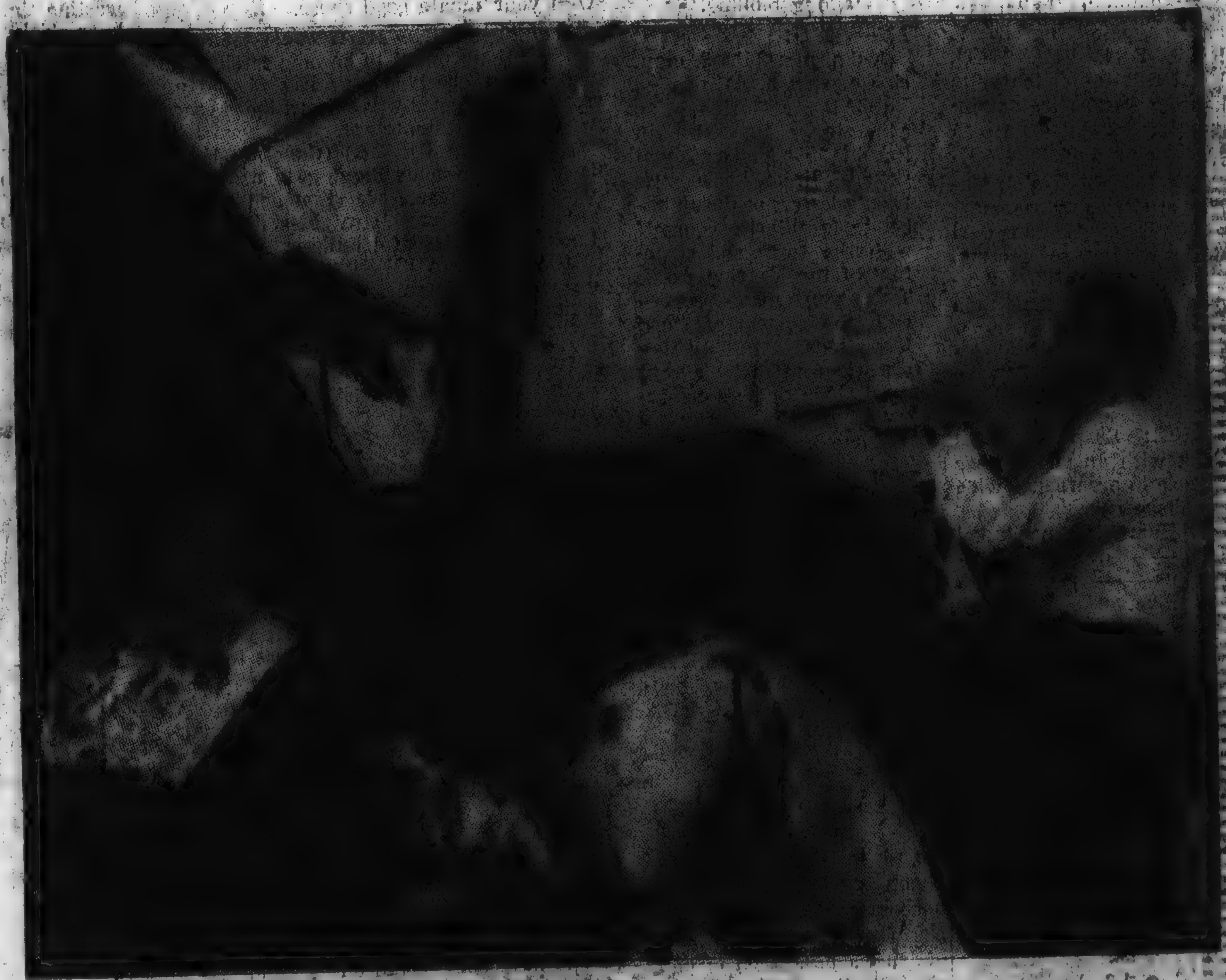
Daily Magazine



MUSIC DIRECTOR, Charles Munch, will direct the Boston Symphony Orchestra in its third and last performance in Manila tonight. He is one of the foremost symphony musicians in the world today.



ASSOCIATE CONDUCTOR, Richard Burgin, has served in this post since 1943. A child prodigy, he was a soloist at 11 with the Warsaw Philharmonic Society, later joined the Boston Symphony Orchestra in 1920 at the age of 27.



MUSICIANS AT WORK — Composite color photograph portrays three of the 100-odd members of the Boston Symphony Orchestra as they go through the difficult passages of a symphony during one of their performances held at the Rizal Memorial Hall. The orchestra's performance here, presented by Impresario Alfredo Lozano, is part of its 1960 Far Eastern Tour made possible through the U.S. President's Special International Program for Cultural Presentations.

Boston's famous symphony orchestra in Manila

Is the Boston Symphony Orchestra as good as they say?

To find the answer, Manilans jammed the Rizal Memorial Hall, then sat back and listened. By concert's end, Manilans were unanimous in their lusty bravos and praise for the internationally famous symphony orchestra that is performing for the first time in the Philippines.

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performance in Manila tonight, has been the orchestra's music director since 1949. A conductor of worldwide experience and success, Dr. Munch is considered one of the foremost symphony musicians in the world.

A dedicated musician, Dr. Munch considers conducting "not a profession at all but a sacred calling, sometimes a priesthood and often a disease—a disease from which the only escape is death."

Years of work and study, according to the BSO Mu-

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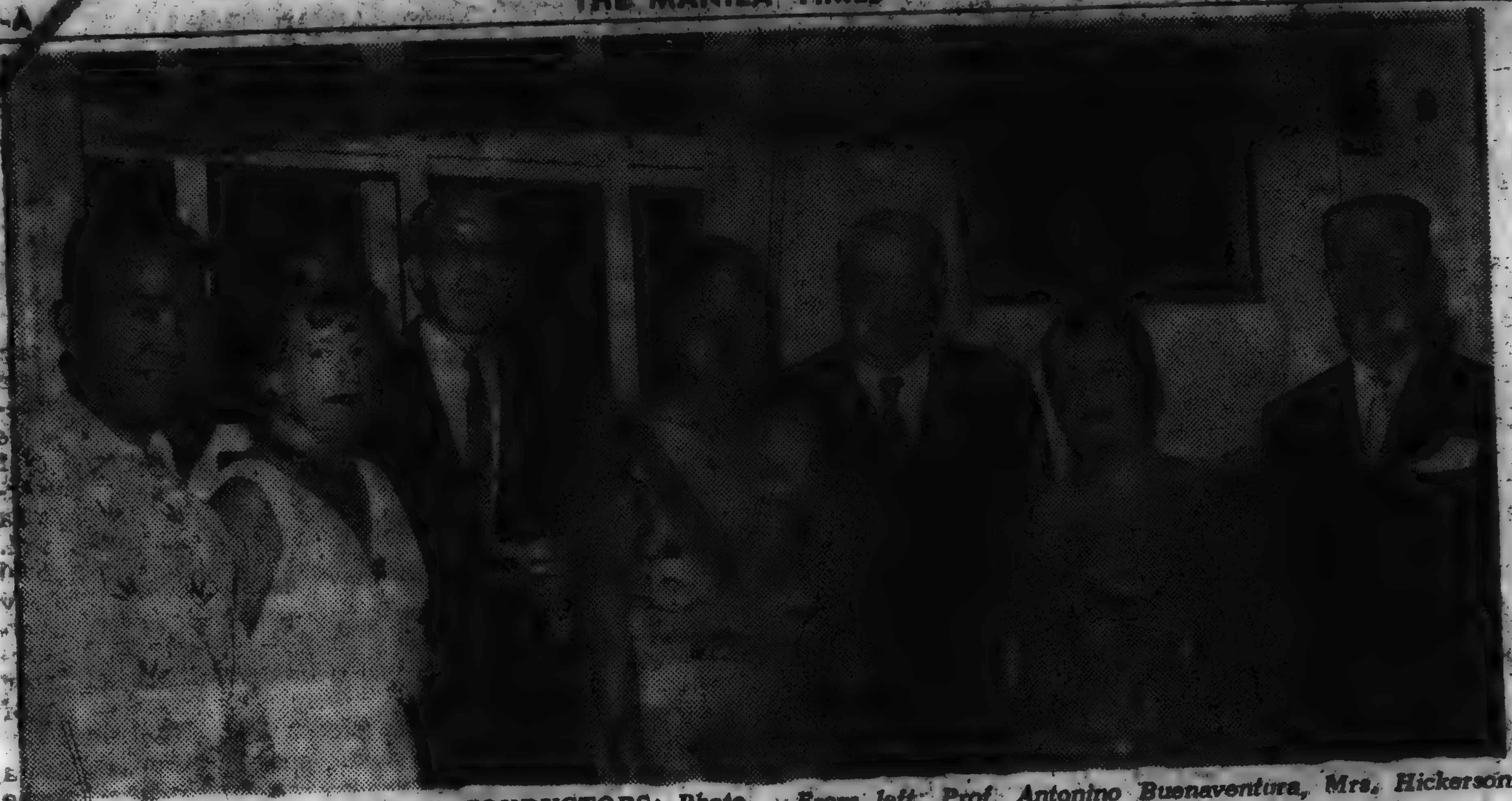
6-A THE MANILA TIMES June 2, 1960



FOR BOSTON SYMPHONY CONDUCTORS: Photo was taken at the reception given by US Ambassador and Mrs. J. D. Hickerson late yesterday afternoon at the embassy residence in honor of the Boston symphony conductors. From left: Prof Antonino Buenaventura, Mrs. Hickerson, Aaron Copland, Mrs. Basilio Valdes, Charles Munch, Mrs. Maria Orense Casas and Mr. Hickerson. Richard Burgin who conducted last night's concert was unable to attend.

AMERICA'S LEADING COMPOSER

Copland bats for modern music and applause between movements

By Nati Valentin

Aaron Copland yesterday put himself on the side of people who applaud between movements of a symphony.

But he has a gripe, shared by all other composers of contemporary music: their works are not played enough.

The leading American composer of contemporary music will conduct the Boston Symphony Orchestra's second concert tonight at 8:15 at the Rizal Memorial Coliseum.

In answer to a question put to him during the "meet the press" luncheon of the Manila Overseas Press Club, of which he was guest, Copland said he "would rather have too much than too little," when it comes to audience appreciation.

He declared that applause tends to "relax the tension" after one movement of a symphony is played. He said he believed it to be "a matter of custom" and that, as a boy, he had heard it practised.

Japanese audiences were extremely unified in their reaction, Copland said, and it was a "slow" reaction.

Not so in Russia, where he visited at the invitation of the Russian government, in return for visits to the United States of Russian composers including Shostakovich. "The Russians couldn't have been more cooperative," he said.

As to whether or not he would compose something as a result of his tour in this part of the world, he said he couldn't be sure until he got back home, which will be about June 20. He expressed the hope that the League of Filipino composers, whom he will meet today, will be able to play him some Philippine music.

Elaborating on his comment that contemporary music is not played enough, Copland said that for some curious reason practically [illegible] Haydn's Symphony in C minor No. 95 complete tonight's program.

Richard Burgin, associate conductor and concertmaster, and also Brooklyn-born, last night opened the BSO concerts, the third and last of which will be conducted tomorrow by the BSO music director, Charles Munch.

The Manila concerts are presentations of Alfredo Lo[illegible] the American National Theater and Academy (ANTA).

Manila

a Chronicle Thursday, June 2, 1960

A. Copland's repertoire revealed

Aaron Copland, the American composer, will conduct the Boston Symphony Orchestra in its second concert tonight, June 2 at 8:15 p.m. at the Rizal Memorial Coliseum.

Tonight's program includes two of the noted composer's own works; **First Symphony** and a suite from his opera, **The Tender Land.**

The complete program follows: Purcell's **Fantasias for Strings, No. 2 in B flat major, No. 4 in C minor** and **Fantasia on One Note in F major;** Copland's **First Symphony** — Prelude, Scherzo and Finale; Haydn's **Symphony in C minor No. 95** — Allegro, Andante Cantabile, Minuet, Trio and Finale Vivace; and Copland's **Suite** from "The Tender Land including Introduction and Love Music, Party Scene and The Promise of Loving.

Copland is traveling with the BSO as a guest conductor. The Manila concerts are presentations of Alfredo [illegible] in collaboration with the American National Theater and Academy (ANTA).

Tickets are on sale at Botica Boie, and after six p.m. at the Rizal Memorial Colisuem.

U.S. AMBASSADOR and Mrs. John D. Hickerson were the hosts last night at a reception in honor of members of the Boston Symphony Orchestra here on a three-day concert tour. From left are: Mrs. Eva Macapagal, the host, Charles Munch, Bernardino Custodio, Mrs. Basilio Valdes, Mrs. Hickerson, Vice President Diosdado Macapagal and Aaron Coplan[illegible] will conduct the concert tonight.

95

FOR BOSTON SYMPHONY CONDUCTORS: Photo was taken at the reception given by US Ambassador and Mrs. I. D. Hickerson late yesterday afternoon at the embassy residence in honor of the Boston symphony conductors. *From left: Pro ... Aaron Copland, ... Maria Orense ... who conducted ... Hickerson, ... unch, Mrs. ... rd Burgin ... attend.*

AMERICA'S LEADING COMPOSER

Copland bats for mod... and applause between n...

Manila

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America's

From 6-A

everywhere in the world, 75 per cent of the music played is old music.

In his remarks at the MOPC, Copland said he wished to stress that the Boston Symphony is not a cultural mission first, but first a music-making organization.

The Brooklyn-born composer was the first recipient of a Guggenheim fellowship, is the author of three books, has had his works performed extensively throughout the world, particularly in Mexico, Cuba and South America, where his name is widely known, and has written music not only for concertizing but for [illegible] the ballet, and opera. [illegible] he will conduct [illegible] full-length [illegible] The Tender Land, as well as another of his works, First Symphony.

Purcell's Fantasia for [illegible] Haydn's Symphony in C minor No. 95 complete tonight's program.

Richard Burgin, associate conductor and concertmaster, and also Brooklyn-born, last night opened the BSO concerts, the third and last of which will be conducted tomorrow by the BSO music director, Charles Munch.

The Manila concerts are presentations of Alfredo Lo- ... the American National Theatre and Academy (ANTA).

Thursday, June 2, 1960

THE PHILIPPINES HERALD

Page 5

Ambassador, Mrs. Hickerson Give Reception For BSO Members

MEMBERS of the Boston Symphony Orchestra were honored at an evening reception yesterday by American Ambassador and Mrs. John D. Hickerson at the American embassy residence on Del Pan street, Pasay city. Shown above are (from left) Col. Antonino Buenaventura, Dr. Charles Munch, Mrs. Hickerson, Bernardino Custodio, Aaron Copland, Mrs. Maria Orense Cases and Ambassador Hickerson. (Herald Photo)

just between us

By LYDIA DOLORES CASTILLO

AT THIS writing we have not been to the Boston Symphony orchestra concert (our deadline being earlier than concert time), but we have met several, in fact the leading members, of the group and at once we felt sure of having such a wonderful evening of beautiful music, considering that these men and women appeared to be sensitive artists during the luncheon at the Manila hotel Narra room.

Richard Burgin, the BSO's conductor in its maiden Manila performance, is now on his fortieth year as conductor so that he had acquired quite a wealth of cultural know-how. **Charles Munch** who takes the baton on the symphony's last performance tomorrow, has been conductor of the BSO for eleven years. Of German descent, he is now a citizen of France and a resident of the United States during the concert season. Aside from music, Mr. Munch displayed some knowledge of analizing a person through his penmanship.

Second night conductor **Aaron Copland** who failed to make the luncheon because of another engagement, is a native of Brooklyn and he came to fame some thirty-five years ago when the Boston Symphony introduced to the American public his first composition. Since then the orchestra has always included in its repertoire a Copland piece.

For the sidelights of their current Far East tour, we turned to the group's efficient secretary **Sally Hempel**, an attractive blonde whose fair complexion was heightened by the tangerine-hued barong dress she was wearing. The dress was bought by Miss Hempel only yesterday morning.

The symphony has been travelling since April 26 when they left Boston. Their first Far East concert was to have been held in Korea, but unfortunately they had to cancel it because of the recent internal trouble in that country. In five days, they arranged for performances in Taipeh and their efforts were more than compensated by the very enthusiastic response the people of Free China afforded them.

They have just come from Japan where Miss Hempel noticed that women were treated very much less than men who were waited on and helped with the baggage more than the ladies. It was also here where the group was subjected to very formal press conferences "like it was signing for a peace treaty or something," says BSO manager **Thomas P[illegible]y**. Japan, the group members agree, is a very musical country.

Of the more than one hundred orchestra members two are women and another alternate is a woman. **Olivia Luetche** is the harpist, **Winifred Winograd** is the cellist while **Lois Schaefer** plays the flute. Their first flutist is not with the orchestra during this trip as she expects a baby in August.

It's been more than a month now that they have been away from home and apparently they are already homesick. Someone nostalgically said they seemed to have been away years and years ago.

Because of very tight schedules, the orchestra staff (manager, secretary) have not had time to really see the places they have been to. They were kept busy arranging for matters pertinent to the concerts. The orchestra men had their full of shopping, though. Mr. Munch, for one, was able to purchase some souvenir items from Japan.

For Friday's concert which will have **The president and First Lady** as special guests, the orchestra men will wear the Barong Tagalog. It was at this luncheon press conference that they were measured by a tailor specially commissioned by **Mr. Lozano** for this particular suit.

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SHIPPING & TRADE NEWS (Tokyo)

Dat. MAY 25 1960 Ed.

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Descendants of Brooke, Perry

Shown during a guest appearance on NHK's Monday night "My Secret" program are two descendants of early Americans who figured prominently in the first ties between Japan and the United States. They are Professor George Brooke (center), grandson of the former U.S. Navy Captain John Brooke, and Thomas Perry, grandson of Commodore Matthew Perry, and now manager of the Boston Symphony Orchestra. Brooke, and his elder sister, Mrs. [illegible] Brooke Day, received a gift from "Shipping & Trade News" Tuesday afternoon in gratitude for their grandfather's contribution toward Japan-American friendship.

BSO's First Concert Applauded By Manilans

By NESTOR MATA

The famed Boston Symphony orchestra gave a successful first night concert at the packed Rizal Memorial coliseum last evening to the resounding applause, loud and persistent bravas of Manila's music lovers, especially after its performance of Tchaikovsky's Fifth Symphony.

Richard Burgin, associate conductor, received several minutes-long and standing ovation after the triumphant and jubilant ending of the Fifth Symphony. It was an authoritative reading of the Russian composer's great work.

From the start of the sombre first movement (Andante), to the lyrical and passionate slow movement (Andante cantabile), then to the gliding and graceful valse movement and finally to the heroic and powerful Finale, Burgin showed his mastery of the Tchaikovsky symphony; his very expressive hands drawing out the yearning and unquenchable horn melody from the orchestra.

And when he heard the

(Continued on back page)

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電話京橋(561) 9481 (代表)

新聞切抜

SHIPPING & TRADE NEWS (Tokyo)

Dat. MAY 25. 1960 Ed.

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(Continued on back page)

The Philippines Herald

Year XL Manila, Philippines, Thursday, June 2, 1960 16 Pages — 1

Boston Symphony Orchestra's First Concert Here Successful

LONG AND LOUD OVATION greeted the Boston Symphony orchestra and its associate conductor Richard Burgin last night at the Rizal Memorial coliseum where it gave its first night concert before Manila's music lovers. The American music group, here for a series of three concerts under the auspices of Impresario Alfredo Lozano (in cooperation with the American National Theatre and Academy), is shown in upper photo performing Tchaikovsky's Fifth Symphony in E minor. Lower photo shows Burgin swinging his arms and swaying his body as he led the BSO musicians in a well-applauded rendition of the Russian composer's opus (Story below, Col. 7)

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Z, Society Editor MANILA BULLETIN, THURS., JUNE 2, 1960

AMBASSADOR and Mrs. John D. Hickerson gave a reception yesterday at their residence on Del Pan in honor of the conductors of the Boston Symphony Orchestra. In the group are, left to right, Lt. Col. L. G. Cariño, Mrs. Diosdado Macapagal, Ambassador Hickerson (partly covered), Charles Munch, B. Custodio, Mrs. Basilio Valdez, Mrs. Hickerson, Vice President Diosdado Macapagal, and Aaron Copland.

Manilans Thrill To Maiden Performance Of The BSO

By RITA [illegible]

History [illegible] last night as a c[illegible] crowd of [illegible] listened to th[illegible] performance here of the Boston Symphony Orchestra at the Rizal Memorial Coliseum, with Richard Burgin conducting.

With a two-hour treat of symphonic music, Manilans went home glowing: the famed BSO did not prove a disappointment.

Burgin, grey-haired and calm-meined associate conductor of the 80-year-old symphonic orchestra, displayed an admirable, if not too dramatically impressive, control of the program played capped by Tschaikowsky's Symphony No. 5, in E minor, Op. 64.

Except for Burgin, who wore a white coat, the rest of the male members of the 104-man orchestra, which has three women members, were informally dressed in white shirts. They must have anticipated the heat, for which Manila is famous. But as they went through the heavy passages of Kirchner, Mahler and Tschaikowsky, the BSO members seemed to have forgotten the sweltering heat that was beginning to soak their backs with perspiration.

The performance started 15 minutes later than its scheduled time at 8:15 p.m., with a spirited version of the Philippine National Anthem, which was immediately followed by the American National Anthem.

Huddled on the specially-built stage by architect Cesar Concio, who improvised a canopy above to improve the coliseum's acoustics, the BSO proceeded to the first number on the program, Kirchner's Toccata for Strings, Solo Winds and Percussion, Dominated by string instruments, this piece seemed to have made Burgin a good vehicle for his specialty. Warsaw-born Burgin, who is active in chamber of music and a teacher, founded the Burgin String Quartet.

With the second piece, Mahler's Adagio from the Tenth Symphony, the BSO proved highly sensitive, oozing with somber passages now and then, rising to shrieking pitch then lapsing into somber passages again. This obviously needed good control, which Burgin ably gave, making beads of perspiration trek down his face.

The BSO proved to be at its most inspired moment during the last number of the program — Tschaivkowsky's Fifth Symphony. Said to be [illegible] song against Fate", [illegible] symphony, as played by [illegible] last night, sounded even more fiercely brave as Burgin led the fevered orchestra through the animating first movement, up to the passionate **andante cantabile con alcuna licenza,** the second movement, hopping to the lighter valse of the third movement, and finally giving with a terrific, deafening finale.

Altogether the BSO gave this "brave song" of a symphony an even more resolute and determined clamor that did not fail to give the audience that wonderful feeling of having triumphed over the forces of Fate.

An appreciative audience made Burgin come back to the podium twice amidst thunderous applause that reached its fevered pitch shortly before the BSO played a delightful encore—the tick-tocking finale of Haydn's Clock Symphony.

The BSO three-day concert performances here are being presented by impressario Alfredo Lozano in co-operation with the American National Theatre and Academy.

Tonight's performance will be conducted by Pulitzer prize-winner composer Aaron Copland, who will play, among others, two of his own works.

Copland Wields Baton On Second Night Of Boston Symphony Group

Evening News
16 MAY 1960

Aaron Copland, well-known American composer-conductor and winner of the Pulitzer, Guggenheim and Hollywood's Oscar prizes in music, will lead the visiting 104-man Boston Symphony Orchestra's second night's concert at the Rizal Memorial Coliseum on June 2 at 8:15 p.m.

Copland has selected as his opening number the 16th century work of Purcell, the three Fantasias for Strings, and will be followed by his own composition, the First Symphony, in three movements.

Highlights of the evening's program are two outstanding orchestral works, Haydn's "Symphony in C minor, No. [illegible]" and Copland's Suite from the Opera "The Tender Land" The "Symphony in C minor" was among the first set of the six symphonies which Haydn composed for his first visit to London in 1791, while Copland's Orchestral Suite from his famous Opera "The Tender Land" was composed in the middle thirties. It describes the love complications of a young girl from a rustic family in Alabama who falls in love with a drifter during harvest time.

Tickets to the June 1, 2 and 3 concerts which will all be held at the Rizal Memorial coliseum at 8:15 p.m. are now on sale at the Botica Boie.

A LARGE CROWD of concert-goers turned out last night for the first of three concerts by the Boston Symphony Orchestra at the Rizal Coliseum. Richard Burgin, who conducted last night's concert is shown above as he wielded the baton for Adagio from the Tenth Symphony by Mahler.

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Party Moods & Etc.

THERE WE WERE yesterday ready to interview Richard Burgin (pronounced boor-gan) the associate director of the famous Boston Symphony orchestra, during a luncheon tendered by Impressario Alfredo Lozano at the Oak room, Manila hotel. But he turned the tables on us by doing most of the asking himself — mainly on Philippine culture: the Philippine drama and music. He was also specially interested on the national language here. Which is understandable as he is something of a linguist. He speaks, besides English, Russian, German, Polish very well, a little French and he reads Swedish and Norwegian.

MR. BURGIN, who conducted at the Boston Symphony's premiere performance here last night, is a most interesting person with stimulating ideas about music. When the subject of music as a profession came up, he said: "A profession is something that pays. But we all know that it isn't so with most of those who depend on music alone for a living. Therefore, music should probably not be included among the professions, but should be thought of only as an art . . . as a mode of expression the way it was when the world was young." He then explained how music became a profession when the technic of projecting the art became more and more complicated. "Maybe the time for a reaction has come," said Burgin. "The art of communicating (one's ideas and emotions through music) shouldn't be so complicated," he added.

When he is not conducting with the BSO, Mr. Burgin teaches at the New England Conservatory of Music and the Boston University violin, conducting and chamber music. (When he joined the BSO in 1920, it was as a violinist, as the orchestra's concert master.) He recently marked his 40th anniversary with BSO. "But I'd rather not talk about that . . . anniversaries show up one's age," he laughingly remarked.

MR. BURGIN is married to Ruth Posset, a violinist of note ("She's THE violinist in the family," he says) who still performs with top symphony orchestras in the United States and in Europe. They have a 16-year-old daughter who, although she plays the piano, refuses to turn concert pianist; and a 13-year-old son whose current main interest is sports. Mr. Burgin was born in Warsaw, but when he was 10, the family moved to Germany where he grew up, then to Russia where he completed his studies. He performed in the Scandinavian countries before going to the United States in 1920 when he was invited to join the BSO.

WE DIDN'T HAVE a chance to talk with conductor Charles Munch but he impressed us as a warm person (unlike another prima dona-ish famous conductor who was here late last year). After the luncheon, asked to say a few words, he delivered only one: "Salamat!" Then he enjoined the other members of the BSO to say it with him. The response was somewhat timid, so he directed them to repeat it, gesturing and commanding as if on the podium: "Fortissimo!" The result was a roar!

FROM MISS SALLY HEMPEL, secretary of the BSO manager, Thomas D. Perry Jr., we learned that to run the orchestra from season to season, it takes a princely sum. By the way, it has the reputation for being "one music group that almost earns enough to make both ends meet." (Incidentally, the BSO has given 4,800 concerts in the last 40 years.)

The orchestra left the United States on this their first Asian tour on April 25 and they expect to be back in time for their famous Tanglewood concert series which starts in July. At this point, Rosario Mazzco, the group's personnel manager, chimed in: "That was years ago. . . ." which shows that they are getting homesick, indeed.

THE THREE WOMEN on the orchestra are Olivia Luetcke, harpist, who showed us finger tips that are not calloused "Because when one has good flesh, one doesn't develop callouses" . . . pleasant faced Winifred Winograd, cellist, who confided that their routine is not really bad, except of course when they are on tours abroad . . . and Lois Schaefer, flutist, who is not a regular member but who took over in place of other staff members who are too old to make the trip.

FOR THEIR FAREWELL performance tomorrow, the BSO members led by the conductor, will wear barong Tagalog. The next day, Saturday, they will be treated to "salo-salo" at the Paez fishponds in Obando by Impressario Lozano who will be assisted by wife Nena Paez Lozano in entertaining the guests.

R.M.O.

US AMBASSADOR AND MRS. John Hickerson gave a reception yesterday at their residence on Del Pan, Pasay in honor of the Boston Symphony orchestra which is here for a series of concerts. Photo shows from left: Col. A. Buenaventura, the hostess, Aaron Copland, composer, Mrs. Rosario Valdez, Dr. Charles Munch, music director, Mrs. Maria Orense de Casas, and Ambassador Hickerson.

Copland Leads BSO [illegible]

Aaron [illegible] American [illegible] conduct [illegible] phony [illegible] second [illegible] 8:1[illegible] mo[illegible]

Th[illegible] two [illegible] ser's [illegible] Symphony [illegible] from his opera, [illegible] der Land. The [illegible] program follows: [illegible] *Fantasias for Strings, No. 2 in B flat major, No. 4 in C minor* and *Fantasia on One Note in F major;* Copland's *First Symphony —Prelude, Scherzo* [illegible] *Finale;* Haydn's [illegible] *Allegro,* [illegible] *bile,* [illegible] *nale Vivace;* and Copland's Suite from *The Te*[illegible] Land including *Introduction* and *Love Music, Party Scene* and *The Promise of Loving.*

Copland is traveling with the BSO as a guest conductor. The Manila concerts are presentation of Alfredo Lozano in collaboration with the American National Theatre and Academy (ANTA). Tickets are on sale at Botica Boie, and after 6 p.m., at the coliseum.

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THE PHILIPPINES HERALD

BSO's Conductors, Members Are Feted

THE BOSTON SYMPHONY ORCHESTRA's three conductors and members were feted yesterday at the Narra room of the Manila Hotel and the Manila Overseas Press club. Top photo was taken during the reception given by Impresario Alfredo Lozano in honor of Dr. Charles Munch, music director of BSO (fifth from left). Also shown in photo are (from left) Olivia Luetche, Mrs. Thomas D. Perry Jr., wife of the BSO's manager; Richard Burgin, associate conductor, Lozano, Munch and Thomas D. Perry Jr. Photo at right taken at the MOPC shows (from left) William S. Cox, Mrs. Betty Becker, Aaron Copland, eminent American composer and guest conductor of BSO, and Jim Becker, chief of bureau, Associated Pre

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BSO's First Concert Applauded . . .

(Continued from page 1)

sweet sounds of the cantabile from the horn and the cellos and the body of other string instruments, Burgin came out with an expressive smile on his lips that brightened his face.

The Tchaikovsky work was also full of turbulence particularly in the first and last movements; Burgin drew out the powerful chords and agitated the orchestra members with great thrusts of his arms, wide swayings of his body and the poundings of his clenched left fist in the air, when he reached the "madlike" Finale which filled the coliseum with the great music of Tchaikovsky.

The first part of last night's program included the Toccata for Strings, Solo Winds and Percussion by Kirchner, and Mahler's Adagio from the Tenth Symphony.

These two works contrasted each other. While the Kirchner opus involved piercing chords and scale-like passages almost hurting to the ear, Mahler's masterpiece contained melodic passages of sweet magnitude, although it was generally sombre from beginning to end.

It seems that the big crowd last evening was not very much satisfied with the first part of the BSO's concert. But it was a highly competent performance. We particularly liked the Mahler composition. But it was the Tchaikovsky opus that really marked the high point of the BSO's debut concert before Manila's music lovers.

The superb performance of the BSO under the masterly baton of Burgin carried away the big crowd that several bursts of applause compelled Burgin to return again and again to the podium to acknowledge the standing ovation and loud bravas of a very appreciative audience.

Giving way to the audience's insistent demand for an encore after the Tchaikovsky opus, Burgin, who also congratulated the BSO's concertmaster and his assistant, returned to the podium and conducted the last movement of Haydn's "Clock" Symphony.

Impresario Alfredo Lozano, who is presenting the Boston Symphony orchestra, in cooperation with the American National Theatre and Academy, also acknowledged (in the concert program) Cesar H. Concio's contribution to last evening's successful performance. Concio, eminent Filipino architect, designed the special acoustical stage and canopy without which the brilliant renditions of the visiting BSO would have been lost in the cavernous coliseum.

Aaron Copland, the American composer, will conduct the Boston Symphony Orchestra in its second concert tonight at 8:15 p.m. at the Rizal Memorial Coliseum.

The program includes two of the noted composer's own works — First Symphony and a suite from his opera, The Tender Land.

The complete program follows: Purcell's Fantasias for Strings, No. 2 in B flat major, No. 4 in C minor and Fantasia on One Note in F major; Copland's First Symphony— Prelude, Scherzo and Finale; Haydn's Symphony in C minor No. 95 — Allegro, Andante, Cantabile, Minuet, Trio and Finale Vivace; and Copland's Suite from The Tender Land including Introduction and Love Music, Party Scene and The Promise of Loving.

Copland is traveling with the BSO as a guest conductor.

BSO MAIDEN CONCERT — The famed and venerable Boston Symphony Orchestra rendered its maiden performance opening a series of three concerts before a packed audience of music lovers at the Rizal Memorial Coliseum at 8:30 o'clock last night. The 104-man orchestra's string section (above) goes through a delicate passage of one of its scores under the baton of Richard Burgin, associate director. Here in the course of a Far Eastern tour, the 80-year old band had already played in concert halls in Taiwan and Tokyo.

The MANILA CHRONICLE

The People's Newspaper

8 Pages—15 Ctvos.

MANILA, PHILIPPINES, THURSDAY, JUNE 2, 19

TO A FULL HOUSE — Richard Burgin, associate conductor of the Boston Symphony Orchestra, wielding the baton in the famed orchestra's Philippine debut at the Rizal Memorial Stadium last night. Tonight's guest conductor will be Aaron Copland, American composer.

Bravos greet Boston symphony

By [illegible] VALENTIN

Manila last night took to its heart the Boston Symphony Orchestra, with nearly 10,000 at the Rizal Memorial Coliseum, according it thunderous and prolonged applause. Appreciative whistles and shouts of "Bravo!" wrapped up the close of Tchaikovsky's Fifth Symphony.

In a reciprocal gesture, the Boston Symphony obliged with an encore—the last movement of Haydn's Symphony No. 88 in G major.

Richard Burgin, capping an unequalled 40-year record as concertmaster took the podium for the first of the Boston Symphony's three-night engagement

Turn to 14-A, col. 5

MANILA CHRONICLE 6/2/60

Bravos greet Boston symphony

From page 1

here. Alfred Krips, assistant concertmaster, took Burgin's place among the first violins [illegible]

Burgin, associate conductor of the BSO, acquitted himself admirably, evoking from the Orchestra the fluent tonal unity for which it is famous. The performance was a timely salute to the Filipinos who expect a visit two weeks from now by President Eisenhower, whose International Cultural Program administered by the American National Theater and Academy, and implemented in turn by local Impresario Alfredo Lozano, has made possible its performances in the Philippines.

Tchaikovsky's Symphony No. 5 in E minor, Op. 64, brought to full flower the musical assets of the Boston Symphony.

Slighted by Tchaikovsky himself, who thought it his most uninspired work, The Fifth Symphony is sure to have gained many more adherents here, after the BSO. Certainly, this Orchestra, nurtured as it is in the cultural capital of the United States, has helped reaffirm the Fifth's position today as the equal in greatness and even in popularity, of Tchaikovsky's more favored works — the Sixth (Pathetique) and Fourth.

Richly rendered, the romantic second movement, andante cantabile, poured over a hushed audience, to everyone of whom its theme is familiar.

The third movement, which uses a waltz rhythm, was played as intended by the composer — merely a waltz to soothe after the first and second movements which, being more brilliant and agitated, brought forth the Orchestra's full powers.

In the fourth movement, the hope, despair, and struggle after the brief relief, rises to a triumphal and grandiose climax.

As deeply appreciated perhaps, if not more gratifying to most of last night's audience, was Mahler's Adagio from the Tenth Symphony.

Tender and romantic, Mahler's Adagio brought out the perfection of the string section of the orchestra. It was a delight to listen to the alternating rhythm of the melody introduced by the violas and its accompaniment, with trills and pizzicatos punctuating the lovely musical interplay.

A tribute perhaps to the strings, solo winds and percussions, was Kirchner's composition of that name, which opened last night's program. It seemed well above ordinary musical understudy.

Taking the podium tonight is Aaron Copland, Ammerica' most outstanding composer today. This important American figure yesterday went on record as favoring applause between movements. Well, he will have it.

Special mention must be made of Architect Cesar Concio's design of the special acoustical stage and canopy.

Boston Symphony Orchestra wins kudos at packed coliseum

By AMANTE [illegible]

The 104-member Boston Symphony Orchestra last night won a resounding applause from culture-hungry Manilans who jampacked the Rizal Memorial Coliseum during the opening concert of the famed orchestra on a three-day engagement in Manila.

The audience was enthralled by the performance of the visiting orchestra under the baton of Richard Burgin who conducted the first program. Lasting for two hours, the concert on the opening night featured Toccata for Strings, Solo Winds and Percussion by Kirchner and Mahler's Adagio from the Tenth Symphony.

The "piece de resistance" for the evening was Tchaikovsky's Symphony No. 5, in E minor, Opus 64 featuring the Andante; Allegro con anima; Andante Cantabile con Alcuna Licenza; Valse: Allegro moderato; Finale: Andante Maestoso; Allegro vivace.

Burgin, who guided the concert with adept mastery, had to return three times to the stage, bowing to the resounding applause [illegible] of the audience which lasted for about ten minutes.

The orchestra, in response to the resounding plaudits of the audience, played as an encore piece the Finale of Haydn's Symphony No. 88 in G Major.

The three-day cultural treat is being presented by Alfredo Lozano in association with the International Cultural Program of the United States and administered by the American National Theatre and Academy.

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THE DAILY MIRROR, JUNE 2, 1960

MORE OR LESS

Boston Symphony's first night: straight from French horn mouth

By E. A. CRUZ

People who were puzzled by the first number of last night's Boston Symphony concert need not feel apologetic about it. The work, a toccata in the modern manner by a young US composer, irritates some of the musician themselves.

We ran into two of them, both of them French horn players, who told us a thing or two about Mr. Kirchner, the composer of the toccata. "A beatnik type," one of them said.

In the firt place, the Kirchner piece should never have been included in the program. The Rizal Memorial, in spite of the acoustical stage provided especially for the concerts, is much too large for a composition intended to be played by a small orchestra. (Half the players left the stage with their instruments after playing the national anthems and before the toccata, which must have caused not a few in the audience to mutter what the devil was going to happen next).

Our horn players explained that this was due to an apparent miscalculation. The programs had to be planned so far in advance the orchestra management could not possibly have foreseen the conditions at the Rizal Memorial.

Anyway, the rest of the program more than made up for everything, especially the Tchaikovsky. In fact the reaction to this symphony was, if anything, a bit too warm. The slow movement, which was cribbed by Hollywood some years ago and has since become a "song hit," was irresistible. But hardly less so was the symphony as a whole. Tchaikovsky's No. 5 is a surefire number which the more discriminating listeners would wish had been replaced by something less familiar. For them the saving grace of the concert was the excellence of the orchestra itself, which is of course beyond question.

According to the players we talked to, the best part was the horn solo, which seemed really to have impressed them, for it's not every night that a horn player is in top form.

Which of them was the soloist? "Neither. It's some other guy."

Before we parted company, they again deplored the programming on the first night, but strongly advised us not to miss the last, which is tomorrow, when the "Eroica" will be played. "That's simply great," they said with marvelous understatement.

The Evening News

[illegible] DAILY

Editorial and Business Offices: [illegible] tino Torres Manila
Telephones [illegible] -20 62
Member: AP and [illegible] class mail matter at
Manila Post [illegible] 1960.

FERNANDO E. V. SISON
Publisher

EDGARDO L. TORDESILLAS
Executive Director

Subscription Rates

	Manila and Suburbs (Thru Carriers)	Provincial Ord. Mail	Airfreight (Thru Agents)
1 mo.	₱ 3.00	₱ 3.00	₱ 4.00
3 mo.	8.50	8.50	11.00
6 mo.	16.00	16.00	20.00
1 yr.	30.00	30.00	36.00

Subscription rates to the U.S.A. and other countries double Manila rates.

Published by the FAR EAST PUBLISHING CORPORATION

Editorials

Boston Institution

MANILA WELCOMES THE ADVENT OF A Boston institution, the venerable Boston Symphony Orchestra, which will assuredly enchant music lovers here during their three-night performance. Graced by the presence of its musical director, famed Charles Munch, the orchestra also boasts of the company of Aaron Copland and Richard Burgin, both solid names in music.

In the last few years, Manila has had the wonderful good fortune of having seen and heard various music and dance ensembles with international reputations of excellence and artistry. This has been made possible by a program of cultural tours sponsored by the American National Theatre and Academy. Over here, we have Impresario Alfredo Lozano to thank for his close cooperation with the ANTA.

The performances here of the Boston Symphony Orchestra will certainly be another milestone in artistic experience maintaining as it does the same high level of cultural export from the U.S. Manila is grateful for this rare opportunity and looks forward to more of the same kind of blandishment. It is one luxury that we cannot have too much of, and if the world devoted more effort to such exchange, as the music that the Boston Symphony offers, the world will be better

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BSO and Richard Burgin

An enthusiastic crowd of several thousands cheered last night at the Rizal Memorial Coliseum when Manila music lovers heard for the first time the Boston Symphony Orchestra under the baton of Richard Burgin, BSO associate conductor.

The [illegible] which opened the second movement of Tchaikovsky's Symphony No. 5, in E minor, op. 64, the oboe solos from the theme of Mahmler's Adagio from the Tenth Symphony (Posthumous) and the moto perpetuo from a movement of Haydn's Gluck Symphony will be long remembered.

The orchestra's andantes and pianissimo (thanks to Architect Cesar Concio who algebraically constructed the stage for better acoustics results were distinct, soft mellow and sometimes mystic.

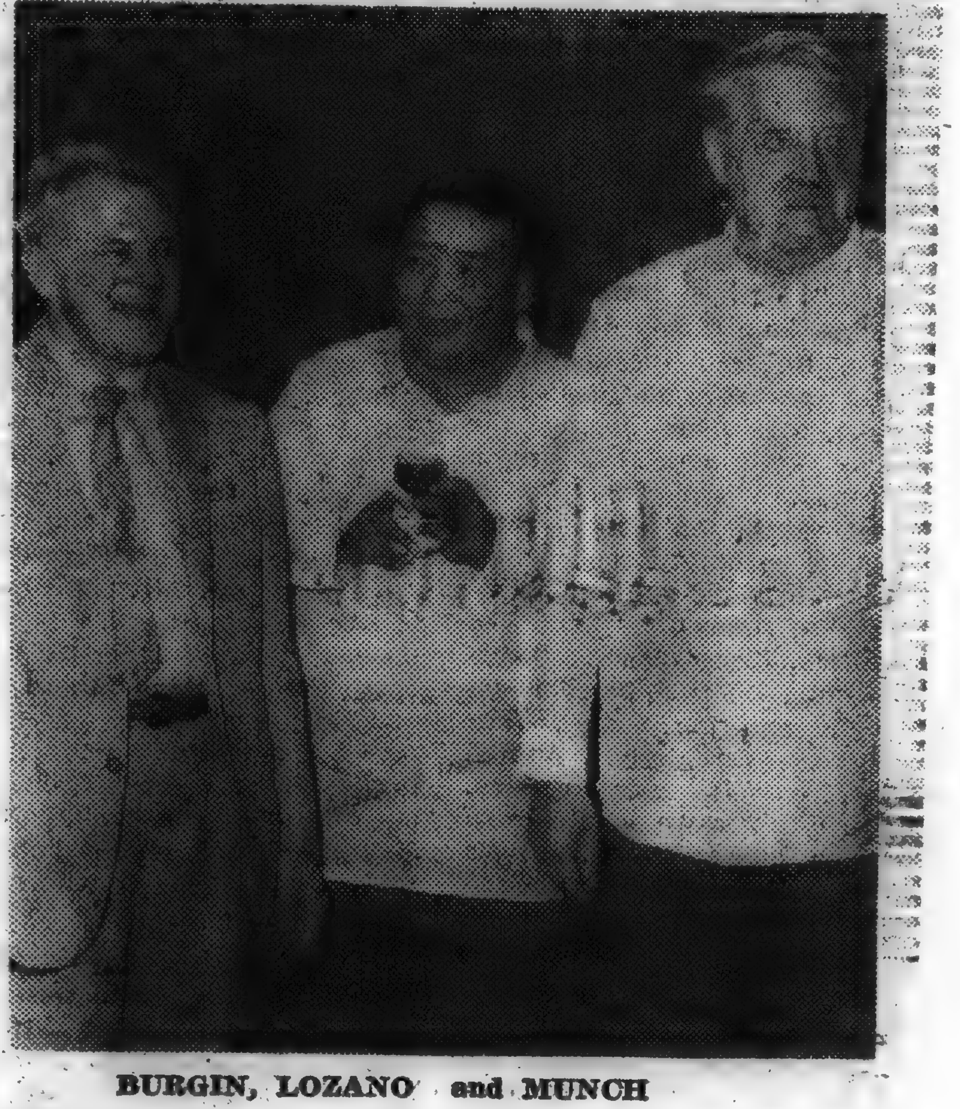
Burgin who stood no less than five feet tall took his place on the podium and held his baton before the 108-man orchestra (in shirt sleeves) with ease but not comfortably so. He accidentally dropped his stick during the first number, Kirchner's Toccata for Strings.

Manila music lovers were better listeners in the sense that in between movements clapping hands which often distract the conductor's musical temperament were held back last night.

Richard Burgin is a very interesting man with a lot of interests. At the press conference at the Narra room of Manila Hotel yesterday noon, Burgin gave several press men a capsule view of music as an art, music to the artist and music for the masses in one sitting.

It would be taken into consideration that Burgin other than conducting the BSO for years (this year is his 40th) is a teacher in music at the Boston University. His many interests were mostly centered on languages. He speaks six—Polish, Russian, French, German, Swedish and English.

Burgin revealed that drama paves the way better understanding of music. He also added that somehow the people the world over has a common means of understanding one another and most often music is the answer.



BURGIN, LOZANO and MUNCH

He showed a personal interest in bringing the music to the mass and asked about present reaction of the Filipino people to long hair music.

"It maybe a grave problem but surely there must be an answer to it," said Burgin about long hair music for the masses.

In Boston, every angle has been tried like open rehearsals which allowed the public to witness the rehearsals of the BSO at a very nominal fee, matinees mostly for students, and several weeks the BSO performs the "pops" concert other than the season of heavy compositions for the masses.

Burgin has gloriously conducted no less than 5000 concerts in his forty years of musical life which started way in 1920 when he joined the BSO as a concertmaster.

He is married to a similarly popular violinist, Ruth Posselt, and they have a girl of 16, who made a deal with her father that she would study piano but would not make a profession out of it and a boy of 13 who is more inclined to sports than music.

Alfredo Lozano, local impresario, has become an institution in his own right. He has proven time and again that the Filipino people has an inborn taste for music and he has not stopped searching for the best always. The coming of the BSO with three world famous conductors, Burgin, Copland and Munch, is one of them.

The BSO performance here was made possible through the International Cultural program of the United States administered by the American National Theatre and Academy.

Aaron Copland, famous American conductor, will hold the baton for the BSO tonight also at the Rizal Memorial Coliseum at 8:15.

The program will include Purcel's Fantasias for Strings in three movements, Copland's First Symphony in three movements, Haydn's Symphony in C minor, No. 95 in four movements [illegible] land's orchestral [illegible] the opera "The [illegible] Land" in three move[illegible]

Skin-bleaching facial m

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a review

Great vitality and rhythm are the BSO's chief assets

Manila Chronicle 5 JUN 1960

By ROSALINDA L. OROSA

Last Friday's final performance of the Boston Symphony Orchestra under the baton of Charles Munch may indeed be regarded as the fitting climax to the previous two concerts conducted by Concertmaster Richard Burgin and Composer Aaron Copland, respectively. For it is with the eminent Dr. Munch that the orchestra has been associated for over a decade, and it is under his guidance that it has taken its place among America's ranking ensembles.

It was a rare privilege to watch the eminent conductor at close range. The moment he went up the podium, the grey-haired, benign-looking, barong Tagalog-clad Dr. Munch at once assumed a paternal (rather than a dictatorial) air with his men. Spirit and animation, flamboyance even, and complete freedom of movement were his marks. He would jump up if the music so moved him, wave his baton to extreme left and extreme right, tracing a wide arc, and show in countless other ways a vitality that might have put a much younger man to shame.

This vitality was likewise conveyed by the orchestral performance, and although it was a musical verve typical of American ensembles, it was set off by this difference: it had refinement and sensibility. Furthermore, one immediately noticed the excellence of the various sections and that of the individual players who distinguished themselves in their respective solo parts.

Music-lovers must be forever grateful that Beethoven kept his E-Flat Major Symphony intact even after his admiration for Napoleon — to whom he had dedicated the work — turned to disillusion. For the monumental, fifty-minute "Eroica" remains unsurpassed as a musical paean.

In his interpretation of this epic, which he conducted without a score, Dr. Munch readily established himself as an extremely subjective artist. What an allegro **allegro** that first movement was! Dr. Munch's grand and expansive lines at once proclaimed the immensity of the work.

Many among the cognoscenti have never been quite resigned to a funeral march for a second movement, but why object to one composed by a titan who made of it music of poignant and unparalleled solemnity? If the finale which followed the scherzo did not seem as fully satisfying, it could be that this particular sample of Beethoven's creative genius did not come up to the level of the first three movements. Its "formlessness" tends to partake of a combination of seemingly unrelated musical material, but again what other symphony is of such gigantic scope?

Throughout this opus, one enjoyed Dr. Munch's rhythm, a rhythm which was consistently even — one noted such niceties as carefully measured retardandos — and his extraordinary ability to communicate. Each conductor employs his own dynamics to interpret a given score; it was evident that Dr. Munch's own conveyed warmth, feeling, deep emotion.

Every nuance was a part of an over-all design planned with a authoritative, artistic eye. If one somewhat missed the Vienna Philharmonic's "velvety" quality (from the string section) or the full measure of the Vienna Philharmonic's remarkable tonal cohesivness, there was in the BSO's performance a lushness of musical detail that afforded a memorable aural feast.

This is of course a matter of individual taste but it was in Ravel's "Daphnis and Chloe" (Suite No. 2) rather than in Beethoven's "Eroica" that Dr. Munch was particularly impressive. Dr. Munch, who is French, has a reputed predilection for French composers. His overhelming interpretation of Ravel's artistry confirmed, to my mind, this reputation. Here was Ravel's descriptive music played at its best. Here one listened almost ecstatically while the varied and exquisite tonal hues depicted the three sections: Daybreak, Pantomine (between Daphnis and Chloe) and the General Dance.

The woodland scenery unfolds quietly at first: one hears the rippling brook, one "hears" likewise the glistening dew, and the gradual stirring of creatures of the forest, until the sun — in a tremendous crescendo outburst from the orchestra — rises in full glory. In the second part, the mind's eye sees the lovers dancing to the music of Pan's pipe, then, in the finale, leading the shepherds and shepherdesses in a tumultous dance of joy.

Here the climaxes were so overpowering in their fullness that the listener could not have imagined the orchestra capable of giving more. Building up to those crashing sounds was the ultimate in tonal brilliance and volume.

Between the German Beethoven and the French Ravel came the contemporary American composer Walter Piston whose "Symphony No. 6" was interpreted by Dr. Munch with a thorough grasp of modern music. It is a long way from Ives to Piston, yet the intention remains essentially the same: to express that which springs from the heart of America. Piston's "Symphony No. 6" is in a Neo-classic vein, with an obvious influence of Stravinsky. What might be of further interest to present-day composers is how this modern piece has been so successfully expressed in unusually refined idiom.

In ending, one must voice the gratifying thought that what some 15,000 listeners at the Rizal Coliseum were wildly cheering and applauding Friday evening were not members of a basketball team but a conductor and his orchestra. Dr. Munch was called again and again after every number to take a bow. One might add that for a man of his stature and prestige, he showed extreme generosity by giving two encores. A word of warm commendation to Impresario Alfredo Lozano and the ANTA for the BSO concerts, and to architect Cesar Concio for taking charge of the Coliseum's acoustical device.

(Intermittent influenza prevented my attendance at the first two concerts. This personal item — in itself unimportant — is added for those who may have wondered why no earlier reviews have appeared.)

MUSIC & YOU

Manila Times

5 JUN 1960

Boston Symphony concert appraised

By FELIPE P. DE LEON

Words cannot describe the Creator, a statue or a painting cannot portray Him, but a great symphony or a noble requiem can express our attitude of mind, the state of our feelings and emotions toward Him.—Berg.

De Leon

WE were indeed lucky to get a good appraisal of the famed Bostom Symphony Orchestra not only because we were afforded the chance to see actually the people responsible for its making, but also because we were able to perceive the greatness for which it has lived up.

The audience, however, was quite disappointing. It was really embarassing for the conductor to find that the people did not seem to be aware of the ethics in concerts when they entered the hall between movements of a symphony, making a big fuss without even bothering to hush themselves for a while.

Perhaps this habit of being late in any appointment is not that our watches are defective but rather our concept of time has become synonymous with delay or tradiness.

Nevertheless, it is somehow gracious to think that the Filipinos are beginning to make strides toward cultural maturity, as attested by the multitude, and its entailing responsiveness, which had filled up the Rizal coliseum during the orchestra's three-night performances.

PART of a letter sent us by Dr. Antonio J. Molina from New York reads as follows:

"I am now enjoying my million dollar vacation in the beautiful surroundings of Mohawk Road in Schenectady, thanks to the splendid hospitality of Dr. and Mrs. Gilbert Goodman. Dr. Goodman is a staff member of the General Electric Research Laboratory. Because of him I was given cordial reception in both the Skidmore College and the Union College of the Union University.

"Professor of Music, Hoyt L. Irwin, was so kind to introduce me to several faculty members and to the student body. Among the faculty members I met were Mr. Stanley E. Saxton, Professor of Organ, Harmony, Counterpoint, Formal Analysis, Instrumentation, and Orchestration; a piano professor, Edward G. Hausman, who had traveled and performed in the Far East. Under the guidance of Prof. Irwin, we had a tour of the campus which was a special privilege, taking into account that this is a college *exclusively* for women, the same as the former Centro Escolar de Señoritas.

"After a snack in the cafeteria, we were invited to attend the Junior Recital where, to my surprise, I was presented to the audience by Prof. Irwin. Another privilege was given to us when we were invited to stay longer to attend a chorus rehearsal which was ably conducted by Francis S. Carver who, according to Dr. Edgar Curtis, conductor of the Tricity Symphony Orchestra, is one of the finest musicians in that locality.

Munch Thrills Audience With Memorable Music

Evening News

6 JUN 1960

By ADELAIDA R. KATIGBAK

Last [illegible] Munch and the Boston Symphony Orchestra engulfed thousands of people in music that was memorable.

With bold, sweeping strokes, impeccable reading, dynamic phraseology, with dramatic gestures and pauses that were rich with meaning, with resounding sonorities and beautifully hummed pianissimos, and without benefit of a score, Mr. Munch rendered his initial offering—Beethoven's Symphony No. 3, also known as the Eroica.

This work was purportedly Beethoven's favorite and he dedicated it "to the memory of a great man." The designation "heroic" is by no means to be taken only in the sense of a military hero. Rather, its application is to a full-fledged man — one who loves and grieves and rejoices with dignity and highest rationality. Seen in this light, Mr. Munch's interpretation was very apt.

The second movement particularly was perfectly balanced intellect and emotion. Even in the fugato section where intense grief gives rise to a tremendous sob, one feels that "the full man" never lost control of himself. As this Funeral March was being played, the great hush of people who listened in rapt attention, was almost tangible.

The third movement was a relief from the deep sorrow of the Adagio. Its leggieros were so enchanting we could not help but wish the repeat sign before the Trio was observed.

Even if there were only the Eroica the evening would have been worthwhile. But there were still the Piston Symphony No. 6 (interesting harmony, orchestration) and the "Daphnis et Chloe" music for ballet to increase the evening's pleasure. This latter work is considered by many as Ravel's masterpiece.

The orchestra's vivid interpretation appealed most to the imagination and made the conjuring of nymphs, rivulets and shepherds almost inevitable. The flutist's solo was notable; it was very well executed. Snowy hair flying, the conductor pushed the orchestra to shattering climaxes and a very effective frenzied close.

The applause was thunderous and despite several bows from an obviously exhausted Mr. Munch, refused to let up till the orchestra obliged with an encore and then another.

Charles Munch at the podium presents semingly paradoxical qualities. His ability to concentrate makes him lose himself in the composer's music; one feels Beethoven behind every phrase of the Eroica, and the same is true of Ravel in "Daphnis et Chloe". Yet, this very dedication makes his personality more vitally projected. Could this be one reason for his stature as conductor?

The Boston Symphony Orchestra leaves two invaluable contributions to the Philippine musical scene: excellent performances that serve as inspiration to our music lovers and musicians, and an enrichment of our musical knowledge through their presentation of works which have never been played here before.

Manila Times

OV[illegible] COFFEE

5 JUN 1960

By Teodoro F. Valencia

The Rizal Stadium was filled to capacity when the Boston Symphony Orchestra made its third and final concert the other evening. Manila's social set mingled with the "bakya" crowd to highlight once again that what Manila needs very badly is a concert hall. The tennis stadium was so infernally warm during those concert nights that no one can suspect those who heard the [illegible] to [illegible] Symphony [illegible] was great in its musicianship but that was not what impressed us. The hunger for music in this city is something pathetic. It is only matched by our fanstic attachment to basketball.

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At the Symphony hall in Boston, Mass., U.S.A., the world-famed 104-member Boston Symphony orchestra performs under the baton of music director Charles Munch.

Director Munch confers with concert master Richard Burgin.

Bostonians enjoy good music rendered by the Boston Symphony under the stars along the banks of the Charles river.

Boston Symphony accompanies Pablo Casals during United Nations anniversary.

Munch directs the Boston Symphony during a performance in Leningrad, Russia.

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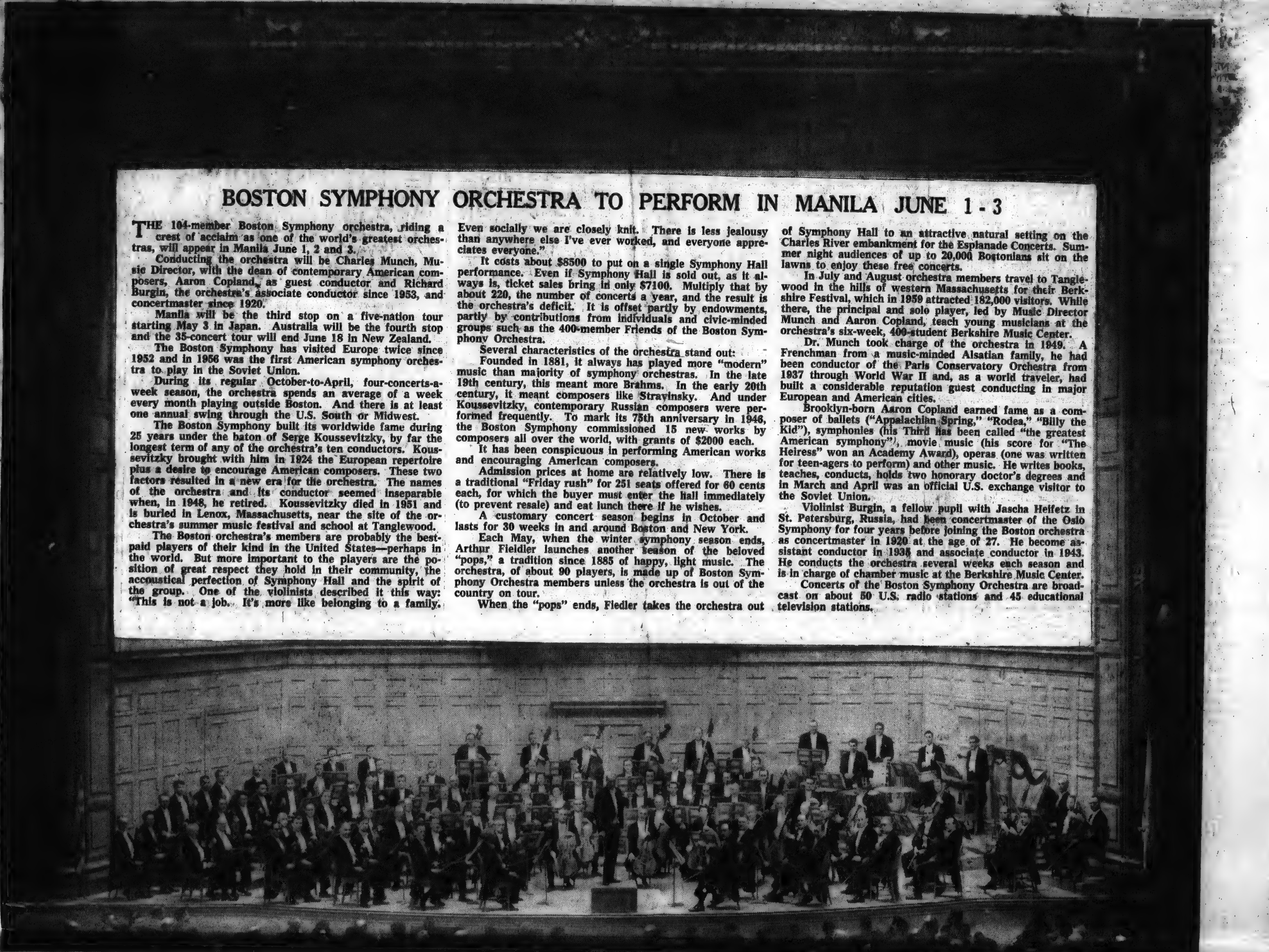

BOSTON SYMPHONY ORCHESTRA TO PERFORM IN MANILA JUNE 1 - 3

THE 104-member Boston Symphony orchestra, riding a crest of acclaim as one of the world's greatest orchestras, will appear in Manila June 1, 2 and 3.

Conducting the orchestra will be Charles Munch, Music Director, with the dean of contemporary American composers, Aaron Copland, as guest conductor and Richard Burgin, the orchestra's associate conductor since 1953, and concertmaster since 1920.

Manila will be the third stop on a five-nation tour starting May 3 in Japan. Australia will be the fourth stop and the 35-concert tour will end June 18 in New Zealand.

The Boston Symphony has visited Europe twice since 1952 and in 1956 was the first American symphony orchestra to play in the Soviet Union.

During its regular October-to-April, four-concerts-a-week season, the orchestra spends an average of a week every month playing outside Boston. And there is at least one annual swing through the U.S. South or Midwest.

The Boston Symphony built its worldwide fame during 25 years under the baton of Serge Koussevitzky, by far the longest term of any of the orchestra's ten conductors. Koussevitzky brought with him in 1924 the European repertoire plus a desire to encourage American composers. These two factors resulted in a new era for the orchestra. The names of the orchestra and its conductor seemed inseparable when, in 1948, he retired. Koussevitzky died in 1951 and is buried in Lenox, Massachusetts, near the site of the orchestra's summer music festival and school at Tanglewood.

The Boston orchestra's members are probably the best-paid players of their kind in the United States—perhaps in the world. But more important to the players are the position of great respect they hold in their community, the accoustical perfection of Symphony Hall and the spirit of the group. One of the violinists described it this way: "This is not a job. It's more like belonging to a family. Even socially we are closely knit. There is less jealousy than anywhere else I've ever worked, and everyone appreciates everyone."

It costs about $8500 to put on a single Symphony Hall performance. Even if Symphony Hall is sold out, as it always is, ticket sales bring in only $7100. Multiply that by about 220, the number of concerts a year, and the result is the orchestra's deficit. It is offset partly by endowments, partly by contributions from individuals and civic-minded groups such as the 400-member Friends of the Boston Symphony Orchestra.

Several characteristics of the orchestra stand out:

Founded in 1881, it always has played more "modern" music than majority of symphony orchestras. In the late 19th century, this meant more Brahms. In the early 20th century, it meant composers like Stravinsky. And under Koussevitzky, contemporary Russian composers were performed frequently. To mark its 75th anniversary in 1946, the Boston Symphony commissioned 15 new works by composers all over the world, with grants of $2000 each.

It has been conspicuous in performing American works and encouraging American composers.

Admission prices at home are relatively low. There is a traditional "Friday rush" for 251 seats offered for 60 cents each, for which the buyer must enter the hall immediately (to prevent resale) and eat lunch there if he wishes.

A customary concert season begins in October and lasts for 30 weeks in and around Boston and New York.

Each May, when the winter symphony season ends, Arthur Fieldler launches another season of the beloved "pops," a tradition since 1885 of happy, light music. The orchestra, of about 90 players, is made up of Boston Symphony Orchestra members unless the orchestra is out of the country on tour.

When the "pops" ends, Fiedler takes the orchestra out of Symphony Hall to an attractive natural setting on the Charles River embankment for the Esplanade Concerts. Summer night audiences of up to 20,000 Bostonians sit on the lawns to enjoy these free concerts.

In July and August orchestra members travel to Tanglewood in the hills of western Massachusetts for their Berkshire Festival, which in 1959 attracted 182,000 visitors. While there, the principal and solo player, led by Music Director Munch and Aaron Copland, teach young musicians at the orchestra's six-week, 400-student Berkshire Music Center.

Dr. Munch took charge of the orchestra in 1949. A Frenchman from a music-minded Alsatian family, he had been conductor of the Paris Conservatory Orchestra from 1937 through World War II and, as a world traveler, had built a considerable reputation guest conducting in major European and American cities.

Brooklyn-born Aaron Copland earned fame as a composer of ballets ("Appalachian Spring," "Rodea," "Billy the Kid"), symphonies (his Third has been called "the greatest American symphony"), movie music (his score for "The Heiress" won an Academy Award), operas (one was written for teen-agers to perform) and other music. He writes books, teaches, conducts, holds two honorary doctor's degrees and in March and April was an official U.S. exchange visitor to the Soviet Union.

Violinist Burgin, a fellow pupil with Jascha Heifetz in St. Petersburg, Russia, had been concertmaster of the Oslo Symphony for four years before joining the Boston orchestra as concertmaster in 1920 at the age of 27. He become assistant conductor in 1935 and associate conductor in 1943. He conducts the orchestra several weeks each season and is in charge of chamber music at the Berkshire Music Center.

Concerts of the Boston Symphony Orchestra are broadcast on about 50 U.S. radio stations and 45 educational television stations.

At the Symphony hall in Boston, Mass., U.S.A., the world-famed 104-member Boston Symphony orchestra performs under the baton of music director Charles Munch.

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Copland, The Conductor, Is As Impressive As His Music

Evening News 3 JUN 1960

By ADELAIDA R. KATIGBAK

Aaron Copland's appearance on last night's stage aroused provocative thoughts.

His stature as a composer is almost unequalled by any other American. His compositions have won recognition and acclaim the world over. For more than thirty years he has been recognized as an influential figure in spreading, through his works, the gospel of American music. Could he, as conductor, equal his own eminence as composer?

One reads of composers whose works are better interpreted by others. One also reads of composers who are their own best interpreters. To which class does Mr. Copland belong?

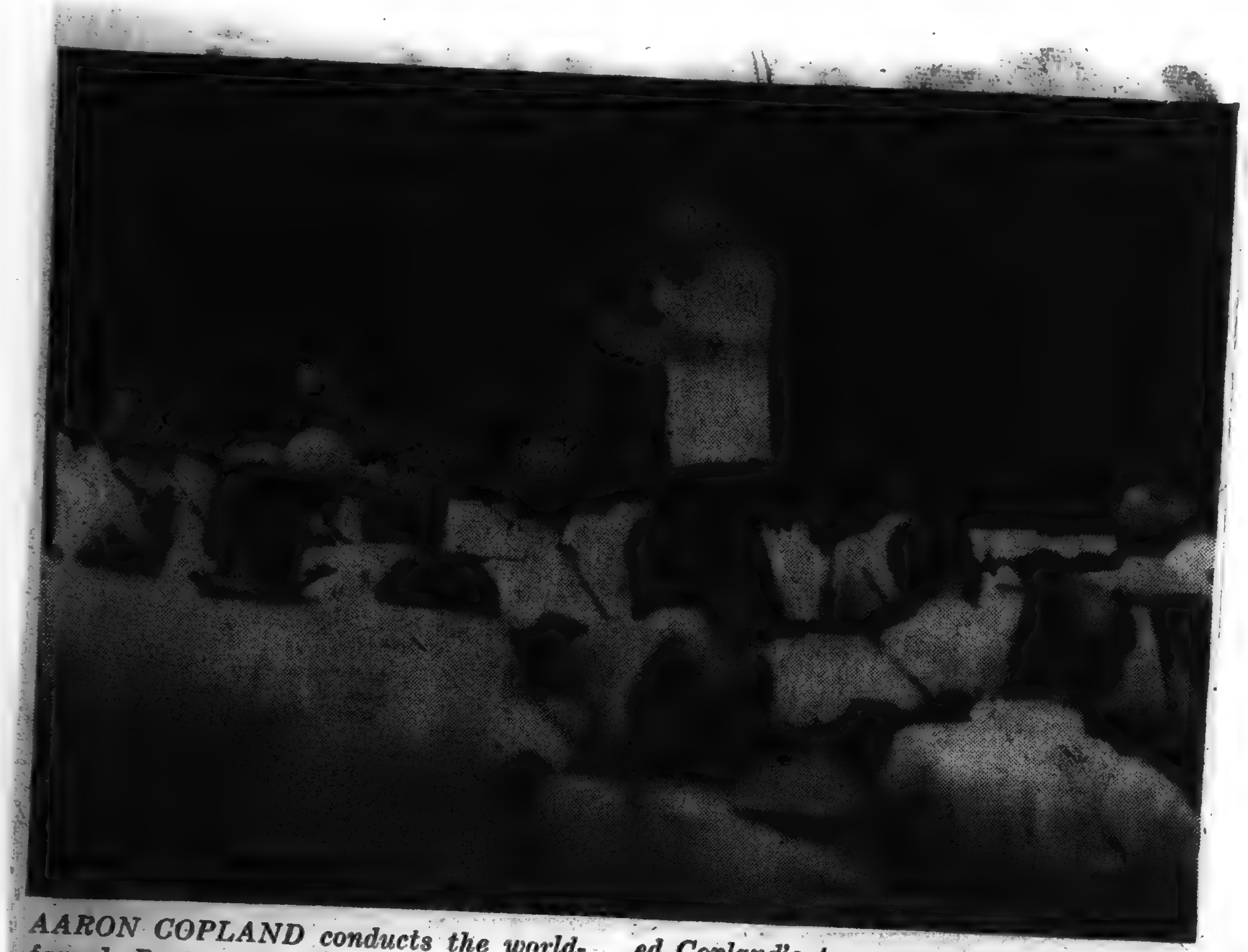
Last night's audience provided a clue. It was difficult to say whether the applause was greater for his conducting or for his works, two of which were performed as part of the program.

Physically, Mr. Copland is tall, lean and spry. He lithely hops up the podium and half-runs down the steps of the stage. He has a warm and ready smile and gives the impression of being a genial man. He has a most fascinating left arm that is fluid and graceful as he gives expression to lyric passages. He has a wrist that snaps the rhythm in crisper passages. He jabs the air with his forefinger to give the cue to the different instruments. He has a winning personality.

Vigor permeates his works and interpretations. Streaks of gray in his hair notwithstanding, he is vibrantly young.

In his symphony and the suite from "The Tender Land," every instruments tonal possibilities were explored with re-

(Continued on page 2)



AARON COPLAND conducts the world-famed Boston Symphony Orchestra at its second concert at the Rizal Memorial coliseum. Last night's repertoire included Copland's two compositions, the First Symphony and a suite from his opera, "The Tender Land."

Evening News 3 JUN 1960

Saturday, June 4, 1960
Philippines Herald

here and now

by Cassandra

ALONG EMBASSY ROW

Champagne flowed freely at *Ambassador* and *Mrs. John Hickerson's* reception for the three conductors of the Boston Symphony Orchestra at the embassy residence last Wednesday. The crowd was made up chiefly of musicians, music lovers, and friends...

Friday, June 10th, being National Day of Portugal and the Fifth Centennary Commemoration of Prince Henry the Navigator, Portuguese Minister *and* Mrs. Nunes da Silva *will host a 6:30-to-8:00 evening reception at their Wright street residence...*

An informal dinner for a group of friends will be given by Argentine *Minister* and *Mrs. Alfredo Allende* on Monday, June 13th. It starts at 8:00 p.m.

* * *

SYMPHONY SIDELIGHTS

Overheard: "Those Boston Symphony Orchestra members must feel they are playing in a desert. Our local audience is only a trickle compared to the music lovers that listen to them in the United States."

Now we know our cultural barrenness has gone that [illegible] there are still people who applaud after the playing [illegible] Philippine National Anthem?

Clapping between movements on the second night wasn't much. Perhaps, our people are learning the correct concert hall manners little by little.

Aaron Copland's inspired conducting shared equal attention with his modernistic "First Symphony" and "The Tender Land." Changing from a white coat and bow tie to *barong tagalog* in the second half of the concert, *Mr. Copland* was greeted with a thunderous ovation.

Most asked question: When can we have a symphony orchestra with the same finesse and musicianship as the Boston Symphony?

Our answer: If and when we're ready to spend for it...

BSO members hold 'the most attractive jobs in America

Manila Chronicle 20 MAY 1960

Expected to arrive in Manila at the end of this month are 102 men and two women who hold "the most attractive musical jobs in America."

These are the members of the Boston Symphony Orchestra which is marking its 80th season with its first tour of the Far East. Due to arrive in Manila in the course of this trip for performances on June 1, 2 and 3, the BSO will be presented at the Rizal Memorial Coliseum by Impresario Alfredo Lozano, in cooperation with the American National Theatre and Academy (ANTA).

At the head of the group will be Charles Munch, its music director, Aaron Copland, American contemporary composer who is traveling with the BSO as guest conductor, and Richard Burgin, associate director and considered the orchestra's most significant acquisition in recent decades. The three will take turns wielding the baton, Burgin on June 1, Copland on June 2, and Munch on June 3.

The rest of the playing members of the orche , represent a selected, literally hand-picked collection of musicians from among thousands whose life aspiration is to be a member of the orchestra, and there are thousands who apply whenever a vacancy occurs.

There is nothing hasty about the way the Boston Symphony takes on a new member, according to Rosario Mazzeo, bass clarinet player and personnel manager of the BSO in addition since 1942. One of Mazzeo's duties is to keep track of musicians throughout the United States who seem to be likely candidates for membership. When a vacancy arises in the BSO, the most promising applicants are notified, assembled and auditioned (from behind a curtain) by a jury.

This is how the process of selecting a musician for a job in the BSO has been described. From four to seven of these candidates are selected by this jury for the next stage of elimination—another audition attended by Munch himself, who may also interview them personally, make them play as he conducts, and sight-read.

The lucky winner is usually in a state of near prostration by the time he is selected, but none ever complains. He has come into what Henry B. Cabot, president of the BSO trustees, calls the "most attractive musical job in America."

Tickets to all the three concerts are now on sale at the Botica Boie.

BSO Man Recalls Pa's Legacy To P.I. Music

Philippines Herald 4 JUN 1960

By [illegible] DE LA CRUZ
[illegible] Staff Member

If the Boston Symphony orchestra got a stirring and enthusiastic welcome from Manilans, it has the father of one of its members to thank for.

Osborne McConathy Jr., a member of the troupe, comes from a family of music lovers. His father, adept at the French horn, was responsible for the publication of a music book widely used in Philippine elementary schools up to the last decade.

McConathy recounts how his father got "involved" in the formulation of the Filipinos' taste for Western music.

"My father was the editor of the song book published by Silver Burdett company," McConathy said. "It started with a decision of the company to edit a music book especially for the Philippines."

McConathy said Charles Griffith, vice president of the company, came over to the islands for specifically that purpose. While here, Griffith was able to make numerous friends from whom he compiled a number of Filipino folk songs, and took these with him back to the U.S.

The book was published in the 1920's. Up to the death of the elder McConathy (12 years ago), the book was used by all elementary school pupils here.

McConathy said his father was a music instructor. He himself plays the French horn.

Commenting on the reaction of the Manila audience to the visiting orchestra, McConathy said "it was wonderful." He gushed over the enthusiastic bravos and applauses showered upon the troupe.

"I wish I could stay more in your country to see for myself all the wonderful things I hear and read about it," he declared.

The Boston Symphony orchestra leaves tonight for Australia.

4 JUN 1960 THE PHILIPPINES HERALD

Garcias Head Audience At BSO Final Performance

THE BOSTON Symphony orchestra under the baton of Charles Munch made its final bow to Manila audiences during a well-applauded concert last night at the Rizal Memorial coliseum. The group's last Manila performance was attended by a large audience headed by President and Mrs. Carlos P. Garcia, Ambassador John D. Hickerson and Mrs. Hickerson. Mrs. Garcia is seen seated behind the President. Others in the group are Mrs. Rosie O. Valencia, Mrs. Ising M. Vazquez and Dr. Daniel Vazquez. **(Herald Photo)**

PRESIDENT GARCIA is shown congratulating Charles Munch [illegible] farewell performance of the Boston Symphony orchestra at the Rizal Memorial stadium, as the First Lady looks on.

B.S.O. Ends Concert Series; Performance Impressive

By RITA GERONA

The Boston Symphony Orchestra capped its series of concerts last night at the Rizal Memorial Coliseum with an exquisitely impressive performance conducted by the BSO musical director, Dr. Charles Munch—leaving no doubt that they have given local music-lovers an experience to treasure.

Highlighting the BSO's farewell performance was the presence of President and Mrs. Garcia, who arrived exactly 15 minutes before the performance began at 8:30 p.m. High-ranking government officials and their well-dressed wives, members of the diplomatic corps, and prominent Manilans were also present.

Well over 12,000 people packed the Coliseum to the hilt including the bleachers area, leaving only the back of the stage unoccupied. Many are of the opinion that last night's crowd was about one of the biggest ever to grace an orchestral performance.

After the preliminary national anthem-playing part, in which Dr. Munch comported himself with an impressive carriage on the podium, the BSO lost no time in striking off the commanding two-note opening of Beethoven's Symphony No. 3, in E flat major, "Eroica," Op. 55, progressing in a sprightly manner to the famous heroic theme.

As the BSO went deeper into the succeeding variations of the theme in the first movement, **allegro con brio,** Dr. Munch suddenly went overboard, gesticulating with frantic arm-swinging and head-jerking, causing his white locks to tumble all over his head. As he turned to one side to urge the first violins, he showed a profile with furrowed brows, tight mouth and impassioned look, making the audience feel that he was in his best element.

After the first movement, the crowd broke into a long, thunderous applause that Munch, who seemed impatient to go on to the succeeding movement, scanned the crowd with a scowl on his face, his left hand poised on his waist. At this point, late-comers were still sidling to their seats but nevertheless, Munch, after smiling at conductor Richard Burgin, who was first violinist and concert master last night, led the orchestra to the second movement, the famous Funeral March.

The Funeral March was [illegible] the most moving part of the whole [illegible] program and it was here that the BSO would be most remembered for by its local audience.

Like the third lively movement, the last movement was filled with joyous tones, lilting rustlings and horn-calls as the BSO gave full vent to exposing Beethoven's rich and bold ideas that characterize his Herioc Symphony, said to be a "movement to the heroic spirt in man."

Munch came back to the podium twice to acknowledge the applause of a highly appreciative audience.

The second number on the program, Piston's Symphony No. 6, was almost disconcerting after such a wonderful experience with the classical "Eroica." A contemporary composer himself, who, like Copland, went through Parisian tutelage and eventually went home to America to create a new kind of symphonic music, Piston, as revealed last night by the BSO, has jazz-like propensities.

The opening of the Piston's symphony, the **fluendo espressivo,** produced weird sounds mostly from strings eventually dying out with apreggios on the two harps, one of which was played by a woman, Mrs. Olivia Leutche.

The **leggerissimo vivace** or the second movement came up with brusque sprints from the violins jarred by ear-tingling hammerings of the percussion intruments. Played in a fast clip, the BSO seemed like it was trying its fastest best to get it over with.

But if the audience was not too fond of Piston's first two movements, they seemed to have sat up and noticed at the third movement, the long **adagio sereno,** which gave languid, dulcet passages from the violas and 'cellos, deepened by the bass viol and glidding on with slow attempts from the flute accompanied by the harp, then the picolo and the harp, again. Altogether this movement made a serene, soothing music, only to be upset by the last screeching movement, the **allegro energico,** which was bombarded by percussions and the brasses filling the atmosphere with festivity.

The last number, Ravel's second suite from "Daphnis et Chloe," was a delightful one. Rippling, rambling passages, and a lullaby-sounding part particularly thrilled the audience. But the best yet was the solo by the flute, ably played by James Pappoustsakis. The symphony ended in a festive session with castanets enlivening the air.

Munch gave two encores, the first, the March from Berlioz's Romeo and Juliet; and the second, an excerpt from Wagner's Meistersinger.

Other than Pappoustsakis, Samuel Mayes, who played a moving solo on the 'cello in Piston's Symphony, was also warmly congratulated by Munch right on the stage. Burgin, who did some solo parts as first violinist, also was congratulated by him.

At the close of the performance, President and Mrs. Garcia went to [illegible] of the stage, [illegible] they congratulated Munch, [illegible] was soaking wet with [illegible]ation. Munch presented the President with a gift—a [illegible] recording of the "Eroica."

Manila Times 3 JUN 1960

FAREWELL CONCERT—The Boston Symphony Orchestra in its last performance at the Rizal Memorial last night. At the podium is Charles Munch, BSO music director, in barong Tagalog.

Daily [illegible] 3 JUN 1960

Munch to conduct Boston final concert

The Boston Symphony Orchestra caps its three-night engagement in Manila with a final concert conducted by its musical director, Dr. Charles Munch, at 8:15 p.m. at the Rizal Memorial coliseum.

Its maiden performance Wednesday, with Richard Burgin at the podium, was attended by a sizable crowd of first-nighters who gave conductor Burgin and his men heartwarming applause and a standing ovation at the close of the concert. American composer Aaron Copland, traveling with the BSO as guest conductor, wielded the baton last night for the second concert that featured two of Copland's own works, the First Symphony and a suite from his opera, The Tender Land.

Dr. Munch, member of a distinguished musical family from Strasbourg, France, has been head of the Boston Symphony since 1948 when he was engaged to succeed the famous Serge Koussevitzky. Considered one of the outstanding musicians to come from France, Dr. Munch came to the BSO as a conductor of world-wide experience and success, a musician of deep-rooted culture attained in those centers where the music of the Old World was created and developed.

He inaugurated foreign tours for the Boston Symphony, taking it outside the United States in 1956 for a concert tour of Europe and then again in 1956 when the BSO performed in Leningrad and in Moscow, besides the European capitals, thus becoming the first Western orchestra to perform in Soviet Russia. The current tour of the orchestra is its first in the Far East. Scheduled to leave tomorrow, in the afternoon, the BSO is next performing in Australia.

The complete program for tonight follows:

I. Symphony No. 3, in E flat major, "Eroica," Op. 55 — BEETHOVEN; Allegro con brio; Marcia funebre: Adagio assai; Scherzo: Allegro vivace; Finale: Allegro molto.

Intermission, II. Symphony No. 6 — PISTON; Fluendo espressivo; Leggerissimo vivace; Adagio Sereno; Allegro energico.

III. "Daphnis et Chloe," Suite No. 2 — RAVEL; Lever du jour—Pantomine—Danse generale.

Tickets are on sale at Botica Bole, and after 5 p.m. at the coliseum.

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'Most Impressive' BSO Concert Led By Munch

Philippines Herald

By NESTOR MATA
Herald-DMHM Staff Member

4 JUN 1960

A smiling Dr. Charles Munch and the Boston Symphony Orchestra captured last night the hearts of Manila's music lovers in the last, but most impressive, of three concerts at the Rizal Memorial coliseum.

From the start of the two fortissimo beats of the full orchestra in the first movement of Beethoven's "Eroica" Symphony, to the modernistic Sixth Symphony of Piston, to Ravel's imagery in the "Daphnis et Chloe" Suite No. 2, Dr. Munch and the famed BSO gave such a brilliant performance that they earned a thunderous ovation from the awed audience headed by President and Mrs. Carlos P. Garcia.

Insistent bravos and clappings and shouts for an encore at the end of the program from the jampacked coliseum compelled Dr. Munch and the BSO to play two encores one after the other. First came Berlioz' *Hungarian Dance* and then the *Prelude* from the Third Act of Wagner's Meistersingers.

Tired but still smiling happily, Dr. Munch acknowledged the deafening applause of satisfied concert goers. Three times he was called back to the podium. Three times he shared the ovation with the BSO's leading artists headed by concertmaster Richard Burgin, who was the conductor of the BSO's first concert in Manila three nights ago.

The opening fortissimo beats in the Heroic Symphony's first movement (Allegro con brio) immediately displayed Dr. Munch's highly authoritative reading of the Beethoven opus.

Without any score before him, Dr. Munch carried the BSO in what we consider the most inspired rendition of the Third Symphony of the great master. There was the celli play with their superb interpretation of the soft theme. There was the elegiac second theme and finally there was the horn-call evoking the radiant heroic theme once more towards the end of the first movement.

Swinging his baton and swaying his body, the white-haired French conductor led the BSO into the famous Funeral March (Allegro assai), with its mournful chant of the theme melody that ultimately disintegrated into the realm of eternal silence.

Once more, we heard the gay hunting horns in the third movement (Scherzo). This movement was marked by the lively paroxysms at the beginning and the end. Finally, Dr. Munch vigorously entered the Finale (Allegro molto). Here he flailed his arms, jabbed with his baton hand, backoned with his left and pounded the air with clenched fists until he reached the short and vigorous climax leading to the end of the last movement and with it the Heroic Symphony.

It was Beethoven, indeed. And Dr. Munch and the BSO gave us a brilliant interpretation of what has been considered the greatest symphony ever written by a composer.

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After their three concerts here, the BSO and its three conductors, Dr. Munch, Aaron Copland and Richard Burgin, are scheduled to depart for Australia, part of their Far East concert tour.

Once more, we wish to thank Impresario Alfredo Lozano who presented the BSO in cooperation with the American National Theatre and Academy.

Munch Leads BSO In Last Conc[illegible]

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JUN 1960

VIGOROUSLY wielding the baton, swaying his body, and softly calling out to the musicians, Dr. Charles Munch is shown in upper photos as he led the famed Boston Symphony orchestra in a brilliant interpretation of Beethoven's Heroic Symphony, *at last night's last but most brilliant concert at the Rizal Memorial coliseum. Lower photo (left) shows Dr. Munch and a part of the orchestra acknowledging the ovation of Manila's concertgoers headed by President and Mrs. Carlos P. Garcia. Photo at lower extreme right shows the smiling Dr. Munch raising his baton during the BSO's rendition of Piston's* Sixth Symphony.

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Orchestra gets big ovation

Manila Times 4 JUN 1960

By NATI VALENTIN

Superb is the word for Charles Munch and the Boston Symphony Orchestra last night. There were moments when their playing defied description.

A most felicitous conductor-orchestra relationship awed and delighted Manila

(Photo on last page)

concert-goers at the third and final performance here of the Boston Symphony.

President and Mrs. Garcia and US Ambassador and Mrs. John Dewey Hickerson headed those present. The Rizal Memorial Coliseum, acoustically improved by Cesar Concio, was filled to the rafters.

Standing ovations brought Dr. Munch front stage again and again. He played two encores: The Damnation of Faust by Berlioz, and the Overture to Meistersinger by Wagner.

Dr. Munch now in his twelfth year as musical director of the Boston Symphony, brought out the virtuosity of the orchestra. But it was more than an orchestral triumph, more than a sonorous blending. It was also the highest type of unity exemplified [illegible] first-rate arti[illegible] ent nationalities who have grown [illegible] roots in Boston and [illegible] naturalized American citizens.

Although Dr. Munch is considered a conductor who considers the music far more important than his role, he made an interesting study as he led the Orchestra through three of the most exacting numbers in any symphonic repertoire. These were Beethoven's Symphony No. 3 in E flat, "Eroica" Op. 55; a contemporary work, Piston's Symphony No. 6; and Ravel's Daphnis et Chloe.

He conducted without a score, except for Piston's Symphony.

Coming out in barong Tagalog, to an acclaim that became tumultuous as the concert progressed, Dr. Munch affably and humbly acknowledged the applause, and became almost immediately the absorbed and sensitive artist.

Gray locks spilling over forehead, Dr. Munch was a dynamic conductor, as he described circular motions with right arm and head. Now he could stretch out his left arm, now put a finger to his lips, now tilt back on his heels, arms flailing for a crescendo. Occasionally, he had the stance of a fencer. Always, always, he held his players in a fascinating and masterful spell.

It was in Daphnis et Chloe that the Orchestra virtually took one's breath away. Here James Pappoutsakis, flutist, gave out with some of the most exquisite solo playing we've heard in a long time. [illegible] too were featured [illegible]ts Bernard Zigh[illegible] Olivia Luetcke.

Richard Bur[illegible]ho conducted the opening concert last Wednesday, was concertmaster.

Described as a "vast musical fr[illegible]," this work, a balle[illegible] from a docu[illegible]nt Greece, the "ancie[illegible]reece" of Ravel's [illegible]

[illegible]uch technical ex[illegible] as the BSO's could have produced the murmur [illegible] rivulets, the haunting mystery and romance of the habitation of Ravel's [illegible] and shepherds.

[illegible]thoven's Eroica, played by Munch with a slightly different tempo, was impressive. Although it had nothing to do wtih Napoleon Bonaparte, it still might have been composed to reflect greatness dreamed of by an artist, and thrown away by such a man as Napoleon.

The Eroica's funebre (funeral march) recalls the death of one of the Boston Symphony's viola players in Japan. Dr. Munch asked for one-minute silence before starting this movement in the Japanese town where the death occurred.

Piston's contemporary piece was perhaps not to the musical taste of many, but it attested nevertheless, to the superb technique of the orchestra for whose members it was written. The work is dedicated to its long-time, late conductor, Koussevitzky, whom Munch replaced.

The coming of the Boston Symphony and the impact of Dr. Munch, and of guest conductor [illegible] land, will long be remembered by Filipinos.

FAREWELL CONCERT—Dr. Charles Munch, famed director of the Boston Symphony Orchestra, waves a hand to smother the brasses as he stirs the 104-man band through the intricate passages of Beethoven's Symphony No. 3 in E flat major in last night's farewell performance of the orchestra. President Garcia and the First Lady led the biggest crowd of music lovers yet who thronged to the Rizal Memorial Coliseum to listen to the concert.

President, First Lady attend last BSO concert

Manila Chronicle 4 JUN 1960

By AMANTE F. PAREDES
of the Chronicle staff

Lusty applause by an appreciative audience characterized the farewell performance of the famed Boston Symphony Orchestra last night at the Rizal coliseum as Charles Munch, music director of the visiting orchestra, conducted in a vibrant manner three classical compositions.

President and Mrs. Carlos P. Garcia led about 14,000 concert-goers in hearing the last of a three-night engagement, a rare occasion for good entertainment in culture-barren Manila.

The coliseum was filled with people, some of them standing in the aisles in the upper seats and the bleachers. The enchanting strains of Beethoven's "Eroica" were marred by the clapping of hands between movements from the gallery. Director Munch was a bit peeved at the wrong timing of the applause, but seemed unperturbed as he continued directing adeptly the composition.

The first piece which proved to be the most familiar as the audience listened to it in rapt attention was Beethoven's Symphony No. 3, in E flat major, "Eroica," Opus 55.

The Beethoven masterpiece which is referred to by George Grove as "a portrait of Beethoven himself" was the longest score played by the orchestra in its three-night performance.

Munch dedicated a record of this musical piece as performed by the Boston Symphony Orchestra to President and Mrs. Garcia when they congratulated the conductor at the end of the concert.

Following the intermis sion, the orchestra play Piston's Symphony N which was commiss by the orchestra itself for an anniversary season. This melody did not evoke much enthusiasm among the listeners.

The same attitude of the audience could be said of Ravel's "Daphnis et Chloe," which was a music set for a ballet in one act. A "choreographic symphony in three parts," this opus contributed much to modern French music which "emphasize in different ways the detached attitude of Ravel towards his art."

As the crowd clapped for an encore, the stocky music director returned to the podium to conduct two lively encores: Berlioz's Hungarian March and Wagner's Second Prelude to the Third Act of Meistersinger.

The Boston Symphony Orchestra, which came here under the international cultural program of the United States administered by the American National Theatre and Academy, is proceeding today to Australia for performances similar to those it gave in Formosa, Japan and the Philippines. The local performance was presented by Impresario Alfredo Lozano.

Ch[illegible] Munch, the music director who is both an [illegible] and string player, [illegible] the hearts of Mani[illegible] as he had been hono[illegible] the United States, Europe including Russia where he conducted concerts in 1956.

Winning plaudits with Munch during their concert tour in the Far East by this symphony orchestra were Aaron Copland, dean of American composers, as guest conductor, and Richard Burgin, the orchestra's associate conductor since 1953, and concertmaster since 1920.

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AUSTRALIAN PRESS CUTTINGS
Melbourne, Victoria

From
"COURIER MAIL"
Brisbane, Qld.

8 - JUN 196

Big ovation

SYDNEY.—A capacity house of 2300 gave the Boston Symphony Orchestra a tremendous ovation at the Town Hall last night.

Ito ang buong pangkat ng Boston Symphony Orchestra na sa tingin lamang ay makaaakit na upang pakinggan ng mga mahilig sa makasining na musika. Ang ikinatatangi ng orkestra simponikang ito ay ang kahandaang "maglingkod" sa mga karaniwang mamamayan na hindi naghihintay ng ano mang gantimpala. Ang BSO ay dadalaw sa Maynila sa papasok na buwan ng Hunyo.

Musika ng mga dakila para sa karaniwang mamamayan

TILA tayo nalalapit sa mga bathala, sa mga anghel, ang mawiwika natin kapag nakaririnig tayo ng magandang tugtugin — maaaring ito'y sa biyulin, sa piyano, sa organo, sa alpa... Nguni't higit na makalangit ang tugtugin kung mapagsasama-sama sa minsang pakikinig ang mga instrumentong iyon. Kaya, kung isang buong orkesta ang ating pakikinggan, hindi na natin iibigin pang mapalayo . . . Iibigin nating huwag nang matapos ang mga tugtuging iyon.

Ganyan ang inaasahang madarama natin sa pagdayo rito ng isang bantog na orkesta simponika — ang Boston Symphony Orchestra.

Hindi na magiging bago sa atin ang ganitong uri ng manunugtog. Sa atin man ay mayroon ding mga orkesta simponika. Mababanggit natin ang Manila Symphony Orchestra. Nariyan din ang mga orkesta simponika ng malalaking pamantasan, tulad ng UP at UST.

Hindi nga bago, sapagka't tulad din ng mga orkesta dito sa atin na nagpaparinig ng mga tugtugin nina Beethoven, Mozart, Schubert, Bach, at iba pang dakilang pangalan sa musika, ang Boston Symphony Orchestra ay hindi tinutustusan ng pamahalaan. Nabubuhay ang orkestang ito sa tangkilik ng bayan—at hindi ng lahat ng mga mamamayan—kundi yaong mahilig lamang sa musika ng dakila.

Subali't ang ganyang pagtangkilik ay hindi nakasasapat sa isang orkestang binubuo ng mga musikong nagsipag-aral at totoong bihasa — 101 lalaki at 3 babaing manunugtog. Tinatayang gumugugol taun-taon ang orkesta ng mga $2,000,000. May isang samahang kumikilos upang mabuhay ang ganitong orkesta. Dito sa atin, sa Maynila, nariyan ang Manila Symphony Society. Sa Boston, naroon ang The Friends of the Boston Symphony Orchestra.

Nguni't sa kabila ng "kagipitan" sa gugulin, hindi nag-atubili ang Boston Orchestra na mag-ambag sa pagpapaunlad ng kultura ng mga bansa. Bilang tulong sa paglinang ng panlasang pangkultura ng isang bagong umuunlad na bansa, tulad ng Pilipinas, pumayag ang Boston Symphony Orchestra na dumalaw sa Maynila.

Ang Boston Symphony Orchtstra ay kinikilalang isa sa iilang pangunahing orkesta simponika sa buong daigdig. Ang pagkatatag nito ay isang maningning na kasaysayang nakaukit sa isip ng bawat isang mamamayan ng Boston. Para sa taga-Boston, ang orkestang ito ay isang institusyon—hindi maaaring pumanaw hanggang may tugtugin ang daigdig.

Isang magandang halimbawa ang Boston Symphony Orhestra para sa atin. Sa Boston, hindi na ipagtatanong kung ano iyan. Hindi na rin dapat usisain kung saan matatagpuan ang orkesta. Madaling matutukoy kung saang panig ng kanilang gusali naroon ang orkesta. Sapagka't sa kabila na katotohanang pinalalakad ng mga pribadong nagmamalasakit ang orkesta, ito'y itinuturing na pambayan. Ang dahilan ay nasa pangyayaring itinuturing ng orkesta na rin na siya'y para sa bayan—kaya kailangan niyang "maglingkod" sa bayan sa pamamagitan ng kanyang mga konsiyerto.

Naging patakaran ng orkesta na tumugtog para sa karaniwang mamamayan. At ang layuning ito ay kanilang tinutupad. Ang kanilang mga konsiyerto ay laging dinudumog ng tao. Mangyari'y mura lamang ang mga tiket na ipinagbibili. Nangyayari pa ngang samantalahin ng ibang "mapangahas" ang pagbibili ng mga tiket. Tulad ng nangyayari sa Rizal Memorial Coliseum natin, kung may basketbol, maraming nagbibili ng tiket nang "mav kung ilang patong" ang halaga.

Ang bunga rin ng layuning makatugtog sa pinakamaraming tao sa pinakamababang halaga — upang maihatid naman sa karaniwang mamamayan ang dakilang musika — naglalakbay sa daigdig ang Boston Symphony Orchestra.

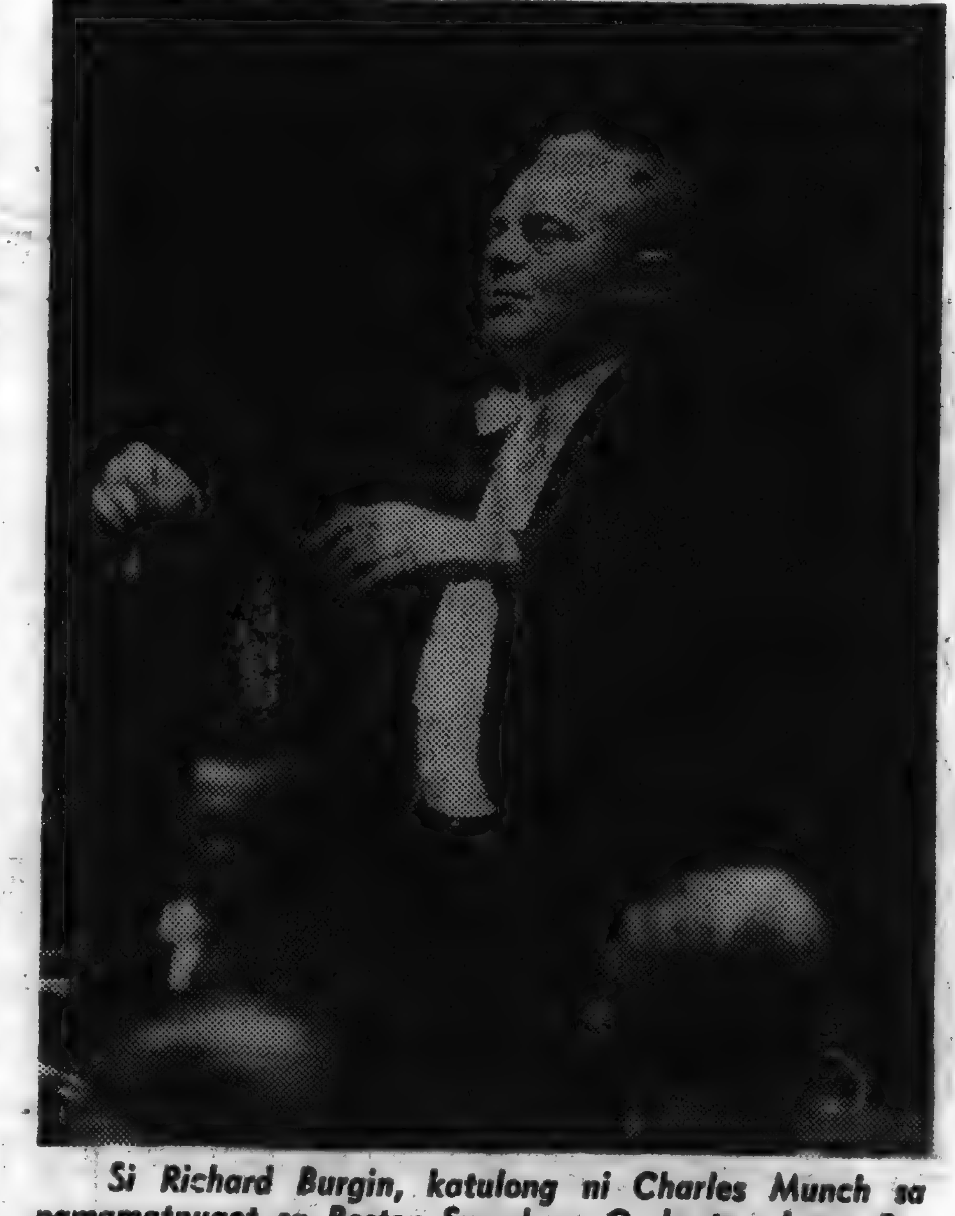
Ang Boston Symphony Orchestra ay nasa kanyang paglalakbay sa Dulong Silangan. Nakatakdang gumanap ang orkesta dito sa atin sa unang linggo ng Hunyo.

Kasama sa paglalakbay na ito ang direktor ng musika ng Boston Symphonv, si Charles Munch Isang Pranses, si Munch ay isa sa along pinagpipitaganang musiko sa kanyang uri sa buong daigdig. Tumanggap siya ng pinakamataas na karangalang Lehiyon ng Karangalan sa Pransiya dahil sa naiambag niya sa larangan ng musika.

Katulong ni Munch si Richard Burgin sa pagiging maestro ng orkesta. Isang Polako, si Burgin ay may sariling pangalan sa musika.

Hindi nagkasiya sa maningning na pamamahala ng dalawa, ipinasya ni Munch na anyayahan ang isa sa lalong bantog at batikang musikong Amerikano. si Aaron Copland. Nagkamit ng napakaraming gantimpala — kabilang ang Oscar, ang New York Critics Music Award, at ang Gantimpalang Pulitzer — si Copland ay lagi nang naaanyayahang maging maes-

(Sundan sa pahina6)



Si Richard Burgin, katulong ni Charles Munch sa pamamatnugot sa Boston Symphony Orchestra. Isang Polako, si Burgin ay kilala sa daigdig at may sariling pangalan sa larangan ng musika.

MAG IN

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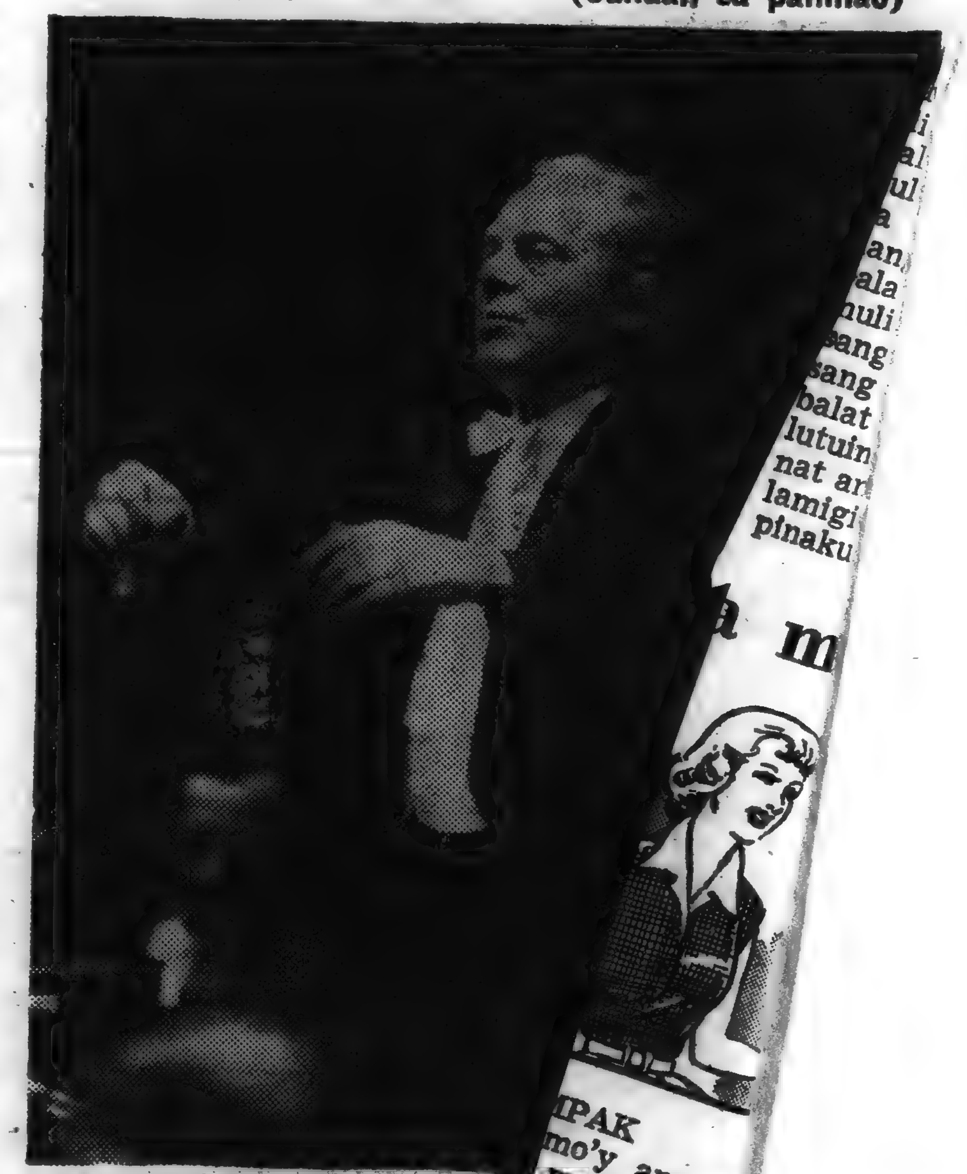
Hindi nagkasiya sa maningning na pamamahala ng dalawa, ipinasya ni Munch na anyayahan ang isa sa lalong bantog at batikang musikong Amerikano, si Aaron Copland. Nagkamit ng napakaraming gantimpala — kabilang ang Oscar, ang New York Critics Music Award, at ang Gantimpalang Pulitzer — si Copland ay lagi nang naaanyayahang maging maes-

(Sundan sa pahina6)



Si Richard Burgin, katu
pamamatnugot sa Boston Sy
lako, si Burgin ay kilala sa
ngalan sa larangan ng mus

MASIN

TALIBA

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digest, "MUSIKANG MGA DAKILA PARA SA KARANIWANG MAMAMAYAN"
Tuesday, May 24, 1960, TALIBA daily magazine

MUSIC OF THE GREAT FOR THE COMMON MAN

Everytime we hear beautiful music played on the piano or the violin or the harp, we seem to be nearer the gods. This music becomes more heavenly if it is played by all those instruments--and many more--together. Listening, we do not wish the music to end.

This is the feeling Manila expects to have when the famous Boston Symphony Orchestra comes here to perform.

Symphony Orchstras are not a novelty here. Manila has its own Manila Symphony Orchestra. Big institutions, like the UP and the UST, have orchestras of their own.

Like our symphony orchestras here, the Boston Symphony Orchestra is not subsidized by the government. The orchestra is privately endowed.

Composed of 101 men and 3 women, all fine musicians, the Boston Symphony has an annual budget of $2,000,000, which is partly raised by a music-loving society. In Manila, we have the Manila Symphony Society as the supporter of the symphony orchestra. In Boston, there is the Friends of the Boston Symphony Orchestra.

In an effort to bring great music closer to all men, the Boston Symphony Orchestra is now touring the Far East, eventually performing in Manila in the first week of June.

The Boston Symphony is one of the few great orchestras of the kind in the whole world. It is regarded as a "public institution" in Boston. As such, the orchestra considers performing for the "great masses" one of its objectives.

Concerts presented by the orchestra are all sold-out performance because of low-priced tickets. Some tickets even fall into the handsoof scalpers, just as what happens during the basketball season at the Rizal Memorial Coliseum.

In pursuance of one of its noble objectives--to play for the common people and therefore aid in exposing them to great music, thus elevating their taste-- the Boston Symphony is coming to Manila.

Conducting the orchestra is Charls Munch, music director, who has been awarded the Legion of Honor, by his country, France, for distinction in music. Assisting him is Richard Burgin, assistant conductor, who is a noted Polish musician himself. Guest conductor is Aaron Copland, one of the best American living composers, who has won the most coveted awards-- the Oscar, New York Critics, Pulitzer-- for distinguished achievements in music.

During the first three days of June, it is expected that the 104 men and 3 famous conductors of the Boston Symphony Orchestra will bring great music to the common man. --#

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The Philippines Herald | features section

Sunday, May 22, 1960

THE BOSTON SYMPHONY ORCHESTRA, SHOWN PERFORMING A NUMBER WITH DR. CHARLES MUNCH AT THE PODIUM, WILL PLAY IN MANILA JUNE 1, 2 AND 3,

Coming This Way: Music By Masters

MANILANS will see and hear the famous Boston Symphony Orchestra perform music by the masters at the Rizal Memorial Coliseum on June 1, 2 and 3.

To be presented by Impresario Alfredo Lozano in cooperation with the American National Theatre Academy, this world-acclaimed orchestra will also give renditions of modern American works under the baton of Charles Munch, music director, Richard Burgin, associate conductor and concertmaster, and Aaron Copland, guest conductor.

Considered one of the great symphony orchestras of the world, the BSO was established back in the 1870's by an enterprising Bostonian and music lover named Henry Lee Higginson.

Since its debut concert in the Boston Music Hall on October 22, 1881 up to the present, the BSO has won the admiration of American and European music audiences.

The Boston Symphony Orchestra has been noted for its performance of American works and its encouragement of American composers. Throughout its history, it has played more modern music than the majority of symphony orchestras.

Millions in America and Europe have seen and heard the BSO perform the great works of the masters in concerts, over the radio and television and on recordings. It also became the first American symphony orchestra to play in the Soviet Union.

Munch, the BSO's music director, is one of the foremost symphony conductors in the world. He began his career as a music professor at Strasbourg Conservatory, becoming concertmaster of the Strasbourg Orchestra in 1919. In 1947, he made his debut in the United States with the New York Symphony Society. He became the BSO's music director in 1949.

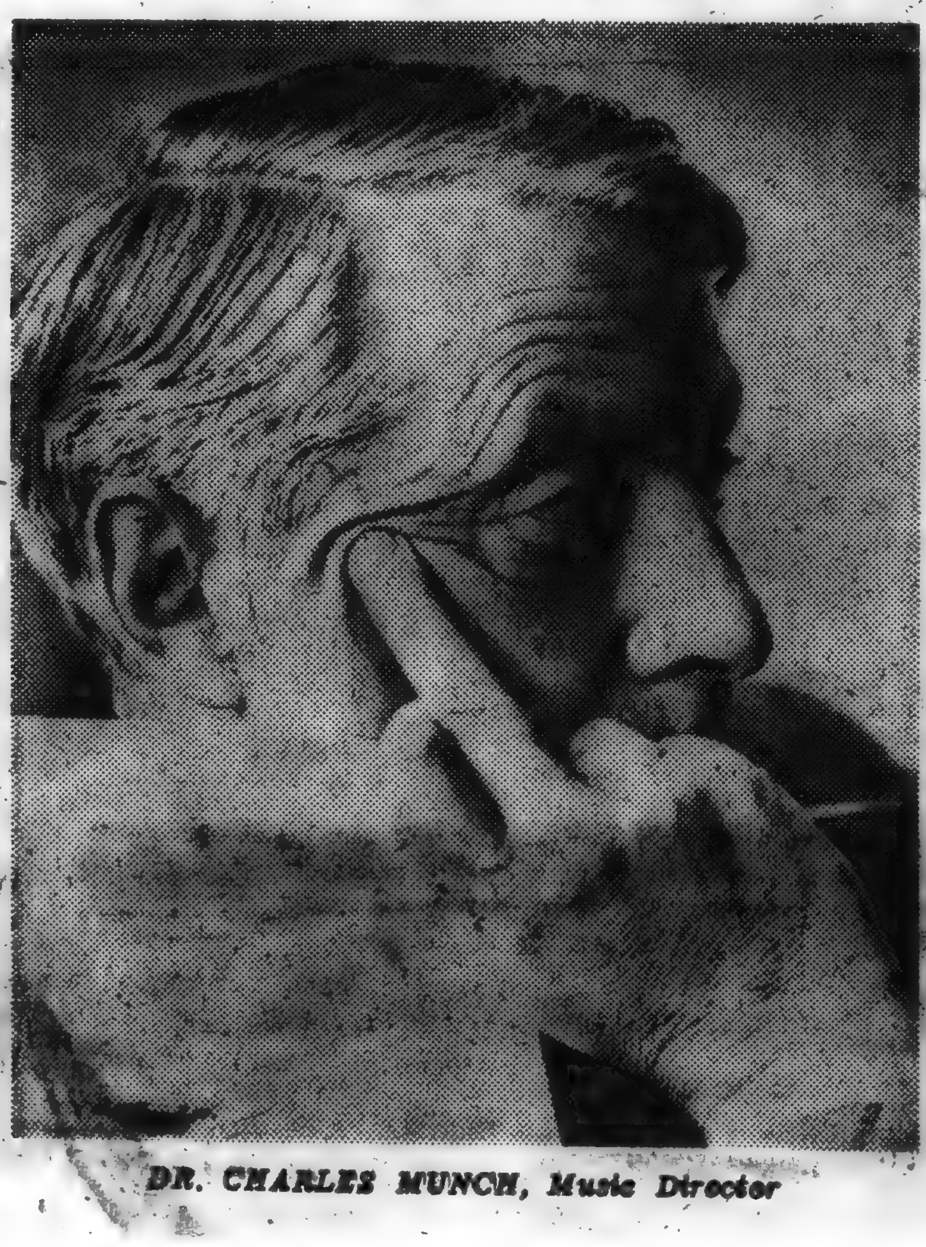
The BSO's guest conductor during its Far Eastern tour, Copland is the dean of American composers. He has made significant contributions to the musical literature of the orchestra, the films and the theater. He is the chairman of the faculty and head, composition department, Berkshire Music Center.

Burgin has been the associate conductor of the BSO since 1943. He joined the BSO in 1920 at the age of 27. He was, at 11, soloist with the Warsaw Philharmonic Society. From 1916 to 1920, he was concertmaster of the Oslo Symphony Orchestra.

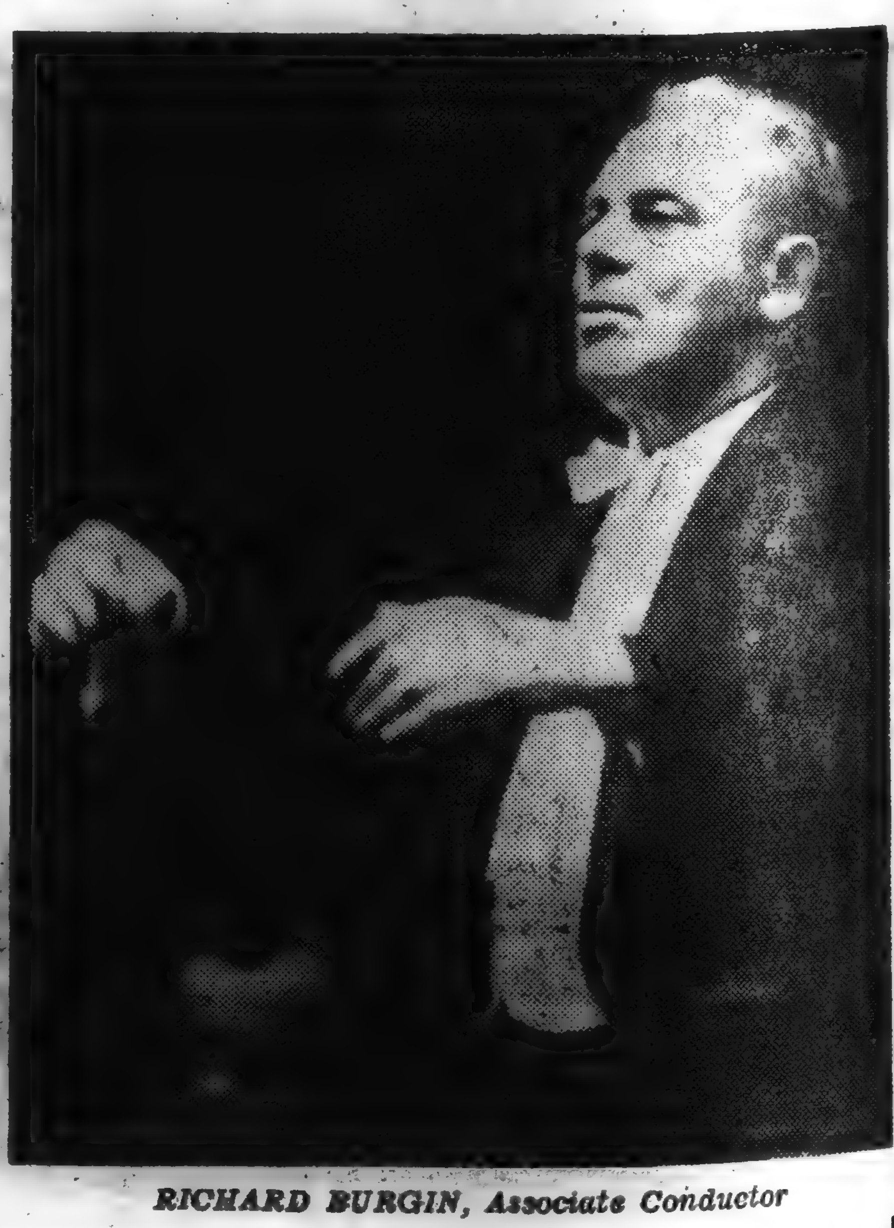
Come June, Manila's music lovers will experience the magnificence of the Boston Symphony Orchestra under the baton of these three famous conductors.

These Are The Men Who Conduct One Of The World's Greatest Orchestras

AARON COPLAND, Guest Conductor



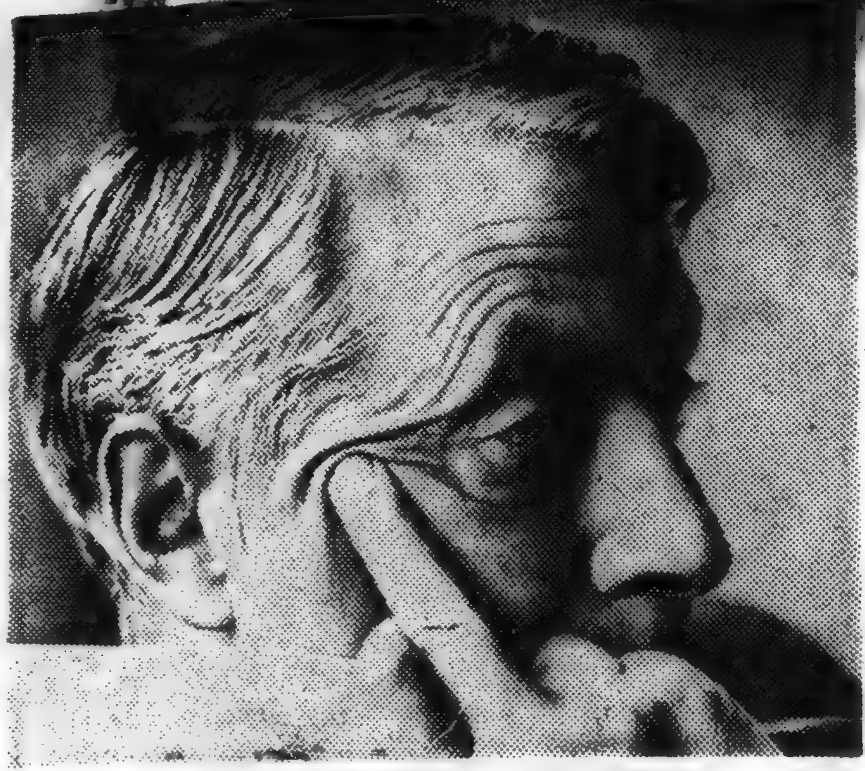
DR. CHARLES MUNCH, Music Director



RICHARD BURGIN, Associate Conductor

The Sunday Chronicle 15 MAY 1960 5

Boston Symphony to perform in Manila



BOSTON SYMPHONY ORCHESTRA CONDUCTOR — The world-famed Boston Symphony Orchestra will give three performances at the Rizal Memorial Coliseum from June 1 to 3 at 8:15 p.m. Impresario Alfredo Lozano announced yesterday. The famous orchestra with Charles Munch (above) conducting, is currently on a month-long tour of Japan where it has been reaping lavish praises for its performances. The 104-man group is now touring Asia under the auspices of President Eisenhower's special international program.

The Boston Symphony Orchestra, which has been drawing lavish praises from music critics of Japan where it is currently on a month-long tour, is scheduled to perform before Manila audiences from June 1 to 3 at 8:15 p.m. at the Rizal Memorial Coliseum.

Reports of these rave reviews in the Tokyo newspapers have been received in this city by Impresario Alfredo Lozano who is presenting the Boston Symphony's concerts here in conjunction with President Eisenhower's special international program.

Unanimous in their praises, the critics have joined in heaping the Tokyo performances of the orchestra under the baton of Charles Munch, with such superlatives as "magnificent," "extraordinary," "unprecedented," and "terrific."

Typical of these lavish reviews was that of Marcel Grilli, critic of the "Japan Times," after the maiden appearance of the orchestra in Tokyo last May with Munch conducting. Grilli said in part:

"Never before have I witnessed its like in the Hibiya Hall even when other major international orchestras have appeared here, to match this one in warmth, spontaneity and genuine gratitude.

"....Meeting these Bostonians face to face has brought the Japanese a new memorable experience. For, beyond all its virtuoso capabilities, the Boston Symphony Orchestra provides one of those all-too-rare exquisite, civilized pleasures of music making in the highest spheres.

"In every respect, it is the most aristocratic, musically mature and technically distinguished of American symphony ensembles."

The 104-man orchestra, now on a tour of Asia under the auspices of President Eisenhower's special international program, will render three performances in Manila from June 1 to 3.

On its part, the "Asahi Shimbun" has this to say: "The Boston Symphony Orchestra has lived up to its reputation as one of the world's three greatest symphony orchestras.

FOR MUSIC LOVERS

18 MAY 1960

Beethoven, Ravel's compositions featured numbers in BSO concert

An interesting program that includes a well-known symphony by Beethoven, a modern masterpiece by Piston and a rousing choreographic work by Ravel will be the fare in store for concertgoers on June 3, when the Boston Symphony Orchestra conducted by its music director Charles Munch, holds its farewell performance here, at the Rizal Memorial Coliseum.

The BSO will be presented in Manila in a series of three concerts, on June 1, 2 and 3, by Impresario Alfredo Lozano, in collaboration with the American National Theatre and Academy.

The concert on June 3, will open with Beethoven's Symphony No. 3, otherwise known as the Eroica, to be followed by Symphony No. 6 in four movements by the American composer Walter Piston, to close with Ravel's famous choreographic symphony in three parts, Daphnis et Chloe, suite No. 2, a work commissioned by the Ballet Russe.

The Eroica, originally dedicated to Napoleon before the composer, angered at the self-styled Emperor's excessive, ruthless ambition, had torn up the dedication and simply inscribed it "to the memory of a Great Man," was written by Beethoven who was never more completely, more eruptively revolutionary. This was composed during the first triumphant years of the French Republic.

Piston's Sixth Symphony was commissioned by the BSO the Koussevitsky Music Foundation for the group's anniversary season. Piston, born in Maine, 60 years ago, was to write the piece for an orchestra that had grown up with a knew intimately. The first movement, in sonata form, is flowing, expressive; the second, light and fast; the third, a serene adagio; the fourth an energetic finale with two contrasting themes.

Ravel's Daphnis et Chloe, tells the story of the love, tribulations and final union of a shephered and a shepherdess, based on a document of ancient Greece. The second suite, where Daphnis is reunited with chloe, includes, wild, bacchanalian music that ends in joyous tumult. A vast musical fresco, which achieves syphonic homogeniety of style through a strict tonal plan, the [illegible] originally composed [illegible] complete ballet, [illegible] joyed a lusty survi[illegible] concert hall.

T[illegible]e three concerts [illegible] sale at the Boti[illegible]

Philippines Herald 18 [illegible] 1960

Works Of Beethoven [illegible] Ravel Played At BSO Farewell Concert

The Boston symphony orchestra's farewell Manila concert on June 3 will be composed of a well-known symphony by Beethoven, a modern masterpiece by Piston and rousing choreographic work by Ravel. The concert, conducted by its music director Charles Munch, will be held at the Rizal Memorial coliseum.

The BSO will be presented in Manila in a series of three concerts, on June 1, 2 and 3, by Impresario Alfredo Lozano, in collaboration with the American National Theatre and Academy.

The concert on June 3, will open with Beethoven's *Symphony No. 3*, otherwise known as the *Eroica*, to be followed by *Symphony No. 6* in four movements by the American composer Walter Piston, to close with Ravel's famous choreographic symphony in three parts, *Daphnis et Chloe, suite No. 2*, a work commissioned by the Ballet Russe.

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Tickets to the three concerts are now on sale at the Botica Boie.

Manila Chronicle Wednesday, May 18, 1960

Last BSO concert to feature Ravel

An interesting program that includes a well-known symphony by Beethoven, a modern masterpiece by Piston and a rousing choreographic work by Ravel will be the fare in store for concert-goers on June 3, when the Boston Symphony Orchestra, conducted by its music director Charles Munch, holds its farewell performance at the Rizal Memorial Coliseum.

The BSO will be presented in Manila in a series of three concerts, on June 1, 2 and 3, by Impresario Alfredo Lozano, in collaboration with the American National Theatre and Academy.

The June 3 concert will open with Beethoven's **Symphony No. 3**, otherwise known as the "**Eroica**," to be followed by **Symphony No. 6** in four movements by the American composer Walter Piston. It will close with Ravel's famous choreographic symphony in three parts, **Daphnis et Chloe, suite No. 2**, a work commissioned by the Ballet Russe.

The Eroica was originally dedicated to Napoleon before the composer, angered at the self-styled Emperor's ruthless ambition, tore up the dedication and simply inscribed it "to the memory of a Great Man." It was written by Beethoven, who was never more completely, more eruptively revolutionary and was composed during the first triumphant years of the French Republic.

Piston's "Sixth Symphony" was commissioned by the BSO and the Koussevtisky Music Foundation for the group's anniversary season. Piston, born in Maine, 60 years ago, was to write the piece for an orchestra that he had grown up with and know intimately. The first movement, in sonata form, is flowing, expressive; the second, light and fast; the third, a serene adagio; the four an energetic finale with two contrasting themes.

Ravel's Daphnis et Chloe, tells the story of the love, tribulations and final union of a shepherd and a shepherdess, based on a document of ancient Greece. The second suite, where Daphnis is reunited with Chloe, includes wild, bacchanalian music that ends in joyous tumult. A vast musical fresco, which achieves symphonic homogeniety of style through a strict tonal plan, the piece which was originally composed as a complete ballet, has enjoyed a lusty survival in the concert hall.

Tickets to the three concerts are now on sale at the Botica Boie.

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May 27, 1960 THE MANILA TIMES

3-NIGHT ENGAGEMENT

Boston Symphony will feature 10 leading composers of 4 eras

Works of 10 leading composers of the classical, romantic, modern and contemporary eras will feature the three-night engagement in Manila of the world famous Boston Symphony Orchestra.

Three top conductors, including Richard Burgin, associate conductor of the Boston Symphony, will lead the orchestra.

Burgin wields the baton at the opening concert on June 1, at the Rizal Memorial Stadium. The stadium has been equipped with an acoustical stage to set off the concerts to advantage.

Aaron Copland, dean of American composers, will lead the orchestra on June 2. The third and last performance, on June 3, will have the BSO director, Charles Munch, in the conductor's role.

The complete program follows:

June 1

I. Toccata for Strings, Solo Winds and Percussion — **Kirchner**

II. Adagio from the Tenth Symphony — **Mahler**

III. Symphony No. 5 — **Tschaikovsky**

June 2

I. Fantasias for Strings — **Purcell**

II. First Symphony — **Copland**

III. Symphony No. 95 — **Haydn**

IV. Orchestra Suite from the Opera, "The Tender Land" — **Copland**

June 3

I. Symphony No. 3, "Eroica" — **Beethoven**

II. Symphony No. 6 — [illegible] Daphnis and Chloe, [illegible] 2 — **Ravel**

[illegible] to these three conc[illegible] which will all be held at [illegible] Rizal Memorial Coliseum at 8:15 p.m., are now on sale at the Botica Boie.

Chronicle 21 MAY 1960 7

BOSTON SYMPHONY ORCHESTRA — The musical group in photo is the Boston Symphony Orchestra, which will give a series of three concerts at the Rizal Memorial Coliseum on June 1, 2 and 3. At the podium is Dr. Charles Munch, music director. The BSO's performances here have been arranged by Impresario Lozano, who had previously brought to the Philippines the Vienna Philharmonic and other internationally known cultural groups.

Cantilevered stage set for BSO series

The stage with special cantilevered canopy designed by Architect Cesar H. Concio and built at the Rizal Memorial Coliseum for the Vienna Philharmonic when it performed here last October, will again be used by the Boston Symphony Orchestra which is giving a series of three concerts at the Coliseum on June 1, 2 and 3.

This cantilevered canopy constructed for acoustical effects, had proved successful for the Vienna Philharmonic performances, improving the acoustics of the Rizal Memorial Coliseum to the satisfaction of the concert-goers.

It also impressed the Vienna musicians, whose spokesman, Helmut Wobisch, writing after their performances to Impresario Alfredo Lozano, said they were happy about the way Rizal Coliseum had been transformed into a first-class concert auditorium with the construction of this special stage.

Lozano presented the Vienna Philharmonic in Manila and is also presenting the Boston Symphony this June, in cooperation with the American National Theatre and Academy.

A crew is busy assembling the Concio-designed stage in preparation for the coming of the orchestra expected in Manila on May 31. Headed by its music director, Dr. Charles Munch, the group also includes the noted American composer Aaron Copland, and the BSO associate director Richard Burgin, the three of whom will take turns wielding the baton for the series of concerts here. All performances will start at 8:15 p.m.

The BSO, known for its wide and varied repertory, is dipping into its store of musical scores, for choice selections calculated to meet the approval of discriminating Manila audiences. A different program has been prepared for each evening. Tickets are now on sale at the Botica Boie.

Philippines Herald 20 MAY 1960

BSO Members Expected To Arrive In Manila At End Of This Month

The Far East tour of the Boston Symphony orchestra marks its 80th season. The group of 102 men and two women who hold "the most attractive musical jobs in America," are expected to arrive in Manila at the end of the month for performances on June 1, 2, and 3.

The BSO will be presented at the Rizal Memorial coliseum by Impresario Alfredo Lozano, in cooperation with the American National Theatre and Academy (ANTA).

At the head of the group will be Charles Munch, its music director, Aaron Copland, American contemporary composer who is traveling with the BSO as guest conductor, and Richard Burgin, associate director and considered the orchestra's most significant acquisition in recent decades. The three will take turns wielding the baton, Burgin on June 1, Copland on June 2, and Munch on June 3.

The rest of the playing members of the orchestra, represent a selected, literally hand-picked collection of musicians from among thousands whose life aspiration is to be a member of the orchestra, and there are thousands who apply whenever a vacancy occurs.

There is nothing hasty about the way the Boston Symphony takes on a new member, according to Rosario Mazzeo, bass clarinet player and personnel manager of the BSO in addition since 1942. One of Mazzeo's duties is to keep track of musicians throughout the United States who seem to be likely candidates for memberships. When a vacancy arises in the BSO, the most promising applicants are notified, assembled and auditioned (from behind a curtain) by a jury. This is how the process of selecting a musician for a job in the BSO has been described. From four to seven of these candidates are selected by this jury for the next stage of elimination — another audition attended by Munch himself, who may also interview them personally, make them play as he conducts, and sight-read. The lucky winner is usually in a state of near prostration by the time he is selected, but none ever complains. He has come into what Henry B. Cabot, president of the BSO trustees, calls the "most attractive musical job in America."

Tickets to all the three concerts are now on sale at the Botica Boie.

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Aaron Copland (upper photo) is a guest conductor of the Boston Symphony Orchestra, which is now in the Philippines. Charles Munch (left photo) is the music director. He is considered as one of the foremost symphony musicians the world has ever known.

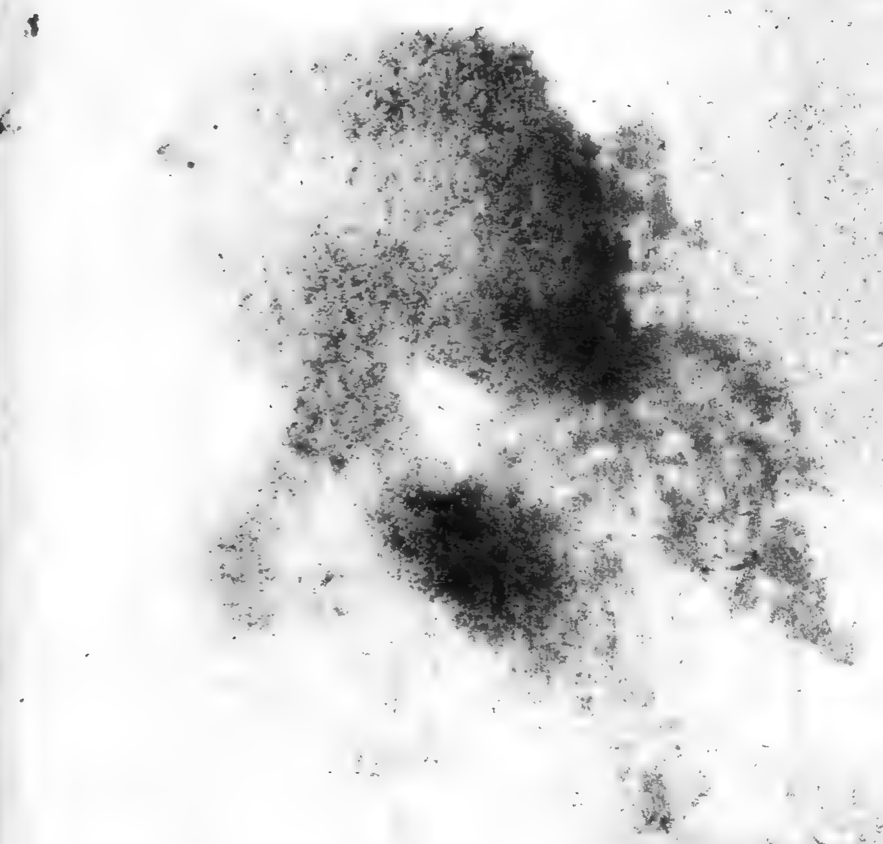
MUSIC FROM BOSTON

AARON COPLAND is a familiar name to lovers of music and when it was learned that he was coming over to the Philippines as a guest conductor of the Boston Symphony Orchestra, which is just as well known, the cultural segments of the country welcomed the news with great enthusiasm. June 1, 2 and 3 became three of the most important dates in the music calendar because here was an orchestra previously heard only through recordings and now right in our midst. Alfredo Lozano, who has given the Filipinos the best in music from abroad, worked in association with the International Cultural Program of the United States administered by the American National Theatre and Academy (ANTA) to bring the distinguished group over for its brief engagement at the Rizal Memorial Coliseum. Millions have seen and heard the Boston Symphony Orchestra perform music by the masters. The group was much applauded in Europe when it made its two tours to the continent—one in 1952 and the other in 1956.

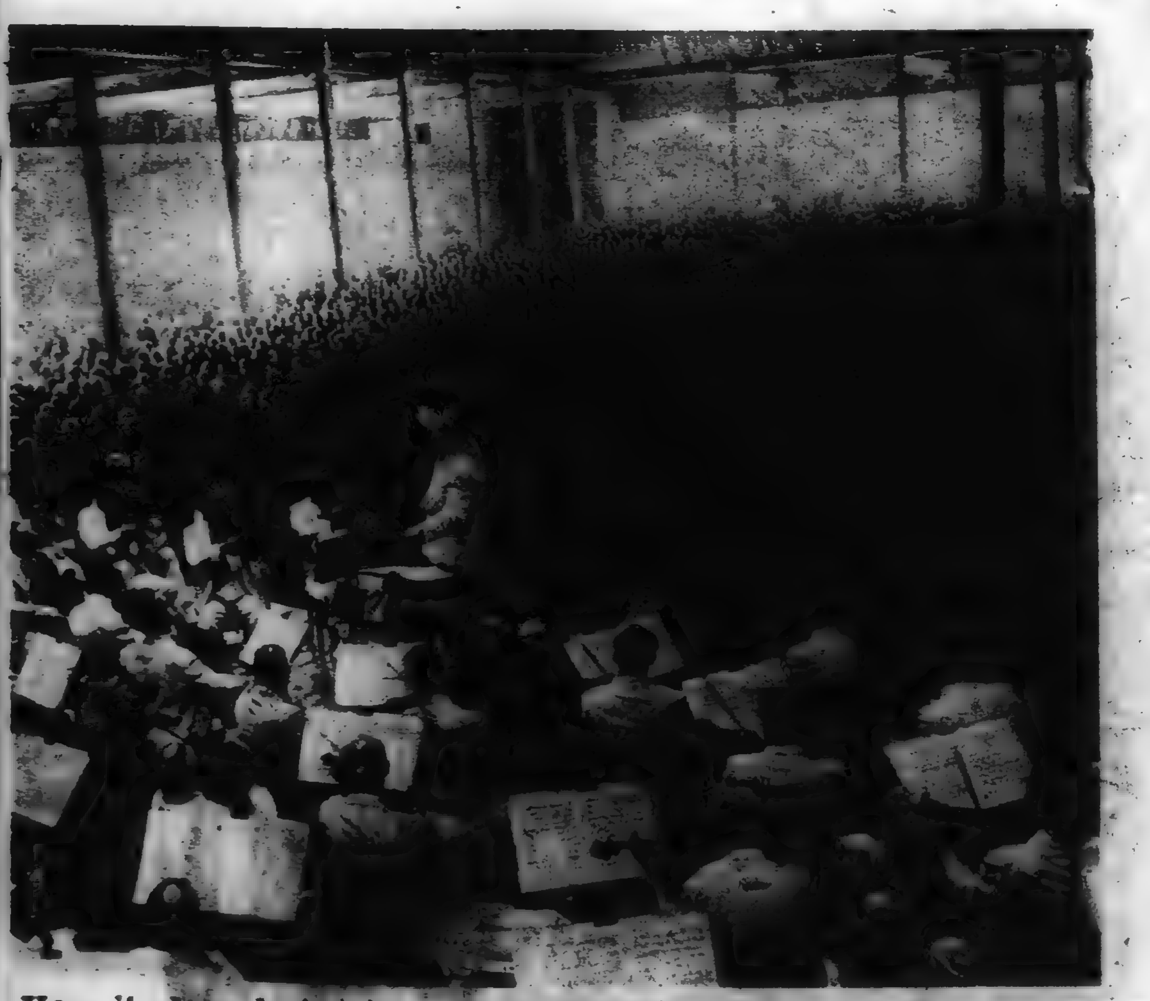
Pablo Casals, world-famous cellist, plays with the Boston Symphony Orchestra in the UN.

In Russia the famous orchestra played Beethoven, Piston and Ravel.

June 3, 1960



In the latter year it included in its itinerary the Soviet Union and became the first American orchestra to play in that country. Now Far Eastern audiences are listening to the Boston Symphony Orchestra under its music director, Charles Munch. The permanent home of the orchestra is the Symphony Hall in Boston, which was inaugurated in 1900. Since that time the Boston Symphony Orchestra has been giving about 200 concerts a year. Each May, at the end of the winter season, Arthur Fiedler launches a season of the popular and well-loved Boston "Pops." This has been a tradition since 1885. When this season ends Fiedler takes the orchestra out of the Symphony Hall to a natural setting on the Charles River embankment for the Esplanade Concerts. Summer-night audiences made up of 20,000 Bostonians sit on the lawns to enjoy these free concerts. But the Boston Symphony Orchestra is not only for Bostonians. More countries are being reached by it. Its presence here is a great event.



Here it plays during its annual Berkshire Festival in Tanglewood.

A large audience enjoys good music played by the Boston Symphony Orchestra under the stars along the banks of the Charles River (top of page). There is no admission charge for the Esplanade Concerts. Above: The Symphony Hall in Boston. Right: A section of the audience listening to the Esplanade Concerts shows children listening as attentively as their elders.

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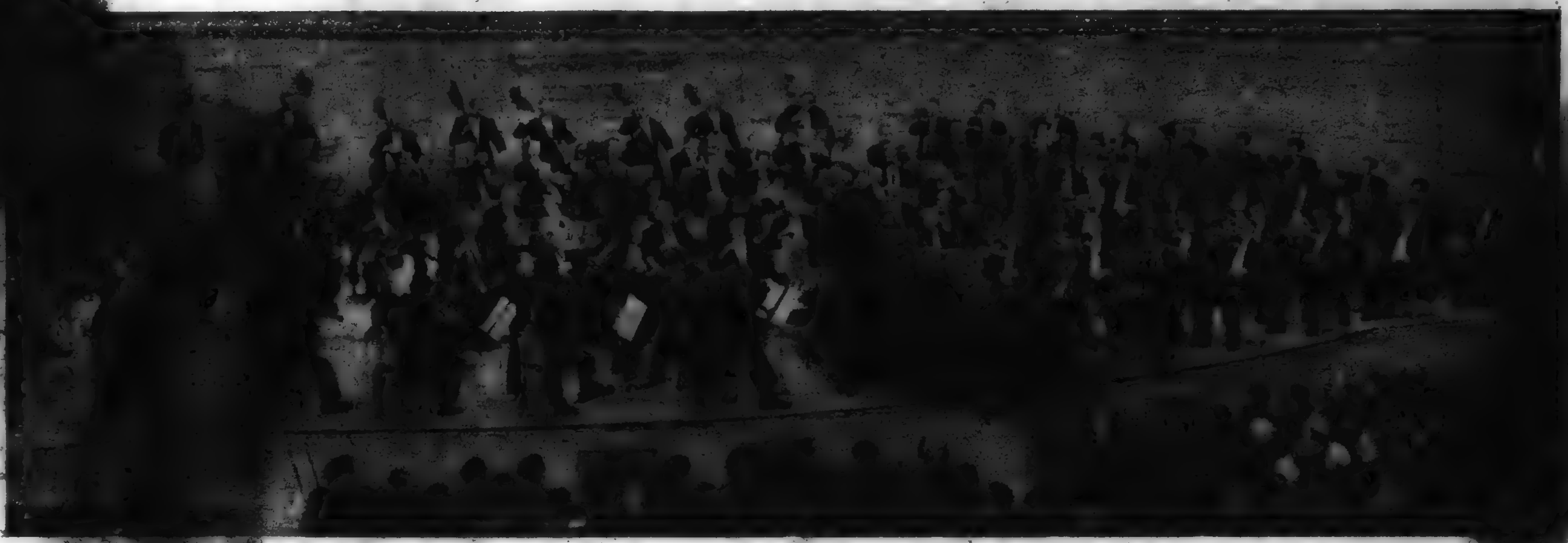
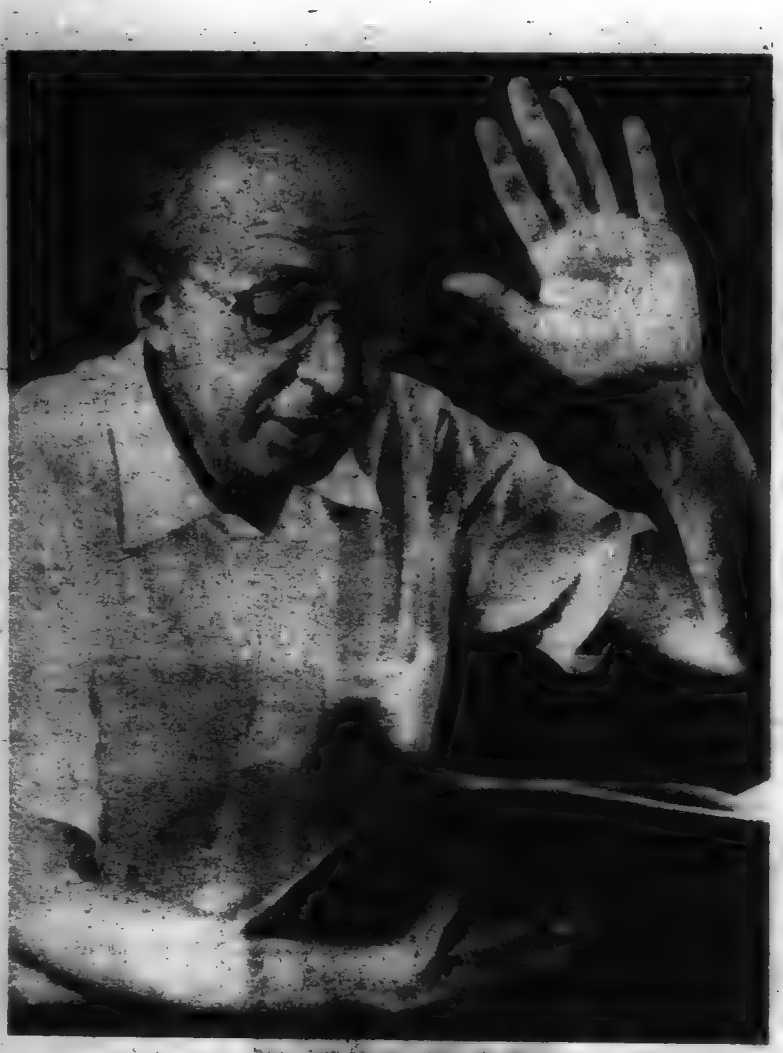
This Week (Manila Chronicle) May 22, 1960



A CONSTANT STRIVING FOR PERFECTION

This has placed the Boston Symphony Orchestra in the first row of American ensembles



AARON COPLAND, generally conceded the distinguished dean of American composers, will be one of three to conduct the BSO on its Manila visit.

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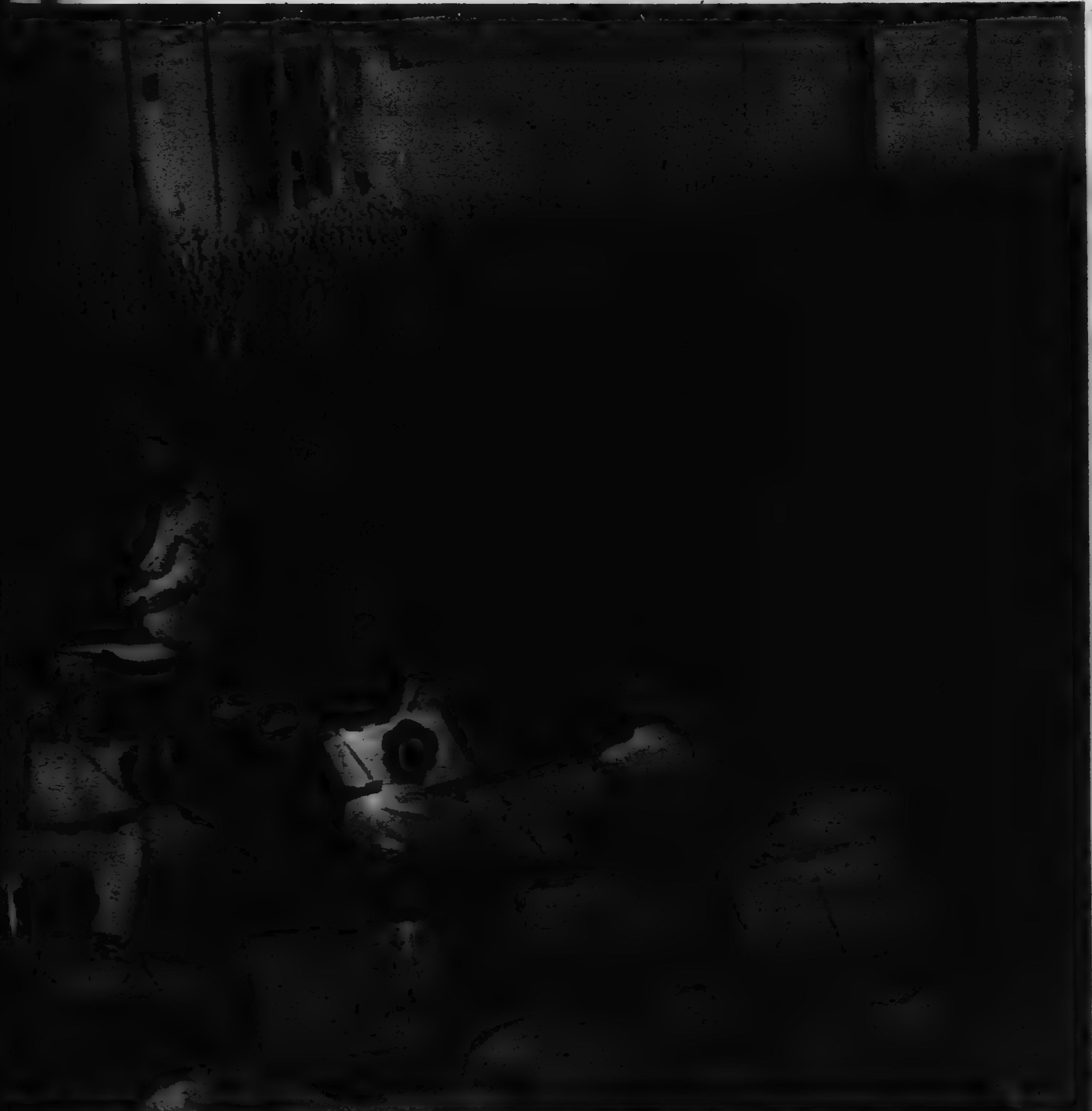
WHEN the ~~104~~-member Boston Symphony Orchestra performs at the Rizal Coliseum on the nights of June 1, 2, and 3, Manilans will be hearing an ensemble whose constant striving for perfection has placed it in the first row of American—and world—orchestras. It will play under the batons of Charles Munch, Serge Koussevitzky's successor as music director; Richard Burgin, concertmaster since 1920 and associate conductor; and Aaron Copland, distinguished dean of American composers.

The orchestra's tour, its third trip abroad since 1952, includes concerts in Japan, May 3-30; Australia, June 5-14; and New Zealand, June 16-18. The tour is being sponsored by the U.S. President's International Program for Cultural Presentations. The Manila performances will be under the management of Impresario Alfredo Lozano.

The current Far East tour of the Boston Symphony will not interfere with its 1960 season in Tanglewood. The group left the U.S. the last week of April, at the end of its 116-concert winter season. but it will be back home not only for the Berkshire Festival and Center but also for the outdoor Esplanade Concerts in Boston in July. Since 1929, summer-night audiences of up to 20,000 have sat on the lawns around Boston's Hatch Memorial Shell to enjoy these free concerts.

Meanwhile, Manilans have great expectation for the Boston Symphony. For Dr. Munch's [illegible], he says, "Our visit to the Far East is a great event in the long history of the Boston Symphony Orchestra. We are very proud to have been chosen to represent American musical culture."

CHILDREN and their parents gather on the banks of the Charles River for the famous Esplanade Concerts. These were first instituted in 1885.



DURING a rehearsal, Charles Munch, conductor of the BSO, checks a musical point with Richard Burgin, the orchestra's associate conductor and concert master since 1920. Munch and Burgin will each conduct a concert in Manila this June.

THE ORCHESTRA, under the direction of Charles Munch, plays for thousands of music lovers in the huge Music Shed during the annual Berkshire Festival in Tanglewood, Mass.

End

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Science Shrinks Piles
New Way Without Surgery
Stops Itch—Relieves Pain

New York, N.Y. (Special)—For the first time science has found a new healing substance with the astonishing ability to shrink hemorrhoids, stop itching and relieve pain—without surgery.

In case after case, while gently and promptly relieving pain, actual reduction or shrinkage of hemorrhoids took place.

Most amazing of all-this improvement was maintained in cases where doctors' observations were continued over a period of many months.

In fact, results were so thorough that sufferers were able to make such astonishing statements as "Piles have ceased to be a problem!"

Among these sufferers were a wide variety of hemorrhoid conditions, some of them 10 to 20 years' standing.

The secret is a new healing substance (Bio-Dyne) — the discovery of a world-famous research institution. Already, Bio-Dyne is in wide use for healing injured tissue on all parts of the body.

The new healing substance is known under the name of Preparation H* and is on sale in all drug stores in ointment form.

*Reg. Phil. Pat. Office

FORMULA: ACTIVE INGREDIENTS: [illegible]

ARE YOU ANTI-SOCIAL
without knowing it?

Why risk "isolating" yourself from friends and business associates when you can now eliminate offensive perspiration odor easily, pleasantly, with Odo-Ro-No Cream Deodorant! Odo-Ro-No dries at once, leaves a pleasant fragrance while actively checking perspiration odor all day long.

ODO-RO-NO CREAM DEODORANT

T. M. — Reg. Phil. Pat. Off.

SAFE LAXATIVE, VITAMIN-ENRICHED
METRO CASTORIA
with
TIKI-TIKI
MADE PLEASANT-TASTING FOR CHILDREN

FORMULA: [illegible] ounces (88.719 cc.) contains: [illegible], 1.11 gm., Pumpkin Seed [illegible] gm.; [illegible], 0.11 gm.; [illegible] Bicarbonate, 0.44 gm.; [illegible]

Boston's Music Men

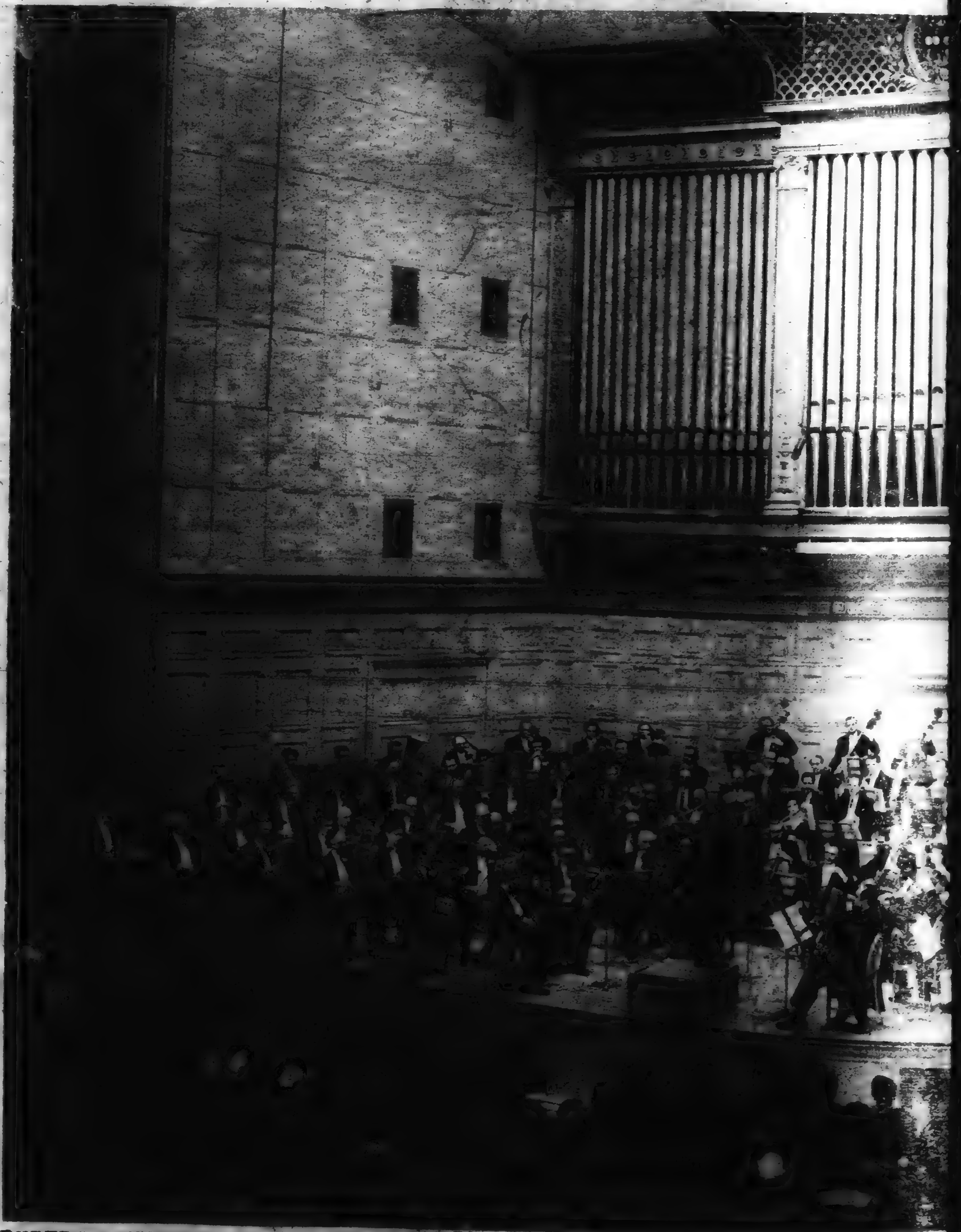
NEXT WEEK, on the first three evenings of June, Manilans will have the opportunity to hear one of the truly great music organizations of the world — the Boston Symphony Orchestra.

The 104-member orchestra, which will play in the Rizal Memorial Stadium in Manila June 1, 2 and 3, has a long history. It starts back in the 1870's when a Vienna-educated Bostonian, Henry Lee Higginson, decided to create a symphony orchestra for his city.

Higginson assembled the finest musicians available in the United States [illegible] ope. [illegible] the baton of a young German conductor, George [illegible], the Boston Symphony Orchestra made its debut in the Boston Music Hall on October 22, 1881.

The orchestra became world-famous during the 25 years that Serge Koussevitzky was music director and conductor. When Koussevitzky took over the baton of the Boston Symphony Orchestra in 1924 he brought with him a knowledge of the European repertoire, plus a strong desire to encourage American composers. The orchestra has long been noted [illegible] performance of American works and, throughout its history, has played more modern music than most major symphonies. To mark its [illegible] anniversary, the Boston Symphony commissioned 15 new works by composers all over the world, awarding $2,000 grants to each.

Koussevitzky's 25 years as conductor was by far the longest period of time, on the podium of any of the orchestra's 10 conductors. He retired in 1948. Following his death in 1951, he was buried in Lenox, Massachusetts



EXPERT MUSICIANS play at their permanent home, Symphony Hall in Boston. The orchestra consists of 101 men and three women who are among the highest paid orches-

May 29, 1960

Men in Manila

… long been noted
…formance of Amer-
… and, throughout
… has played more
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… by composers all
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…nts to each.
…itzky's 25 years as
… was by far the
…iod of time, on the
…any of the orches-
…nductors. He re-
…48. Following his
…51, he was buried
… Massachusetts

near Tanglewood, site of the orchestra's summer music festival and school.

Annual festival

It is at Tanglewood, in the hills of western Massachusetts, that the orchestra holds its annual Berkshire Festival in July and August. Last year this music festival attracted 182,000 visitors. Some 400 students attended the six-weeks' Berkshire Music School, learning under leading members of the orchestra, led by Music Director Charles Munch and famed American composer Aaron Copland.

The regular concert season starts in October each year, with the orchestra playing in and around Boston and New York. Since 1900, when the orchestra's permanent home, Symphony Hall, was opened, the Boston Symphony has been giving some 200 concerts a year.

In addition, the orchestra has at least one concert tour through the South and Midwest areas of the United States. It has played concert tours twice in Europe since 1952, and, in 1956, was the first American symphony to play in the Soviet Union.

MUSIC DIRECTOR Charles Munch will be one of three conductors in Manila concerts.

The orchestra consists of 101 men and three women: 34 violins, 12 violas, 12 cellos, 8 basses, 3 flutes, 1 piccolo, 3 oboes, 1 English horn, 3 clarinets, 1 bass clarinet, 3 bassoons, 1 contra bassoon, 6 horns, 4 trumphets, 4 trombones, 1 tuba, 2 timpani, 3 percussion, 2 harps (first harpist being also pianist).

Annual budget

The approximate annual operating budget of the orchestra is $2,000,000, of which approximately 90% is earned by ticket sales, revenue from recordings, radio, television, and broadcasting fees. Probably no other major orchestra in the United States earns such a large percentage of its budget through operations. Inasmuch as it receives no government subsidy for its activities in the United States, it must supplement its earned income by private means. A volunteer organization of civic-minded Bostonians known as The Friends of The Boston Symphony Orchestra makes up the greater part of the annual deficit: in 1958-59 alone it contributed $240,000.

Recordings of this famous orchestra are in steady demand. Since its first recording in Camden, New Jersey in October 1917 and prior to April 1956, more than 30 million records of over 500 works of the Boston Symphony and the Boston Pops, its subsidiary, have been made and sold. Since that date, the Boston Symphony alone has recorded more than 50 works.

Members of the Boston Symphony are perhaps the highest-paid orchestral musicians in the world. Certainly, they enjoy about the highest prestige. And, they are no doubt the busiest musicians in the world.

CONTINUED NEXT PAGE

…men and three wom-
…highest paid orches-

…tral musicians in the world. Their activities include radio and TV shows, regular concerts in U.S. and tours around the world.

Enchanting Fragrance

Tweed

LOTION 72°
& COLOGNE

LENTHERIC NEW YORK

PHILIPPINE INDUSTRIAL EXPORT ASSOCIATES, INC.
…SOLANO ST. MANILA … 3-62-94 …

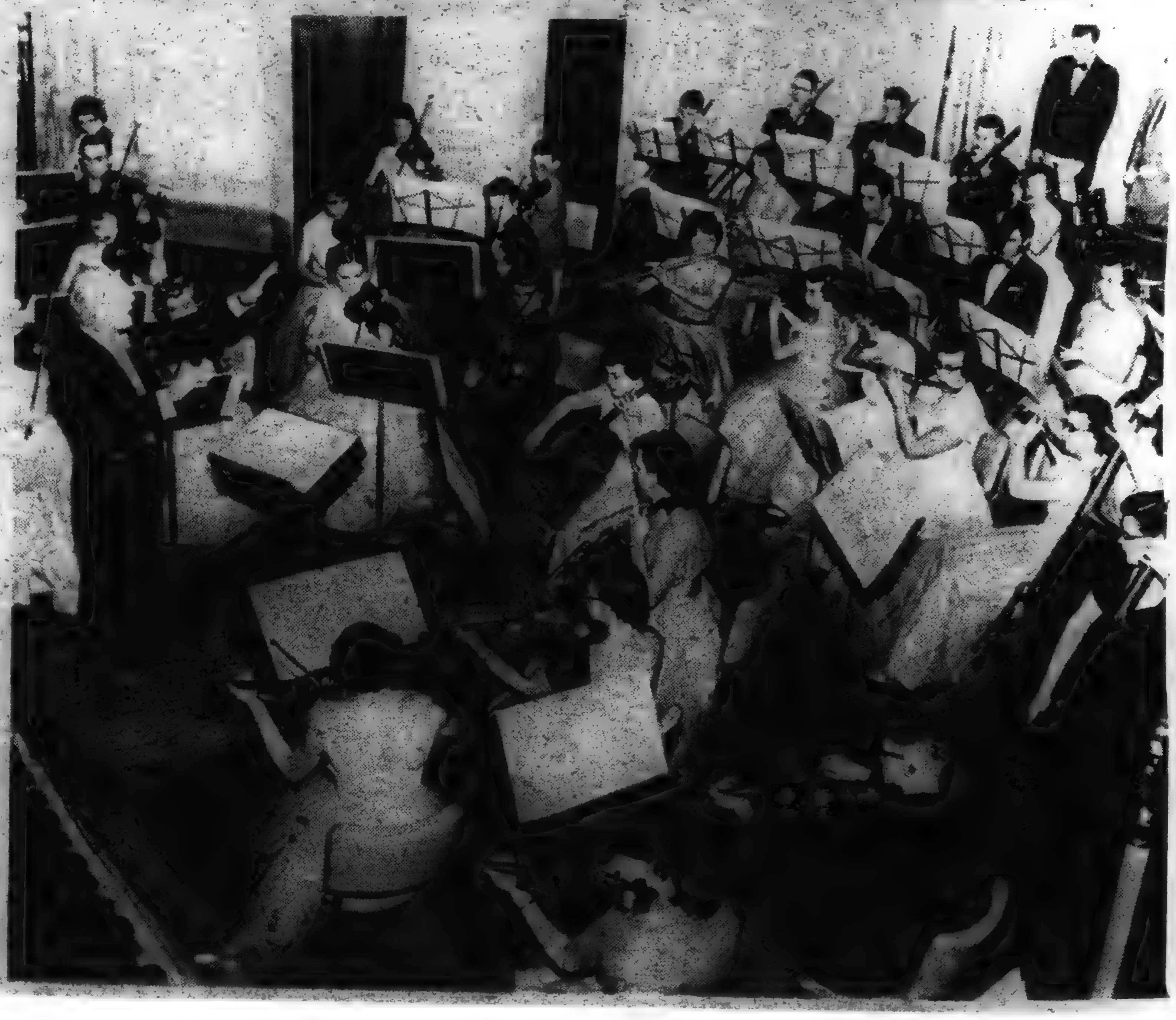
…y 29, 1960

Philippines Herald Magazine Section
May 28, 1960

Boston's Great Musical

MULTI-MILLION-DOLLAR record industry in U.S. and widespread taste for serious music complement each other.

YOUTH Symphony orchestra of the Pacific Northwest, directed by Francis Aranyi, is typical of groups motivated by the enthusiasm for serious music shown by American youth.



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BOSTON Symphony orchestra performs before as many as 20,000 people at a time during its annual, free Esplanade Concerts outdoors in Boston.

CHARLES MUNCH, distinguished conductor of Boston Symphony orchestra, has been the music director of that famous group for the past 14 years.

PLAYING MUSICAL instruments close enough for kids to get a good look is part of the thousands of youth concerts held all over the U.S. each year.

Institution

THOUSANDS of Manilans will crowd Rizal Memorial Coliseum the first three nights of June to hear the world-famous Boston Symphony orchestra. But the great, swelling sounds of the 104-piece orchestra are more than just beautifully performed music—they are symbolic of the constantly deepening cultural life of the United States.

The Boston orchestra itself is an institution, now in its 79th season. Playing more than 200 concerts a year, its regular season begins in October and runs through April with 116 performances. In May and June, the orchestra plays its beloved "pops" concerts in elegant Symphony Hall. In July, it performs its free, outdoor Esplanade Concerts before as many as 20,000 people at a time. In July and August, its summer school, the Berkshire Music Center, draws students from many countries and its Berkshire Music Festival attracts thousands of music lovers.

The orchestra's players and conductors are at the peak of their profession. Charles Munch, music director since 1949, previously had captured the most prized conducting post in France — directorship of the "Societe des Concerts." He was given the professorship of conducting at the Paris conservatory when his own conducting career was only five years old.

Munch will join Aaron Copland, distinguished dean of American
4000.
composers, and Richard Burgin, the Boston's concertmaster for 40 years and associate conductor in conducting the Manila concerts.

The Boston Symphony orchestra is known and respected around the world. Its current trip, — it is taking the entire musical group and seven tons of baggage to Japan, Taiwan, the Philippines, Australia and New Zealand — is its third trip abroad since 1952.

What of the little-publicized side of the American culture that makes such an orchestra possible?

Before 1920, performance of

continued next page

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FamedBostonSymphony Orchestra To Play Here

Philippines Herald 17 MAY 1960

The Boston Symphony orchestra, for the first time in its 80-year history, [illegible] music to the peoples of the Far East next month.

The BSO is coming to Manila for concerts on June 1, 2 and 3 at the Rizal Memorial coliseum. It will be presented by Impresario Alfredo Lozano in cooperation with the American National Theatre and Academy.

Its forthcoming Far East tour is subsidized in part by the United States government.

This music group, in the best tradition of great orchestras, has the reputation of being able to almost earn enough to make both ends meet.

But, according to its manager Thomas D. Perry Jr., it never quite accomplishes this and it depends for some of its expenses on public contributions principally, funds raised by the volunteer organization known as the Friends of the Boston Symphony orchestra.

The BSO, however, has certainly gone a far way towards independence from the days of its founder, Col. Henry Lee Higginson, who shouldered its yearly deficits from its inception to 1919 when he retired to die a year later. and of Higginson's successor, Ernest Dane, who is known to have contributed $100,000 in one year to the group.

During its 1958-59 season, the BSO made 90 per cent of its budget through ticket sales, revenue from recordings, radio, television and broadcasting fees. It was the highest percentage of the budget earned through operations by a major orchestra in the United States, and, in a field [illegible] earnings of 40-50 per cent are not unusual, certainly a remarkable feat.

Add th[illegible] that the BSO receives [illegible] governmental subsidy whatever for its [illegible] the United States, and the measure of financial stability enjoyed by the group becomes one worthy of note, cultural groups seldom being known for their business sense.

The BSO, however, has not yet reached that point when it will never have to worry about where the expenses for its next concert are coming from. Its earnings going mostly to salaries for the musicians, the orchestra itself is not a solvent entity. As its manager, Perry, once pointed out, "To mount a BSO concert costs $8,500. Selling one out, ordinarily brings $7,100. Multiply the difference by 220, the number of concerts given in a year, and the operating deficit is the result."

But operating deficits are in the tradition of great orchestras. "We are a public service institution," says Perry. "Our duty is to give music to people who need music, of whom there are more and more, and to keep it good. . . . ."

Tickets to the BSO concerts are now on sale at the Botica Boie.

Music season starts off with Boston Symphony treat

Manila Times 28 MAY 1960

A major cultural importation is on the way to Manila, bringing a commodity without price — some of the greatest music ever produced by Western civilization. And playing that music will be one of the world's great orchestras, the Boston Symphony.

The orchestra, observing its 80th season with a Far Eastern tour, is coming here from Japan, where it was widely acclaimed both for its reputation and its style.

Manila music lovers will have the added pleasure of comparing it with another great orchestra, the Vienna Philharmonic, which performed here last October. As with the European organization, the American orchestra is being presented by impresario Alfredo Lozano, with the cooperation of the American National Theatre and Academy (ANTA).

The three performances here of the Boston Symphony, on June 1, 2, and 3, may well be the top musical event in this country in 1960, as the engagement of the Vienna Philharmonic was in 1959.

European composers of the classical, romantic and modern schools, and contemporary American musicians, make up the program of the Boston Symphony here. To Mr. Lozano and others who have made this event possible, our congratulations.

Leading [illegible]mposers to be featured [illegible] concert; program released

[illegible] 10 leading composers of the classical, [illegible]mantic, modern and contemporary [illegible] will feature the three-night engag[illegible] in Manila of the world famous Boston Symphony Orchestra.

Three top conductors, including Richard Burgin, associate conductor of the Boston Symphony, will lead the orchestra.

Burgin wields the baton at the opening concert on June 1, at the Rizal Memorial Stadium. The stadium has been equipped with an acoustical stage to set off the concerts to advantage.

Aaron Copland, dean of American composers, will lead the orchestra on June 2. The third and last performance, on June 3, will have the BSO director, Charles Munch, in the conductor's role.

The complete program follows: June 1 — Toccata for Strings, Solo Winds and Percussion, Kirchner; Adagio from the "Tenth Symphony," Mahler; Symphony No. 5, Tschaikovsky.

June 2 — Fantasias for Strings, Purcell; First Symphony, Copland; Symphony No. 95, Haydn; Orchestra Suite from the Opera, "The Tender Land" — Copland.

June 3 — Symphony No. 3, "Eroica," Beethoven; Symphony No. 6, Piston; Daphnia and Chloe, Suite No. 2, Ravel.

Tickets to these three concerts which will all be held at the Rizal Memorial Coliseum at 8:15 p.m., are now on sale at the Botica Boie.

BSO season on June 1, 2, 3

Daily Mirror

The arrival here of the Boston Symphony Orchestra end of this month, will give Philippine audiences an opportunity not enjoyed even by many residents of Boston because of the difficulty of obtaining tickets to a regular BSO season concert. BSO winter performances in Boston's Symphony Hall are always sold out well in advance and tickets are bought by the entire season.

It is for this reason that the BSO also schedules out-of-season concerts to give many more an opportunity to attend its concerts. These concerts are held in Tanglewood, in the Berkshire hills in Massachusetts, where it has a six-week season in July and August, in summer on the east bank of the Charles River at the foot of the famed Beacon Hill ,and on occasional tours of the country.

Scheduled to be presented in the Rizal Memorial Coliseum on June 1, 2 and 3, by Impresario Alfredo Lozano, in cooperation with the American National Theatre and Academy (ANTA), the BSO holds a record in that for a full half-century now, it has effortlessly and regularly sold out its season series tickets ahead of the dates of the concerts.

Now performing in Japan, the BSO is currently on its first tour of the Far East. Its series of three concerts in Manila will be conducted by Richard Burgin, Aaron Copland and Charles Munch, respectively.

Back in Boston they have called attendance at the BSO a "ritual," with the concert-goers always attending an entire series of performances and never shopping for tickets, concert by concert. It is a ritual, however, according to John M. Conly in an article in *High Fidelity* Magazine, that "derives from a very vital rite, the knowledgeable enjoyment of music, hard to perform without some thousands of trained participants."

Tickets to the performances are now on sale at the Botica Boie.

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Concert program released

Daily Mirror
12 MAY 1960

Outstanding orchestral works by Tschaikovsky, Mahler and Leon Kirchner will be featured in the opening night concert on June 1 at the Rizal Memorial Coliseum of the Boston Symphony Orchestra with Richard Burgin, conducting.

The evening's program will open with Kirchner's "Toccata for Strings, Solo Winds and Percussion," followed by a composition by Gustav Mahler, "Adagio from the Tenth Symphony (Posthumous)," then Tschaikovsky's "Symphony No. 5 in E Minor, Op. 64."

The complete program for the evening follows: I. Kirchner — Toccata for Strings, Solo Winds and Percussion. II. Mahler—Adagio from the Tenth Symphony (Posthumous).

Intermission — III. Tschaikovsky — Symphony No. 5, in E Minor Op. 64. Andante: Allegro con anima. Andante cantabile con alcuna licenza. Valse: Allegro moderato. Finale: Andante maestoso; Allegro vivace.

Tickets to the three concerts scheduled on June 1, 2, and 3 at 8:15 p.m. are now on sale at the Botica Boie.

CULTURAL EVENT

Manila Times

Boston Symphony promises a wide, varied repertoire

9 MAY 1960

The wide repertoire of the distinguished Boston Symphony Orchestra should make it ready to comply with the varied audience demands always expected to crop up on a tour of foreign countries, such as it is embarking on this season.

The group, which will be making its first trip to the Orient and Australia, is scheduled to arrive in Manila late this month of May for a series of three concerts to be presented by Impresario Alfredo Lozano, in cooperation with the American National Theatre and Academy. The Manila concerts are set for 8:15 p.m. June 1, 2 and 3, at the Rizal Memorial Coliseum.

The conductor Richard Burgin, Aaron Copland, also a noted contemporary composer, and Charles Munich, music director of the BSO since 1946, will take turns at the podium. Burgin will conduct on June 1, Copland on June 2 and Munch will lead its farewell Manila concert.

Early leaning heavily on German music, a more varied repertory has distinguished the Boston Symphony during the latter half of its 80-season history. Its first conductor being the German George Henschel and its first musicians including many Germans, it was inevitable that the music the Boston Symphony would make at the start of its career, would be cast in the German mold.

But a welcome and inevitable change in the form of a new and more universal repertoire came after

Turn to 19-A

World War I, and with Serge Koussevitsky taking the orchestra over in 1924 and for 25 years thereafter, the BSO began widening its store of concertos, symphonies and other musical works.

Today the repertoire of the Boston group reads like a complete listing of all the great compositions the world has known and it likewise includes master pieces contemporary as well as classic, the premiere performances for which are credited to it.

Tickets [illegible] concerts are now [illegible] the Botica Boie.

Works By Tschaikovsky, Mahler And Kirchner Included In Boston Symphony Orchestra Repertoire

Philippines Herald
17 MAY 1960

Works by Tschaikovsky, Mahler, and Leon Kirchner are included in the June 1 concert repertoire of the Boston Symphony orchestra at the Rizal Memorial coliseum. Richard Burgin will handle the baton.

The evening's program will open with Kirchner's "Toccata for Strings, Solo Winds and Percussion," a short one-movement work divided into four sections, followed by a composition of Gustav Mahler, "Adagio from the Tenth Symphony (Posthumous)," then topped by piece de resistance, Tschaikovsky's "Symphony No. 5 in E Minor, Op. 64."

Toccata [illegible] bit contemporary [illegible] written by Leon Kirchner, and first performed [illegible] 1956 in San Francisco. Kirchner was born in Brooklyn (the same birthplace as Aaron Copland, [illegible]

The "Adagio from the Tenth Symphony" of Mahler was published 13 years after the composer's death in 1911. The posthumous work portrays the last thoughts of Mahler, its basic sentiment being the certainty of death, the contempt of death, as the widow puts it.

The program's main piece, The Fifth Symphony of Tschaikovsky, was for some time a controversial work with the composer himself having a "slight" opinion of his composition. Over the years, all the critics, the composer included, have revised their opinions and music audiences everywhere have learned to love the symphony.

THE DAILY MIRROR, APRIL 25, 1960

Boston Symphony schedules three dates

June 1, 2 and 3 are the dates set for the performances here of the 104-strong Boston Symphony Orchestra, due to embark soon on its first tour of the Far East.

The three concerts, to be held at the Rizal Memorial Coliseum at 8:30 in the evening, will be a presentation of Impresario Alfredo Lozano, in cooperation with the American National Theatre and Academy (ANTA).

Keenly anticipated by Philippine concert-goers, the occasion will bring to Manila one of America's loved institutions, the Boston Symphony which is celebrating its 80th concert season this year. Organized back in 1881 by Henry Lee Higginson, a Bostonian who got his musical education in Vienna, the group was America's first "permanent" orchestra devoted solely toward ideal performances of symphonic music. This was something unknown to America until the Boston's first conductor, George Henschel, gave its inaugural concert, Oct. 22, 1881.

The visiting Boston Symphony will be the fourth of the world's major orchestras to come to Manila. Three other famous groups which have held concerts in the city are the Symphony of the Air, the Los Angeles Philharmonic and the Vienna Philharmonic. Big crowd drawers, all three were also presented by Lozano and still stand out in the memory of Manila concert-goers for their outstanding performances.

Starting, by tradition, on the first Friday of October, the winter season for the Boston group consists of 30 weeks. The orchestra gives a total of 116 concerts during the season, including some rehearsals which are open to the public and a score of performances held outside Boston.

Their forthcoming Far East tour will be the first in this part of the world. They have performed in European capitals and was the first Western orchestra to give concerts in Leningrad and Moscow.

Tickets will be placed on sale at the Botica Boie on Wednesday, April 27.

Varied BSO repertory to thrill music lovers

Manila Chronicle
9 MAY 1960

The wide repertoire of the distinguished Boston Symphony Orchestra should make it ready to comply with the varied audience demands always expected to crop up on a tour of foreign countries, such as it is embarking on this season.

The group, which will be making its first trip to the Orient and Australia, is scheduled to arrive in Manila late this month for a series of three concerts to be presented by Impresario Alfredo Lozano, in cooperation with the American National Theatre and Academy. The Manila concerts are set for 8:15 p.m. June 1, 2 and 3, at the Rizal Memorial Coliseum.

The conductors Richard Burgin, Aaron Copland, also a noted contemporary composer, and Charles Munch, music director of the BSO since 1946, will take turns at the podium. Burgin will conduct on June 1, Copland on June 2 and Munch will lead its farewell Manila concert.

Leaning heavily on German music earlier, a more varied repertory has distinguished the Boston Symphony during the latter half of its 80-season history. Its first conductor being the German George Henschel and its first musicians including many Germans, it was inevitable that the music the Boston Symphony would make at the start of its career, would be cast in the German mold.

But a welcome and inevitable change in the form of a new and more universal repertoire came after World War I, and with Serge Koussevitzky taking the orchestra over in 1924 and for 25 years thereafter, the BSO began widening its store of concertos, symphonies and other musical works.

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SMALL TALK Manila Times 22 MAY 1960

Boston Symphony Orchestra asked for numbers to keep audience awake

By Marcia Westly

—LAST NIGHT... at the reception held by the Army, Naval and Air Attaches, on the occasion of United States Armed Forces Day, the crowd seemed somewhat thinner than usual—not from any lack of enthusiasm for the occasion but from the blast-furnace heat which has finally slowed down Manila's party-going pace. Main topics of conversation at any party these days are: the heat, the virtues of different brands of air-conditioners ("does yours go **THUNK?**") the Bayanihan dancers ("lovely-lovely") sinus trouble ("oh my aching head") and the humidity ("it's worse in Hongkong") Even the enthusiasm for the imminent arrival of the **Boston Symphony Orchestra** is tempered by the temperature. But music lovers are confident that the programming will be worth the effort of attending; unlike the last visit of a symphony orchestra when the rather banal selections disappointed the audience. This time, **Copland** should keep 'em awake!

Sked Program Of BSO On June 1

Evening News

Outstanding orchestral works of Tschaikovsky, Mahler and Leon Kirchner will be featured in the opening night concert on June 1 at the Rizal Memorial coliseum of the world famous Boston Symphony Orchestra, with Richard Burgin conducting.

The evening's program will open with Kirchner's "Toccata for Strings, Solo Winds and Percussion," a short [illegible] movement work divided into four sections, followed [illegible] composition of Gustav Mahler, "Adagio from the Tenth Symphony (Posthumous)," with as the *piece de resistance*. Tschaikovsky's "Symphony No. 5 in E Minor, Op. 64,"

13 MAY 1960

Manila Times

Performances of Boston orchestra set

25 APR 1960

June 1, 2 and 3 are the dates set for the performances here of the 104-strong Boston Symphony Orchestra, due to embark soon on its first tour of the Far East.

The three concerts, to be held at the Rizal Memorial Coliseum at 8:30 in the evening, will be a presentation of Impresario Alfredo Lozano, in cooperation with the American National Theatre and Academy (ANTA).

Keenly anticipated by Philippine concert-goers, the occasion will bring to Manila one of America's loved institutions, the Boston Symphony Orchestra which is celebrating its 80th concert season this year. Organized back in 1881 by Henry Lee Higginson, a Bostonian who got his musical education in Vienna, the group was America's first "permanent" orchestra devoted solely toward ideal performances of symphonic music. This was something unknown to America until the Boston's first conductor, George Henschel, gave its inaugural concert, Oct. 22, 1881.

The visiting Boston Symphony Orchestra will be the fourth of the world's major orchestras to come to Manila. Three other famous groups which have held concerts in the city are the Symphony of the Air, the Los Angeles Philharmonic and the Vienna Philharmonic. Big crowd drawers, all three were also presented by Lozano and still stand out in the memory of Manila concertgoers for their outstanding performances.

Starting, by tradition, on the first Friday of October, the winter season for the Boston group consists of 30 weeks. The orchestra gives a total of 116 concerts during the season, including some rehearsals which are open to the public and a score of performances held outside Boston.

Their forthcoming Far East tour will be the first in this part of the world. They have performed in European capitals and was the first Western orchestra to give concerts in Leningrad and Moscow.

Tickets will be placed on sale at the Botica Boie on Wednesday, April 27.

Beethoven To Open BSO Concert June 3

MB 18 May 60

An interesting program that includes a well-known symphony by Beethoven, a modern masterpiece by Piston and a rousing choreographic work by Ravel will be the fare in store for concert-goers on June 3, when the Boston Symphony Orchestra conducted by its music director Charles Munch, holds its farewell performance here, at the Rizal Memorial Coliseum.

The BSO will be presented in Manila in a series of three concerts, on June 1, 2 and 3, by Impresario Alfredo Lozano, in collaboration with the American National Theatre and Academy.

The concert on June [illegible] will open with Beethoven's Symphony No. 3, otherwise known as the Eroica, to be followed by Symphony No. 6 in four movements by the American composer Walter Piston, to close with Ravel's famous choreographic symphony in three parts, Daphnis et Chloe, suite No. 2, a work commissioned by the Ballet Russe.

The Eroica, originally dedicated to Napoleon before the composer, angered at the self-styled Emperor's excessive, ruthless ambition, had torn up the dedication and simply inscribed it "to the memory of a Great Man," was written by Beethoven who was never more completely, more eruptively revolutionary. This was composed during the first triumphant years of the French Republic.

Piston's Sixth Symphony was commissioned by the BSO the Koussevitsky Music Foundation for the group's anniversary season. Piston, born in Maine, 60 years ago, was to write the piece for an orchestra that he had grown up with and knew intimately. The first movement, in sonata form, is flowing, expressive; the second, light and fast; the third, a serene adagio; the fourth an energetic finale with two contrasting themes.

Ravel's Daphnis et Chloe, tells the story of the love, tribulations and final union of a shpherd and a shepherdess, based on a document of ancient Greece. The second suite, where Daphnis is reunited with Chloe, includes, wild, bacchanalian music that ends in joyous tumult. A vast musical fresco, which achieves symphonic homogeniety of style through a strict tonal plan, the piece, originally composed as a complete [illegible] has enjoyed a lusty [illegible] the concert [illegible]

Tickets to the three concerts are now on sale at the Botica Boie.

Philippines Herald Monday, May 9, 1960

Boston Symphony Orchestra Meets Varied Demands Of Far East Audience With Wide Repertoire

The Boston Symphony orchestra has a wide repertoire that makes it ready to comply with the varied demands of audiences in different parts of the Far East where the orchestra is going on a tour this season.

The group, which will be making its first trip to the Orient and Australia, is scheduled to arrive in Manila late this month for a series of three concerts to be presented by Impresario Alfredo Lozano, in cooperation with the American National Theatre and Academy.

The Manila concerts are set for 8:15 p.m. of June 1, 2 and 3, at the Rizal Memorial coliseum.

The conductors, Richard Burgin, Aaron Copland, also a noted contemporary composer, and Charles Munch, music director of the BSO since 1946, will take turns at the podium. Mr. Burgin will conduct on June 1, Mr. Copland on June 2 and Mr. Munch will lead its farewell Manila concert.

Early leaning heavily on German music, a more varied repertory has distinguished the Boston Symphony during the latter half of its 80-season history. Its first conductor being the German George Henschel and its first musicians including many Germans, it was inevitable that the music the Boston Symphony would make at the start of its career, would be cast in the German mold.

But a welcome and inevitable change in the form of a new and more universal repertoire came after World War I, and with Serge Kousevitzky taking the orchestra over in 1924 and for 25 years thereafter, the BSO began widening its store of concertos, symphonies and other musical works.

Today the repertoire of the Boston group reads like a complete listing of all the the great compositions the world has known and it likewise includes masterpieces contemporary as well as classic, the premiere performances for which are credited to it.

Tickets to the 3 concerts are now on sale at the Botica Boie.

Manila Bulletin 9 MAY

Boston Symphony Orchestra Expected Here Late This Month

The wide repertoire of the distinguished Boston Symphony Orchestra should make it ready to comply with the varied audience demands always expected to crop up on a tour of foreign countries, such as it is embarking on this season.

The group, which will be making its first trip to the Orient and Australia, is scheduled to arrive in Manila late this month of May for a series of three concerts to be presented by Impresario Alfredo Lozano, in cooperation with the American National Theatre and Academy. The Manila concerts are set for 8:15 p.m. June 1, 2 and 3, at the Rizal Memorial Coliseum.

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Tickets to the three concerts are now on sale at the Botica Boie.

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May 12, 1960 THE MANILA TIMES 9-A

Tschaikovsky's Fifth featured at Boston symphony performance

Outstanding orchestral works of Tschaikovsky, Mahler and Leon Kirchner, will be featured in the opening night's concert on June 1, at the Rizal Memorial Coliseum of the world famed Boston Symphony Orchestra, with Richard Burgin conducting.

The evening's program will open with Kirchner's "Toccata for Strings Solo Winds and Percussion," a short one movement work divided into four sections, followed by a composition of Gustav Mahler. "Adagio from the Tenth Symphony (posthumus)." then topped by piece de resistance, Tschaikovsky's "Symphony No. 5 in E Minor, Op. 64."

Toccata is a bit contemporary music written by Leon Kirchner, and first performed in 1956 in San Francisco. Kirchner was born in Brooklyn (the same birthplace as Aaron Copland) in 1919.

The Adagio from the Tenth Symphony of Mahler was published 13 years after the composer's death in 1911. The posthumous work portrays the last thoughts of Mahler, its basic sentiment being the certainty of death the contempt of death, as the widow puts it.

The program's main piece, the Fifth Symphony of Tschaikovsky, was for some time a controversial work with the composer himself having a "slight" opinion of his composition. Over the years, however, all the critics, the composer included, have revised their opinions and music audiences everywhere have learned to love the symphony.

The complete program for the evening follows:

I. Kirchner—Toccata for Strings, Solo Winds and Percussion
II. Mahler—Adagio from the Tenth Symphnoy (Posthumous)
Intermission
III. Tschaikovsky — Symphony No. 5, in E Minor, Op. 64
Andante: Allegro con anima
Andante cantabile con alcuna licenza
Valse: Allegro moderato
Finale: Andante maestoso; Allegro vivace

Tickets for the three concerts scheduled on June 1, 2, and 3 at 8:15 p.m. are now on sale at Botica Boie.

Manila Bulletin 7 MAY 1960 Page 5

Dr. Munch, BSO Director, Will Arrive With Group Next Month

With the Boston Symphony Orchestra when it comes to the Philippines for a series of performances next month is one of the best French musicians today. He is Dr. Charles Munch who is the director of the Boston orchestra.

Scheduled to conduct the last in a series of three concerts to be held at the Rizal Memorial coliseum at 8:15 p.m. on June 1, 2, and 3, under the auspices of Impresario Alfredo Lozano in cooperation with the American National Theatre and academy, Munch started his first tour of the Far East for the first time in its 80-year history.

Munch, a native of Strasbourg, comes from a distinguished musical family that included an uncle, Eugene, an organ player and teacher whose devotion to Bach knew no bounds. At his deathbed he was reciting passages from a Bach cantata "until his throat could no longer utter a sound." Charles' father and first violin teacher was Ernest, an organist, string player, leader of the St. Guillaume choir in the Strasbourg Cathedral and professor in the conservatory there. Charles himself was one of a family of four brothers and two sisters who were all musicians.

In 1920 young Charles was concertmaster of the Strasbourgh orchestra. Later, for eight years, he was among the first violinists in the Gewandhaus orchestra under Furtwangler and Walter in Leipzig. In 1932 he settled in Paris and conducted concerts for the Straram Orchestra Symphonique de Paris and in 1937 succeeded Philippe Gaubert as conductor of the Paris Conservatory orchestra. In 1946 he visited the United States for the first time, made numerous appearances with the Boston Symphony and the New York Philharmonic as guest conductor, finally was engaged in the spring of 1948 to take over from Koussevitz[illegible] head of the Boston group. He thus came to Boston as a conductor of worldwide experience and success, a musician of deep-rooted culture attained in music centers of the Old World.

Tickets are now on sale at the Botica Boie.

Boston Symphony Orchestra Here May 31 For Performances

[illegible] 20 May '60

Expected to arrive in Manila at the end of this month are 102 men and two women who hold "the most attractive musical jobs in America."

These are the members of the Boston Symphony Orchestra which is marking its 80th season with its first tour of the Far East. Due to arrive in Manila in the course of this trip for performances on June 1, 2 and 3, the BSO will be presented at the Rizal Memorial Coliseum by Impresario Alfredo Lozano, in cooperation with the American National Theatre and Academy (ANTA).

At the head of the group will be Charles Munch, its music director, Aaron Copland, American contemporary composer who is traveling with the BSA as guest conductor, and Richard Burgin, associate director and considered the orchestra's most significant acquisition in recent decades. The three will take turns wielding the baton, Burgin on June 1, Copland on June 2, and Munch on June 3.

The rest of the playing-members of the orchestra, represent a selected, literally hand-picked collection of musicians from among thousands whose life aspiration is to be a member of the orchestra, and there are thousands who apply whenever a vacancy occurs.

There is nothing hasty about the way the Boston Symphony takes on a new member, according to Rosario Mazzeo, bass clarinet player and personnel manager of the BSO in addition since 1942. One of Mazzeo's duties is to keep track of musicians throughout the United States who seem to be likely candidates for membership. When a vacancy arises in the BSO, the most promising applicants are notified, assembled and auditioned (from behind a curtain) by a jury. This is how the process of selecting a musician for a job in the BSO has been described. From four to seven of these candidates are selected by this jury for the next stage of elimination — another audition attended by Munch himself, who may also interview them personally, make them play as he conducts, and sight-read. The lucky winner is usually in a state of near prostration by the time he is selected, but none ever complains. He has come into what Henry B. Cabot, president of the BSO trustees, calls the "most attractive musical job in America."

Tickets to all the three concerts are now on sale at the Botica Boie.

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7 MAY 1960 Daily Mirror

Conductor Munch to come

The forthcoming visit of the Boston Symphony Orchestra early in June will give Manilans the opportunity to meet one of the foremost musicians to come from France today, Dr. Charles Munch, director of the Boston group.

He is scheduled to conduct the last in a series of three concerts to be held at the Rizal Memorial coliseum at 8:15 p.m. on June 1, 2, and 3, under the auspices of Impresario Alfredo Lozano in cooperation with the American National Theatre and Academy.

Richard Burgin will be the conductor of the first of the three concerts.

He studied the violin in Berlin with Joachim as his teacher. Among his fellow students were Toscha Seidel and the young Joascha Heifetz. Active in chamber music, he founded the Burgin String Quartet in Stockholm

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Announce June Concert Program

Manila Bulletin 13 MAY 1960

Outstanding orchestral works of Tschaikovsky, Mahler and Leon Kirchner will be featured in the opening night concert on June 1, at the Rizal Memorial Coliseum of the world famed Boston Symphony Orchestra, with Richard Burgin conducting.

The evening's program will open with Kirchner's "Toccata for Strings, Solo Winds and Percussion," a short one movement work divided into four sections, followed by a composition of Gustav Mahler, "Adagio from the Tenth Symphony (Posthumous)", then topped by **piece de resistance,** Tschaikovsky's "Symphony No. 5 in E Minor, Op. 64."

Toccata is a bit contemporary music written by Leon Kirchner, and first performed in 1956 in San Francisco. Kirchner was born in Brooklyn (the same birthplace as Aaron Copland) in 1919.

The Adagio from the Tenth Symphony of Mahler was published 13 years after the composer's death in 1911. The posthumous work portrays the last thoughts of Mahler, its basic sentiment being the certainty of death, the contempt of death, as the widow puts it.

The program's main piece, the Fifth Symphony of Tschaikovsky, was for some time a controversial work with the composer himself having a "slight" opinion of his composition. Over the years, however, all the critics, the composer included, have revised their opinions and music audiences everywhere have learned to love the symphony.

The complete program for the evening follows: Toccata for Strings, Solo Winds and Percussion by Kirchner; Adagio from the Tenth Symphony (Posthumous) by Mahler; Tschaikovsky's Symphony No. 5, in E minor Op. 64, Andante: Allegro con anima, Andante cantabile con alcuna licenza, Valse: Allegro moderato, Finale: Andante maestoso; Allegro vivace.

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Philippines Herald
12 MAY 1960

Attending BSO Concerts Considered Rare Opportunity

When the Boston Symphony orchestra performs here next month it is a very rare opportunity Manilans will have as not even all residents of Boston have seen this group perform due to the difficulty of obtaining tickets to a regular BSO concret [illegible]

BSO winter performances in Boston's Symphony hall are always sold out well in advance and tickets are brought by the entire season.

It is for this reason that the BSO also schedules out-of-season concerts to give many more an opportunity to attend its concerts. These cencerts are held in Tanglewood, in the Berkshire hills in Massachusetts, where it has a six-week season in July and August, in summer on the east bank of the Charles River at the foot of the famed Beacon Hill, and on occasional tours of the country.

Scheduled to be presented in the Rizal Memorial coliseum on June 1, 2, and 3, by Impresario Alfredo Lozano, in cooperation with the American National Theatre and Academy (ANTA), the BSO holds a record in that for a full half-century now, it has effortlessly and regularly sold out its season series tickets ahead of the dates of the concerts.

Now performing in Japan, the BSO is currently on its first tour of the Far East. Its series of three concerts in Manila will be conducted by Richard Burgin, Aaron Copland and Charles Munch, respectively.

Back in Boston they have called attendance at the BSO a "ritual", with the concert-goers always attending an entire series of performances and never shopping for tickets, concert by concert. It is a ritual, however, according to John M. Conly in an article in *High Fidelity* Magazine, that "derives from a very vital rite, the knowledgeable enjoyment of music, [illegible] perform without [illegible] thousands of [illegible] participants."

Tickets to the performances are now on sale at the Botica Boie.

BSO slates top pieces for June 1

Manila Chronicle
12 MAY 1960

Outstanding orchestral works of Tschaikovsky, Mahler and Leon Kirchner will be featured in the opening night's concert on June 1, at the Rizal Memorial Coliseum of the world-famed Boston Symphony Orchestra, with Richard Burgin conducting.

The evening's program will open with Kirchner's Toccata for **Strings, Solo Winds and Percussion,** a short one-movement work divided into four sections, followed by a composition of Gustav Mahler, **Adagio** from the "Tenth Symphony" (posthumous), then topped by **piece de resistance**, Tschaikovsky's **"Symphony No. 5 in E Minor, Op. 64."**

Toccata is a bit contemporary music written by Leon Kirchner and first performed in 1956 in San Francisco. Kirchner was born in Brooklyn, the same birthplace as Aaron Copland, in 1919.

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The program's main piece, the **Fifth Symphony** of Tschaikovsky, was for opinion of his composition. Over the years, however, all the critics, the composer included, have revised their opinions and music audiences everywhere have learned to love the symphony.

Other numbers of the program are Tschaikovsky's **Andante: Allegro con anima, Andante Cantabile con alcuna licenza,** Valse: **Allegro moderato,** Finale: **Andante maestoso; Allegro** vivace.

Tickets to the three concerts scheduled on June 1, 2, and 3 at 8:15 p.m. are now on sale at the Botica Boie.

Not All From Boston Can Get Tickets For BSO Concerts

MAB 23 My '60

The arrival here of the Boston Symphony Orchestra at the end of this month, will give Philippine audiences an opportunity not enjoyed even by many residents of Boston because of the difficulty of obtaining tickets to a regular BSO season concert. BSO winter performances in Boston's Symphony Hall are always sold out well in advance and tickets are bought by the entire season.

It is for this reason that the BSO also schedules out-of-season concerts to give many more an opportunity to attend its concerts. These concerts are held in Tanglewood, in the Berkshire hills in Massachusetts, where it has a six-week season in July and August, in summer on the east bank of the Charles River at the foot of the famed Beacon Hill, and on occasional tours of the country.

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Back in Boston they have called attendance at the BSO a "ritual," with the concert-goers always attending an entire series of performances and never shopping for tickets, concert by concert. It is a ritual, however, according to John M. Conly in an article in **High Fidelity** Magazine, that "derives from a very vital rite, the knowledgeable enjoyment of music, hard to perform without some thousands of trained participants."

Tickets to the performances are now on sale at the Botica Boie.

Impresario Lozano reveals Boston Symphony schedule

Manila Chronicle
25 APR 1960

June 1, 2 and 3 are the dates set for the performances here of the 104-strong Boston Symphony Orchestra, due [illegible] tour of the Far East.

The three concerts, to be held at the Rizal Memorial Coliseum at 8:30 p.m. will be a presentation of Impresario Alfredo Lozano, in cooperation with the American National Theatre and Academy (ANTA).

Keenly anticipated by Philippine concert-goers, the occasion will bring to Manila one of America's loved institutions, the Boston Symphony, which is celebrating its 80th concert season this year. Organized in 1881 by Henry Lee Higginson, a Bostonian who got his musical education in Vienna, the group was America's first "permanent" orchestra devoted solely toward ideal performances of symphonic music. This was something unknown to America until the Boston's first conductor, George Henschel, gave its inaugural concert, Oct. 22, 1881.

The visiting Boston Symphony will be the fourth of the world's major orchestras to come to Manila. Three other famous groups which have held concerts in the city are the Symphony of the Air, the Los Angeles Philharmonic and the Vienna Philharmonic. Big crowd drawers, all three were also presented by Lozano and still stand out in the memory of Manila concert-goers for their outstanding performances.

Starting, by tradition, on the first Friday of October, the winter season for the Boston group consists of 30 weeks. The orchestra gives a total of 116 concerts during the season, including some rehearsals which are open to the [illegible] score of performances held outside Boston.

The BSO's forthcoming Far East tour will be the first in this part of the world. It has performed in European capitals and was the first Western orchestra to give concerts in Leningrad and Moscow.

Tickets will be placed on sale at the Botica Boie on Wednesday, April 27.

Boston Symphony Orchestra Sets Performances In Manila For June 1-3

Philippines Herald
25 APR 1960

The 104-strong Boston Symphony Orchestra, due to embark soon on its first tour of the Far East, has set its performances in Manila for June 1-3.

The three concerts, to be held at the Rizal Memorial coliseum at 8:30 in the evening, will be a presentation of Impresario Alfredo Lozano, in cooperation with the American National Theatre and Academy (ANTA).

Keenly anticipated by Philippine concert-goers, the occasion will bring to Manila one of America's loved institutions, the Boston Symphony which is celebrating its 80th concert season this year. Organized back in 1881 by Henry Higginson, a Bostonian who got his musical education in Vienna, the group was America's first "permanent" orchestra devoted solely toward ideal performances of symphonic music. This was something unknown to America until the Boston first conductor, George Henschel, gave its inaugural [illegible] October 22, 1881.

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Their forthcoming Far East tour will be the first in this part of the world. They have performed in European capitals and was the first Western orchestra to give concerts in Leningrad and Moscow.

Tickets will be placed on sale at the Botica Boie on Wednesday, April 27.

BSO Plays Works Of 10 Composers

[illegible] 1960

Works of 10 leading composers of the classical, romantic, modern and contemporary eras will feature the three-night engagement in Manila of the world famous Boston Symphony Orchestra.

Three top conductors, will lead the orchestra.

Burgin wields the baton at the opening concert on June 1, at the Rizal Memorial stadium.

Aaron Copland, dean of American composers, will lead the orchestra on June 2. The third and last performance on June 3, will have the BSC director, Charles Munch, in the conductor's role

The complete program follows:

June 1.
I. Toccata for Strings, Solo Winds and Percussion ..... Kirchner
II. Adagio from the Tenth Symphony .. Mahler
III. Symphony No. 5 Tschaikovsky
June 2.
I. Fantasias for Strings .. Purcell
II. First Symphony .... Copland
III. Symphony No. 95 .... Haydn
IV. Orchestra Suite from the Opera, "The Tender Land" ..... Copland
June 3.
I. Symphony No. 3, "Eroica" .... Beethoven
II. Symphony No. 6 .... Piston
III. Daphnis and Chloe, Suite No. 2 ...... Ravel

Programs For BSO Concerts Are Listed

Manila Bulletin
27 MAY 1960

Works of ten leading composers of the classical, romantic, modern, and contemporary eras will feature the three-night engagement in Manila of the world famous Boston Symphony Orchestra.

Three top conductors, including Richard Burgin, associate conductors of the Boston Symphony, will lead the orchestra.

Burgin wields the baton at the opening concert on June 1, at the Rizal Memorial Stadium. The stadium has been equipped with an acoustical stage to set off the concerts to advantage.

Aaron Copland, dean of American composers, will lead the orchestra on June 2. The third and last performance on June 3, will have the BSO director, Charles Munch, in the conductor's role.

The complete program follows:

June 1: Toccata for Strings, Solo Winds and Percussion by Kirchner; Adagio from the Tenth Symphony by Mahler; and Symphony No. 5 by Tschaikovsky.

June 2: Fantasias for Strings by Purcell; First Symphony by Copland; Symphony No. 95 by Haydn; and Orchestra Suite from the Opera, "The Tender Land"—Copland.

June 3: Symphony No. 3, "Eroica" by Beethoven; Symphony No. 6 by Piston; and Daphnis and Chloe, Suite No. 2 by Ravel.

Tickets to these three concerts which will all be held at the Rizal Memorial Coliseum at 8:15 p.m., are now on sale at Botica Boie.

List Dates For Performances Of Boston Orchestra

Manila Bulletin
25 APR 1960

June 1, 2 and 3 are the dates set for the performances here of the 104-strong Boston Symphony Orchestra, due to embark soon on its first tour of the Far East.

The three concerts, to be held at the Rizal Memorial Coliseum at 8:30 in the evening, will be a presentation of Impresario Alfredo Lozano, in cooperation with the American National Theatre and Academy (ANTA).

Keenly anticipated by Philippine concert-goers, the occasion will bring to Manila one of America's loved institutions, the Boston Symphony, which is celebrating its 80th concert season this year. Organized back in 1881 by Henry Lee Higginson, a Bostonian who got his musical education in Vienna, the group was America's first "permanent" orchestra devoted solely toward ideal performances of symphonic music. This was something unknown to America until the Boston's first conductor, George Henschel, gave its inaugural concert, Oct. 22, 1881.

The visiting Boston Symphony will be the fourth of the world's major orchestra to come to Manila. Three other famous groups which have held concerts in the city are the Symphony of the Air, the Los Angeles Philharmonic and the Vienna Philharmonic. Big crowd drawers, all three were also presented by Lozano and still stand out in the memory of Manila concert-goers for their outstanding performances.

Starting, by tradition, on the first Friday of October, the winter season for the Boston group consists of 30 weeks. The orchestra gives a total of 116 concerts during the season, including some rehearsals which are open to the public and a score of performances held outside Boston.

Their forthcoming Far East tour will be the first in this part of the world. They have performed in European capitals and Moscow.

Tickets will be placed on sale at the Botica Boie on Wednesday, April 27.

Daily Mirror

Boston repertoire released

27 MAY 1960

The repertoire of the Boston Symphony Orchestra during its three-night run at the Rizal Memorial coliseum on June 1, 2 and 3, at 8:15 p.m. will [illegible] different every night.

Richard [illegible] Aaron Copland and [illegible] Munch will appear [illegible] each in that order.

The complete [illegible] follows:

June 1

I. Toccata for Strings, Solo Winds and Percussion — Kirchner; II. Adagio from the Tenth Symphony — Mahler; III. Symphony No. 5 — Tschaikovsky.

June 2

I. Fantasias for Strings — Purcell; II. First Symphony — Copland: III. Symphony No. 95 — Haydn; IV. Orchestra Suite from the Opera, "The Tender Land" — Copland.

June 3

I. Symphony No. 3, "Eroica" — Beethoven; II. Symphony No. 6 — Piston; III. Daphnis and Chloe, Suite No. 2 — Ravel.

Tickets to these three concerts are now on sale at Botica Boie.

Ten Leading Maestros' Compositions Included In BSO R[illegible]

Philippines Herald
2[illegible] MAY 1960

Included in the repertoire of the Boston Symphony orchestra when it gives its Manila performances next month are compositions of ten leading maestros.

Three top conductors, including Richard Burgin, associate conductor of the Boston Symphony, will lead the orchestra.

Burgin wields the baton at the opening concert on June 1, at the Rizal Memorial stadium. The stadium has been equipped with an acoustical stage to set off the concerts to advantage.

Aaron Copland, dean of American composers, will lead the orchestra on June 2. The third and last performance, on June 3, will have the BSO director, Charles Munch, in the conductor's role.

The [illegible] program follows:

June [illegible] — *Toccata for Strings, Solo Winds and Percussion,* Kirhcner; *Adagio from the Tenth Symphony,* Mahler and *Symphony No. 5,* Tschaikovsky; *June 2—Fantasias for Strings,* Purcell; *First Symphony,* Copland; *Symphony No. 95,* Haydn and *Orchestra Suite from the Opera, "The Tender Land",* Copland; *June 3—Symphony No. 3, "Eroica,"* Beethoven; *Symphony No. 6,* Piston and *Daphnis and Chloe, Suite No. 2,* Ravel.

Tickets to these three concerts which will be held at the Rizal Memorial coliseum at 8:15 p.m., are now on sale at the Botica Boie.

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BOSTON'S PRIDE

Manila Times 7 APR 1960

Symphony is due in June

By Nati Valentin

The Boston Symphony Orchestra will give three concerts in Manila on June 1, 2 and 3 in the course of a 52-day tour of the Far East and Australia under President Eisenhower's international cultural exchange program.

This was learned yesterday from William Cox, advance tour director and promotions manager of the Boston Symphony, and William H. Morris, cultural attache of the US embassy here.

Three distinguished figures in the American musical world will conduct — Aaron Copland, guest conductor; Richard Burgin, associate conductor, and Charles Munch, music director of the Boston Symphony. The three performances here will be evenly divided among them.

Copland is considered America's greatest living composer (Dance Symphony, Short Symphony, Appalachian Spring, El Salon Mexico).

This will be the major undertaking for 1959-1960 of the Boston Symphony Orchestra, which has enjoyed a 129-year career. (It was established in 1831 by Henry Lee Higginson.)

For its present members, this will be the longest route (Korea, Japan, the Philippines, Australia and New Zealand) that they will yet travel between seasons.

With orchestra baggage weighing nine tons, and sheet music baggage stowed in two trunks weighing over 700 lbs., one gets an idea of the problem in travel and physical arrangements.

It would appear that there were three considerations in planning the tour, from what we gleaned at the press conference yesterday. These were:

1) time element. The last days of April, the whole of May and early June is the only period during which the orchestra can be on tour between seasons. On June 19, it returns to America for the Tanglewood Festival;

2) the Japan-American Centennial. This explains why the Boston Symphony is giving 22 concerts in 15 cities of Japan. In Seoul, it is giving only two, in Manila, three, in Australia, seven, and in New Zealand, two;

3) problems like transportation and living arrangements for 114 people, stage dimensions (1800 square feet for the 100 musicians and their instruments and the conductor), the availability of an excellent piano, and theatrical factors such as acoustics.

"I might compare myself to a mine detector, anticipating all the difficulties," Mr. Cox said. Not only has he managed to be seven weeks or so ahead of the Boston Symphony, in every city where it will appear, seeing to all the arrangements — and they are multifarious! — but he assures each city that he would be there when the Boston Symphony actually arrives.

In each place, the orchestra will have "acoustic rehearsals" Mr. Cox said, by which he said he means that they would try out the tonal possibilities.

One thing both Cox and Morris would like to see happen. This is, to bring the real people — those from the provinces — to the Boston Symphony, if the Boston Symphony can't go to them. While appreciating the number of longhair music aficionados, cognoscentis and those who make up the artistic world, the two, however, have visions of people from the provinces flying, taking the boat, coming by the busloads, to the Rizal Memorial Stadium, where Cesar Concio, architect, is even now trying to surpass his efforts in October last year for the Vienna Philharmonic, this time to insure best playing conditions for the world-famed Boston Symphony Orchestra.

Philippines Herald 21 MAY 1960

Prepare Special Canopy For BSO's Concerts Here

The stage with special cantilevered canopy designed by Architect Cesar H. Concio and built at the Rizal Memorial Coliseum for the Vienna Philharmonic when it performed here October, will again be used for the Boston Symphony Orchestra which is giving a series of three concerts at the Coliseum on June 1, 2 and 3.

This canopy, constructed for acoustical effects, had proved successful for the Vienna Philharmonic performances, improving the acoustics of the Rizal Coliseum to the satisfaction of the concert-goers. It also impressed the Vienna musicians, whose spokesman, Helmut Wobisch, writing after their performances to Impresario Alfredo Lozano, said they were happy about the way Rizal Coliseum had been transformed into a first-class concert auditorium with the construction of this special stage. Lozano presented the Vienna Philharmonic in Manila and he is also presenting the Boston Symphony this June, in cooperation with the American National Theatre and Academy.

A crew is busy assembling the Concio-designed stage in preparation for the coming of the orchestra expected in Manila on May 31. Headed by its music director, Dr. Charles Munch, the group also includes the noted American composer Aaron Copland, and the BSO associate director Richard Burgin, the three of whom will take turns wielding the baton for the series of concerts here. All performances will start at 8:15 p.m.

The BSO, known for its wide and varied repertory, is dipping into its store of musical scores, for choice selections calculated to meet the approval of discriminating Manila audiences. A different program has been prepared for each evening. Ticket are now on sale at the Botica Boie.

Boston Symphony Orchestra To Hold Concerts At Rizal Memorial Coliseum

Philippines Herald 18 APR 1960

Impresario Alfredo Lozano will resume his cultural presentations this year, after a summer recess, when he presents the distinguished Boston Symphony Orchestra in early June.

The orchestra which is celebrating its eightieth season this year will hold a series of three concerts at the Rizal Memorial coliseum. These concerts of the BSO will be held in collaboration with President Eisenhower's special international program for cultural presentations administered by the American National Theatre and Academy (ANTA).

Taking their turns at wielding the baton for the concerts during the tour will be its director, Charles Munch, one of the foremost musicians to come from France; Richard Burgin, associate conductor of the group, and Aarcon Copland, America's leading contemporary composer who is coming along as a guest conductor.

In 1956, at the conclusion of its 75th anniversary, the orchestra made its second foreign tour, this time including Leningrad and Moscow in its itinerary, thus becoming the first Western orchestra to perform in Soviet Russia. Concerts were also given in London, Leeds, Edinburgh, Dublin, Cork, Paris, Chartres, Stuttgart, Zurich, Berne, Munich, Vienna, Prague, Copenhagen,, Oslo, Stockholm and Helsinki.

First established in 1881 in answer to America's need then for an orchestra of the highest European standards, the Boston Symphony has since enjoyed a long and distinguished career as one of the finest symphony groups in the United States. The man who assembled the orchestra, gathering the best musicians available in the United States, and engaging a young German as its first conductor, George Henschel, was Henry Lee Hutchinson of Boston, who had spent several years in Vienna studying music.

Its first concert was held on October 22, 1881 in the Boston music hall. Its conductors since have been, besides George Henschel: Wilhelm Gericke, Artur Nikisch, Emil Paur, Karl Muck, Max Fiedler, Henri Rabaud, Pierre Monteaux, Serge Koussevitzky and Charles Munch.

Boston Symphony Group Sets 3-Day Performance Here

Evening News 17 APR 1960

The Boston Symphony Orchestra with 100 playing members will arrive on May 31 from Tokyo for a three-day performance at the Rizal Memorial coliseum.

Three famous conductors: Charles Munch, music director; Richard Burgin, associate conductor; and Aaron Copland, guest conductor, will head the orchestra which will play for three consecutive nights starting June 1 to 3.

According to William Cox, tour manager of the famed orchestra, this project is in line with the United States president's program of international cultural exchange. Cox arrived here several weeks ahead of the orchestra to look into the problems that may arise during the scheduled performances and to offer advance remedial measures to ensure a smooth presentation.

There are actually 114 people traveling with the Boston Symphony Orchestra. Cox stressed that owing to the great number of members and their musical instruments there is complexity in moving the orchestra from one country to another.

All of the three conductors will perform during the three nights.

The orchestra, which is traveling by air, will be in Korea April 29 for two concerts after which they will fly to Japan where they are scheduled to give 22 performances in the principal cities. From Manila, the BSO will fly to New Zealand. — Flora A. Zaide.

Manila Chronicle Sunday, May 22, 1960

[illegible]

By ROSALINDA [illegible] OROSA

No Fireworks Here. One [illegible] rehearsals of the Boston Symphony Orch[illegible] disappointed if he goes there expecting a display of temper, frayed nerves, fireworks, etc. As far as I know, Conductor Charles Munch does not have the volatile temperament of the Frenchman (he is from Alsace-Lorraine), but of course I could be mistaken.

Years ago, whenever time and our studies permitted it, my friends and I would take the subway from Cambridge to Boston to attend BSO rehearsals under the direction of Mr. Munch. These were no ordinary rehearsals for one paid an admission fee to get in. At any rate, one inevitably looked upon these rehearsals as an index to the orchestra's general excellence: there were no uncertainties, no repeats, no hemming. Indeed, one felt these rehearsals were the real thing.

With the coming of the BSO, American Embassy officials will have as large a group to entertain as the Symphony of the Air (1955) and the Los Angeles Philharmonic (1956). On June 1, Ambassador and Mrs. John Hickerson will officially welcome the BSO conductors with a reception at their Del Pan residence.

The following day, Public Affairs Officer and Mrs. Richard Barnsley will honor the orchestra members with a buffet supper at the Seafront Compound. This will be a post-concert affair. As we all know, no member of a respectable orchestra ever eats dinner prior to a concert.

Society

Edited by Rosario M[illegible]

Evening News 30 [illegible]

Boston Symphony Arriving Tuesday

The Boston Symphony Orchestra is expected to arrive at the Manila International Airport tomorrow at 5:00 p.m. aboard three specially chartered CAT planes. A big welcome awaits them.

At the head of the group, currently touring the Far East and scheduled to give three concerts at the Rizal Memorial Coliseum, will be the music director, Dr. Charles Munch, Aaron Copland, guest conductor and eminent American composer, and Richard Burgin, associate director.

The BSO has been engaged to perform in Manila on June 1, 2 and 3 by Impresario Alfredo Lozano, in cooperation with the American National Theatre and Academy. It will be coming directly from Tokyo where the 104-man orchestra is today winding up a 30-concert tour of Japan.

A big crowd composed of Filipino musicians and music lovers is set to welcome the BSO at the airport. The Philippine Constabulary Band will also be on hand to greet the eminent group, America's first permanent symphony orchestra, observing this year its 80th season.

Burgin will conduct the first concert to be given here by the BSO on June 1, while Copland will field the baton on June 2. Munch will be at the podium for the farewell concert on June 3. All performances will start at 8:15 p.m.

Tickets to all the concerts are on sale at the Botica Boie.

Manila Times

BSO arrival

The Boston Symphony Orchestra is expected to arrive at the Manila International Airport tomorrow at 5:00 p.m. aboard three specia[illegible] planes.

At the head of the group, currently touring the Far East and scheduled to give three concerts at the Rizal Memorial Coliseum, will be the music director, Dr. Charles Munch, Aaron Copland, guest conductor and eminent American composer and Richard Burgin, associate director.

The BSO has been engaged to perform in Manila on June 1, 2 and 3 by Impresario Alfredo Lozano, in cooperation with the American National Theatre and Academy. It will be coming directly from Tokyo where [illegible] orchestra is today winding up a 30-concert [illegible]an.

A big [illegible]ed of [illegible] and mu[illegible] is set to welcome the BSO at the airport. The Philippine Constabulary Band will also be on hand to greet the eminent group, America's first permanent symphony orchestra, observing this year its 80th season.

Burgin will conduct the first concert to be given here by the BSO on June 1, while Copland will wield the baton on June 2. Munch will be at the podium for the farewell concert on June 3. All performances will start at 8:15 p.m.

Tickets to all the concerts are on sale at the Botica Boie.

Manila Bulletin

7 APR 1960

Day and Night

By RITA and CARMEN

THREE LEADING conductors of American orchestras, including Aaron Copland, a music authority in his own right, will lead the Boston Symphony Orchestra in a series of presentations to be held in Manila on June 1, 2 and 3. The two other conductors are Charles Munch and Richard Burgen.

In a press conference held yesterday noon at the Pines Room of the Bay View House, William Cox, advance tour manager of the Boston Symphony Orchestra who just arrived to make arrangements for the presentations, disclosed that the 100-man orchestra will perform at the Rizal Coliseum. It will be presented by Impressario Alfredo Lozano in cooperation with the American National Theatre Association, which is working in connection with President Eisenhower's program of fostering goodwill with other nations.

The Philippines is a part of the orchestra's tour of the Far East, which includes Seoul, Tokyo, New Zealand, and Australia.

About nine tons of luggage, including instruments, music sheets and even a portable podium, will be brought in by the group for their Manila performances. So that the Rizal Memorial (which suffers acoustically) will make up for its not being so ideal a place for presentations of this sort, architect Cesar Concio, who had designed a special stage for the Vienna Philharmonic Orchestra's performance in the past, will do the same thing for the visiting American orchestral group.

The repertoire to be presented to their Manila audience will be disclosed sometime soon.

[illegible] Bulletin

30 MAY 1960

BSO Expected Here Tomorrow In Three Planes

The Boston Symphony Orchestra is expected to arrive at the Manila International Airport tomorrow at 5 p.m. aboard three specially chartered CAT planes.

At the head of the group currently touring the Far East and scheduled to give three concerts at the Rizal Memorial Coliseum, will be the music director, Dr. Charles Munch, Aaron Copland, guest conductor and eminent American composer, and Richard Burgin, associate director.

The BSO has been engaged to perform in Manila on June 1, 2 and 3 by Impresario Alfredo Lozano, in cooperation with the American National Theatre [illegible]my. It will be co[illegible]ly from Tokyo w[illegible] 104-man orchestra [illegible]day winding up a 30-concert tour of Japan.

A big crowd composed of Filipino musicians and music lovers is set to welcome the BSO at the airport. The Philippine Constabulary Band will also be on hand to greet the eminent group, America's first permanent symphony orchestra, observing this year its 80th season.

Burgin will conduct the first concert to be given here by the BSO on June 1, while Copland will wield the baton on June 2, Munch will be at the podium for the farewell concert on June 3. All performances will start at 8:15 p.m.

Tickets to all the concerts are on sale at the Botica Boie.

Day and Night

By RITA and CARMEN

HERE AT LAST [illegible] a cost of $500,000, a [illegible] of the yearly appropriation of the American National Theatre and Academy (ANTA) is the Boston Symphony Orchestra. The Manila performances, three in all, is part of the concert tour of five countries involving 35 concerts.

The group left Boston on April 25 and will be home again by June 18. Two concerts in Taipeh, 22 in Japan. three in Manila, seven in Australia, and two in New Zealand.

First stop was Taipeh where it held two concerts, after it had changed its itinerary due to the uprising in Seoul, Korea.

In Japan, the BSO held 22 concerts in various cities. Its biggest audience was a crowd of 8,000 students which attended a concert in the Tokyo gymnasium.

Sally Hempel, BSO secretary, recalled how everything turned out in Taipeh with a minimum of preparations for their unscheduled performances there.

Charles Munch and Richard Burgin, music director and associate director, respectively, of the BSO, afforded us an interesting insight into their careers, at the press luncheon given by Impressario Alfredo Lozano, who is presenting the BSO concerts, at the Manila Hotel. [illegible] had no occasion to talk with Aaron Copland as he was a guest speaker at the Overseas Press Club yesterday.

Charles Munch joined the BSO 11 years ago and prior to that was guest conductor for two years. Before join ing the BSO, he was connect ed with the Paris Conserva toire Orchestra as its conduc tor for over ten years. H was born in Strasbourg an son of a conductor there. Hi father conducted the orches tra in which Albert Schwei zer was the organist.

Munch has a place in Par in which he spends his tim when not working with th BSO. He has a collection o old silver of Dutch, Ameri can, French and German ori gin. He collects old porce lain, paintings, originals, by great French masters, and old photographs.

In Japan during the BSO's recent tour, he acquired two treasured tea pots, very ancient, he calls them, and very precious to him.

Richard Burgin, who observed his 40th anniversary with the BSO, is also concert master and first violinist.

Today, he will be first violinist, and tomorrow, too. He is married to Ruth Possett, a younger violinist with whom he has two children—a girl of 16 and a boy of 13.

His daughter has taken up piano lessons with the stipulation that she will not go for it as profession and career. The boy is all out for sports.

Richard Burgin is a lecturer on music at the Boston University and enjoys the work.

THE BSO has three brother and sister groups in it. Brothers are B. Zighera, first harpist, and A. Zighera, first

(Continued on page 11)

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Manila Chronicle 18 APR 1960

Boston Symphony slates 3-concert series in June

The distinguished Boston Symphony Orchestra, celebrating its 80th season this year, will hold a series of three concerts in Manila, at the Rizal Memorial Coliseum, early June, during the course of a Far East tour.

The Manila concerts will be under the management of Impresario Alfredo Lozano who will be resuming his cultural presentations this year after a summer recess. The Boston Symphony concerts will be held in collaboration with President Eisenhower's Special International Program for cultural presentations administered by the American National Theatre and Academy (ANTA).

Taking their turns at wielding the baton for the concerts during the tour will be BSO director, Charles Munch, one of the foremost musicians to come from France; Richard Burgin, associate conductor; and Aaron Copland, America's leading contemporary composer who joined the group as a guest conductor.

In 1956, at the conclusion of its 75th anniversary, the orchestra made its second foreign tour, this time including Leningrad and Moscow in its itinerary, thus becoming the first Western orchestra to perform in Soviet Russia. Concerts were also given in London, Leeds, Edinburgh, Dublin, Cork, Paris, Chartres, Stuttgart, Zurich, Berne, Munich, Vienna, Prague, Copenhagen, Oslo, Stockholm and Helsinki.

First established in 1881 in answer to America's need then for an orchestra of the highest European standards, the Boston Symphony has since enjoyed a long and distinguished career as one of the finest symphony groups in the United States. The man who assembled the orchestra, by gathering the best musicians available in the United States, and engaging George Henschel, a young German as its first conductor, was Henry Lee Hutchinson of Boston, who had spent several years in Vienna studying music.

Its first concert was held on October 22, 1881 at the Boston Music Hall. BSO conductors since have been, besides George Henschel: Wilhelm Gericke, Artur Nikisch, Emil Paur, Karl Muck, Max Fiedler, Henri Rabaud, Pierre Monteaux, Serge Koussevitzky and Charles Munch.

Tickets to the three concerts will be on sale at the Botica Boie next week.

Philippines Herald [illegible] 1960

Big Welcome Awaits Boston Sy[illegible]up

A big w[illegible] the Bos[illegible]stra which w[illegible] Manila Intern[illegible]rport tomorrow at 5 p.m. BSO members will be brought in by three specially chartered CAT planes.

The group of welcomers will include Filipino musicians and music lovers. The Philipine Constabulary band will also be on hand to greet the eminent group, America's first permanent symphony orchestra.

At the head of the group, currently touring the Far East and scheduled to give three concerts at the Rizal Memorial coliseum, will be the music director, Dr. Charles Munch, Aaron Copland, guest conductor and eminent American composer, and Richard Burgin, associate director.

The BSO has been engaged to perform in Manila on June 1, 2 and 3 by Impresario Lozano, in cooperation with the American National Theatre and Academy. It will be coming directly from Tokyo where the 104-man orchestra is today winding up a 30-concert tour of Japan.

Mr. Burgin will conduct the first concert to be given here by the BSO on June 1, while Mr. Copland will wield the baton on June 2. Mr Munch will be at the podium for the farewell concert on June 3. All performances will start at 8:15 p.m.

Sunday, May 29, 1960

Philippines Herald

BSO's Arrival Should Focus Interest On Group's Members

The forthcoming arrival here of the Boston Symphony Orchestra, which is holding three concerts at the Rizal Memorial coliseum on June 1, 2 and 3, at 8:15 p.m., should focus interest on the 102-men and 2 women who compose the touring group.

Charles Munch, its director, once described his job as like that of a priest, his greatest responsibility that of keeping the programs and performances good enough to deserve well of its audiences.

How do the rank and file of the BSO look upon their satisfactorily renumerative jobs in the BSO, membership to which has been said to amount to a "gracious way of living?"

"This is not a job," says violinist Harry Dickson. "It's more like belonging to a family. Even socially we are closely knit. There is less jealousy than anywhere else I've ever worked, and everyone appreciates everyone."

"The high morale and spirit of the players," says Noab Bielski, also a violinist, is what lured him away from higher pay in New York TV and radio work.

Leon Burkat, music administrator of the BSO, holds the theory that its players fit in so happily because the jobs themselves, long established, unerringly attract the right people. Even new recruits, he states, very soon exude the air of belonging and will unselfconsciously refer to the orchestra as "Symphony" the same way older Bostonians do. ("I hear Heifetz is coming to town, I wonder if he will appear with the Symphony").

The two women members of the BSO traveling with the group in its first Far Eastern tour are Olivia Hall Luetcke who plays the harp, and Winifred S. Winograd, cellist.

Tickets to the Manila concerts which will be presentations of Impresario Alfredo Lozano, in cooperation with the American National Theatre and Academy, are now on sale at the Botica Boie.

EXCHANGE OF CULTURE

Manila Times 18 APR 1960

Boston Symphony Orchestra slates three Manila concerts

The distinguished Boston Symphony Orchestra, celebrating its 80th season this year, will hold a series of three concerts in Manila, at the Rizal Memorial Coliseum, early June, during the course of a Far East tour.

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Taking their turns at wielding the baton for the concerts during the tour will be its director, Charles Munch, one of the foremost musicians to come from France; Richard Burgin, associate conductor of the group, and Aaron Copland, America's leading contemporary composer who is coming along as a guest conductor.

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Tickets to the three concerts will be placed on sale at the Botica Boie next week.

THE DAILY MIRROR, APRIL 7, 1960

Boston orchestra arriving in town

The 100-man world-famous Boston Symphony Orchestra is arriving to perform in Manila in June, according to William Cox, advance tour manager of the orchestra, at a press conference held at the Pines room of Bay View House yesterday.

With the team, fourteen staffers plus a 9-ton load of "everything they need" will go with the orchestra on their first Far East tour which will cover a total of 36 performances.

The orchestra is leaving the United States on April 23 for their first two performances at Seoul, Korea and will be followed by 22 concerts in the different cities of Japan, 7 concerts in Australia and finally 2 performances in New Zealand.

In Manila, the orchestra is scheduled for three performances all of which will be held at the Rizal Memorial Coliseum on June 1, 2 and 3 inclusive.

Cox also revealed that this is part of US President Dwight D. Eisenhower's goodwill program and will be locally presented by Impresario Alfredo Lozano in cooperation with the American National Theatre Association (ANTA).

It will be recalled that President Eisenhower's ambassadors of goodwill who were sent to the Philippines in the past were Marian Anderson, Blanche Thebom, the Los Angeles Philharmonic Orchestra and recently the American Dance Jubilee group.

Another special attraction of the forthcoming Boston orchestra will be the three conductors who are traveling with the group. Heading the list is Charles Munch, music director, Richard Burgin, association conductor and concert master and Aaron Copland, popular and famous composer as guest conductor.

Each conductor will hold the baton for the three performances here.

There are four ladies traveling with the team as violinist, cellist, harpist and flutist.

Cox added that nine tons of baggage will not be an easy thing to transport as the orchestra will leave the shores of New York on April 23 and fly directly to Korea, as the first-stop of the 52-day tour of Far East countries.

Breaking down the 9-ton load, Cox said that it will consist of 85 gigantic theatrical trunks weighing about 300 to 700 lbs. each.

The music sheet trunk weighs about 700 lbs. while the bass violin, harp and other heavy instruments weighs about 250 to 300 lbs. a piece.

Finally Cox and William Morris, cultural attache of the US Embassy in the city, said that the 129-year old orchestra has one aim and that is to bring their kind of music to the Filipino people.

Cox left last night for Australia to lay the grounds for the Boston orchestra's arrival there and will be back in the states to accompany the team in their FE tour.

Cesar Concio, architect, is busy mapping out plans in converting the Rizal Memorial tadium into a music hall. Concio designed the shell-shaped stage for the Vienna Philharmonic Orchestra sometime ago.

—jo q.

The Manila Chronicle

Encore

By ROSALINDA L. OROSA

7 APR 1960

100 MEN AND 3 CONDUCTORS

After the Boston Symphony Orchestra plays its last concert for the season on April 23, at Symphony Hall, Boston, the entire orchestral equipment will be packed that same evening and transported on vans to New York with the orchestra members following right the next day.

Thus will begin an odyssey which will take them to Far Eastern countries—Korea, Japan and the Philippines, Australia and New Zealand. From here the men fly back to the States on June 19. This tour, to be sponsored by the State Department with the cooperation of ANTA, will actually constitute the orchestra's major undertaking for the year 1959-60. Manila's own end of it will be orchestral performances to be presented by Impresario Alfredo Lozano on June 1, 2 and 3 at the Rizal Memorial Coliseum.

William Cox, tour manager who arrived here yesterday to make preliminary arrangements, gave the press a rough idea of what the tour will involve. First of all, the orchestra will count with one hundred playing members, three conductors and ten other men who will take care of the non-musical details. The instruments alone, weighing nine tons and packed in eighty-five theatre trunks, will require a special chartered plane. That should be easy to believe when one considers that the sheet music (in two trunks) weighs seven hundred pounds, that a bass violin weighs two hundred fifty pounds, a harp in its case, two hundred pounds, etc. Incidentally, the conductors will each have his own podium flown by plane, likewise.

But enough of the mechanics of the trip for the moment. The three conductors will be Dr. Charles Munch, music director who has been the conductor and music director of the orchestra for the last ten years; Aaron Copland, composer, who will be a guest conductor, and Richard Burgin who has been the orchestra's associate conductor and concert master for the last forty years.

Dr. Munch, whose name by now has become a byword in the field of music, excels in the interpretation of Beethoven and the French composers. Mr. Copland, one of America's leading composers, has written ballet music (Billy the Kid), symphonies (Dance Symphony), chamber music, orchestral and choral works. One of his best known compositions is **El Salon Mejico.**

A word of warning: Dr. Munch values his privacy greatly, meaning he is a very difficult person to get hold of for interviews (shades of Stravinsky!) As Mr. William Morris puts it, "Bringing Munch over is like taking out a chandelier from Malacañang." Mr. Copland, it seems, is more the extrovert.

The Far Eastern tour of the Boston Symphony Orchestra will be equal in scope and magnitude to its tour of Russia in 1956, during which it played in Moscow and Leningrad after its seventy-fifth season. Its own regular season in Boston is from October to April, after which Arthur Fiedler takes over, with the Symphony Orchestra then becomes the "Pops." In its absence this season, Mr. Fiedler will be playing with a substitute ensemble.

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102 men, 2 women compose BSO group

Manila Chronicle 29 MAY 1960

The forthcoming [illegible] Boston Symphony Orchestra, which is hold[illegible] concerts at the Rizal Memorial Coliseum on June 1, [illegible] 3, at 8:15 p.m. should focus interest on the 102-men and 2 women who compose the touring group.

Charles Munch, its director, once described his job as like that of a priest, his greatest responsibility that of keeping the programs and performances good enough to deserve well of its audiences.

How do the rank and file of the BSO look upon their sastifactorily renumerative jobs in the BSO, membership to which has been said to amount to a "gracious way of living?"

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"The high morale and spirit of the players," says Noah Bielski, also a violinist, is what lured him away from higher pay in New York TV and radio work.

Leon Burkat, music administrator of the BSO, holds the theory that its players fit in so happily because the jobs themselves, long established, unerringly attract the right people. Even new recruits, he states, very soon exude the air of belonging and will unselfconsciously refer to the orchestra as "Symphony" the same way older Bostonians do. ("I hear Heifetz is coming to town, I wonder if he will appear with the Symphony.")

The two women members of the BSO traveling with the group in its first Far Eastern tour are Olivia Hall Luetcke who plays the harp, and Winifred S. Winograd, cellist.

Tickets to the Manila concerts which will be presentations of Impresario Alfredo Lozano, in cooperation with the American National Theatre and Academy, are now on sale at the Botica Boie.

Boston Symphony Orchestra To Play Before Manilans

Philippines Herald 8 APR 1960

By BETTY V. SEBASTIAN

THE 100-member of Boston Symphony Orchestra no less than three conductors is coming to town.

It will arrive in Manila on May 31 and give three concerts here on June 1, 2, and 3 at the Rizal Memorial Coliseum.

Each program will be conducted by three conductors, namely, Charles Munch, music director of the Boston Symphony Orchestra; Aaron Copland, guest conductor and Richard Burgin, the orchestra's regular conductor and concert master, who has been with the orchestra for a number of years.

The Far Eastern tour of the Boston Symphony Orchestra will start with a concert in Seoul, Korea on April 29, after which they will give 22 performances in Japan, 15 concerts in other cities, three in Manila, seven in Australia and two in New Zealand, making a total of 36 concerts in all. They will return to the U.S. on June -9.

This tour is part of President Eisenhower's cultural program of international and cultural exchange. This is the program's major undertaking for the 1959-1960 season. It will be remembered that it was this same program which sponsored the Far East tour of the Los Angeles Philharmonic Orchestra.

The concerts which are being made possible in cooperation with ANTA (American National Theatre and Academy) will have Alfredo Lozano as Manila impresario. Lozano has asked Cesar Concio to draw up the plans for a stage big enough to accommodate the 100-piece orchestra. There are 14 technicians coming with the orchestra.

In a recent press conference William Cox, tour and promotions manager of the Boston Symphony Orchestra, said that the tour had to be fitted in with the orchestra's other concert commitments in the United States.

Transporting a whole orchestra from one continent to another is no easy matter. According to Cox, all the trips will be done by air. The orchestra baggage alone weighs nine tons and requires a special plane. Packed in 85 theatrical trunks are the musical instruments. The music sheets weigh 700 lbs. A bass violin alone as 250 lbs. The orchestra is also taking along its own podium.

There are four ladies in the orchestra who are assigned to the violin, cello, harp and flute sections.

The orchestra has a nurse-secretary whose duties are manifold.

The Boston Symphony Orchestra celebrated its 75th successful concert season this year. A very long concert season, it starts October and ends April. After April this same orchestra becomes the popular Boston Pops Symphony Orchestra. This year, because of the Far Eastern tour,(Arthur Fieldler has been commissioned to prepare another orchestra which would carry on the Boston Pops Symphony concerts.

In 1956 the Boston Symphony Orchestra held a sucessful European tour which included stops in 26 cities. These included five concerts in Moscow and Leningrad where it was warmly received. According to Cox, who accompanies the orchestra in all its tours, there was no need of formal introductions in these two cities. The Russian violinists naturally gravitated towards their American counterparts and vice-versa. Ditto with the other sections of the orchestra, who were most eager to compare musical notes with their Russian colleagues.

While in Manila, the orchestra will hold two acoustical rehearsals at the Rizal Memorial Coliseum. These are informal rehearsals held to give the conductor a chance to gauge the acoustics of the hall.

Since the Boston Symphony Orchestra's main aim is to promote contemporary American music, it will be sure to include in each program at least one American composition of recent vintage. And since Munch leans towards Beethoven and the French composers, the program will also have a preponderance of their music, Aaron Copland, foremost living American composer, will conduct some of his own compositions.

Music aficionados, therefore, will have something to look forward to come June.

Manila Bulletin

80-Year-Old BSO Is Father To The Pops

25 MAY [illegible]

To many [illegible] Symphony ev[illegible] of Boston Pops [illegible] should. The distinguished [illegible] year-old orchestra, coming to Manila on June 1, 2 and 3 in the course of a concert tour of the Far East, is father to the "Pops."

Each spring, in the United States, when the winter season of the Boston Symphony ends, another season of the well-beloved Pops is launched. Inaugurated in 1885 and led by Conductor Arthur Fiedler since 1930, the Boston Pops orchestra, consisting of 90 of the over 100 regular members of the Boston Symphony, has become a national tradition and institution in America. As the Boston Pops, the group plays happy, light music to capacity audiences, seated at refreshments tables on the main floor or in the balconies of the famed Symphony Hall, home of the BSO since 1900.

The transition between Boston Symphony and Boston Pops involves the hurried clearing out of seats from the parquet floor of the Hall, bare minutes after the last notes of the final concert for the winter season of the BSO dies out, and the bringing in of refreshment tables at which the Pops audiences sit, to enjoy music from the orchestra meanwhile sipping light drinks.

The Boston Pops also goes on tour, and may consist of the regular BSO members, unless these are out of the country.

It will be Boston Symphony however and no Pops which will be touring the Far East this spring and stopping over in Manila for a series of three concerts. The concerts will be presentations of Impresario Alfredo Lozano in collaboration with the American National Theatre and Academy. The three conecrts, to be held in the Rizal Memorial Coliseum, at 8:15 p.m., will be conducted by Richard Burgin, associate conductor of the group, Aaron Copland, noted American contemporary composer who is traveling as a guest conductor of the orchestra, and Charles Munch, its music director.

Tickets to the concerts are now on sale at Botica Boie.

Boston Symphony Orchestra's Coming Revives Memories Of Boston Pops

Philippines Herald

With the coming of the Boston Symphony orchestra memories of the Boston Pops are revived for this distinguished 80-year-old [illegible] is the father to the "Pops."

Each spring, in the United States, when the winter season of the Boston Symphony ends, another season of the well-beloved "Pops" is launched. Inaugurated in 1885 and led by Conductor Arthur Fiedler since 1930, the Boston Pops orchestra, consisting of 90 of the over 100 regular members of the Boston Symphony, has become a national tradition and institution in America. As the Boston Pops, the group plays happy, light music to capacity audiences, seated at refreshments tables on the main floor or in the balconies of the famed Symphony Hall, home of the BSO since 1900.

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Tickets to the concerts are now on sale at Botica Boie.

Manila Chronicle Saturday, May 14, 1960

BSO earns well but never enough

The Boston Symphony Orchestra, which is coming to Manila for concerts on June 1, 2 and 3, has the reputation of being one music group that almost earns enough to make both ends meet.

It never quite accomplishes it, however, much to the discomfiture of its manager Thomas D. Perry Jr., and it depends for some of its expenses on public contributions, principally, funds raised by the volunteer organization known as the Friends of the Boston Symphony Orchestra.

The BSO, however, has certainly gone a far way towards independence from the days of its founder, Col. Henry Lee Higginson who shouldered its yearly deficits from inception to 1919 when he retired, and of Higginson's successor, Ernest Dane, who is known to have contributed in one year the amount of $100,000 from his own pocket towards the group's expenses.

During its 1958-59 season, the BSO made 90% of its budget through ticket sales, revenue from recordings, radio, television and broadcasting fees. It was the highest percentage of the budget earned through operations by a major orchestra in the United States, and, in a field where earnings of 40-50% are not unusual, certainly a remarkable feat.

The fact that the BSO receives no governmental subsidy whatever for its activities within the United States, makes the measure of financial stability enjoyed by the group noteworthy.

The BSO, however, has not reached the point when it will never have to worry about where the expenses for its next concert will come from. Its earnings going mostly to salaries for musicians, the orchestra itself is not a solvent entity. As its manager, Perry, once pointed out, "To mount a BSO concert costs $8,500. Selling one out, ordinarily brings $7,100. Multiply the difference by 220, the number of concerts given in a year, and the operating deficit is the result."

But operating deficits are in the tradition of great orchestras. "We are a public service institution," says Perry. "Our duty is to give music to people who need music, of whom there are more and more, and to keep it good..."

The BSO will be giving music to people in the Orient, for the first time in its 80 years of operations, in its forthcoming Far East tour, subsidized in part by the United States government.

The Manila concerts, to be held in the Rizal Memorial Coliseum, will be presentations of Impresario Alfredo Lozano, in cooperation with the American National Theatre and Academy.

Tickets are now on sale at the Botica Boie.

Manila Bulletin

14 MAY 1960

BSO Never Earns Enough To Make Both Ends Meet

The Boston Symphony Orchestra, which is coming to Manila for concerts on July 1, 2, and 3, has the reputation of being one music group that almost earns enough to make both ends meet.

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During its 1958-59 season, the BSO made 90 per cent of its budget earned through ticket sales, revenue from recordings, radio, television and broadcasting fees. It was the highest percentage of the budget earned through operations by a major orchestra in the United States, and in a field where earnings of 40-50 per cent are not unusual, certainly a remarkable feat.

Add the fact that the BSO receives no governmental subsidy whatever for its activities within the United States, and the measure of financial stability enjoyed by the group becomes one worthty of noting, cultural groups seldom being known for their business sense.

The BSO however has not yet reached that point when it will never have to worry about where the expenses for its next concert is coming from. Its earnings going mostly to salaries for the musicians, the orchestra itself is not solvent entity. As its manager, Perry, once pointed out, "To mount a BSO concert cost $8,500. Selling one number of concerts given in a year, and the operating deficit is the result."

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The Manila concerts, to be held in the Rizal Memorial Coliseum, will be presentations of Impresario Alfreado Lozano, in cooperation with the American National Theatre and Academy. Tickets to these concerts are now on sale at the Botica Boie.

The Boston Symphony Orchestra

Philippines Herald

JUN 1960

ANOTHER unusual treat is in store for music lovers in this country with the scheduled series of performances here of the world-famous Boston Symphony orchestra. Fresh from a successful tour of the Far East, the BSO will give three concerts at the Rizal Memorial coliseum, starting tonight. For the rare privilege of seeing and listening to one of the world's greatest orchestras, we have again to thank our indefatigable impresario, Alfredo Lozano, who has spared neither time, effort nor expense in the effort to bring to this country the best in world cultural entertainment. This time, Mr. Lozano collaborated with the American National Theatre and Academy and the BSO itself, which is observing its 80th season this year with its first tour of the Far East, in availing music lovers here of the unique chance of seeing this famous assemblage of musicians in action.

29 MAY 1960

Manila Times

Society

Edited by G.R. Mendoza

TROUPERS ALL

More on the BSO concert performers

The forthcoming arrival here of the Boston Symphony Orchestra, which is holding three concerts at the Rizal Memorial Coliseum on June 1, 2 and 3, at 8:15 p.m. should focus interest on the 102-men and 2 women who compose the touring group.

Charles Munch, its director, once described his job as like that of a priest, his greatest responsibility that of keeping the programs and performances good enough to deserve well of its audiences.

How do the rank and file of the BSO look upon their satisfactorily renumerative jobs in the BSO, membership to which has been said to amount to a "gracious way of living?"

"This is not a job," says violinist Harry Dickson. "It's more like belonging to a family. Even socially we are closely knit. There is less jealousy than anywhere else I've ever worked, and evryone appreciates everyone."

"The hiph morale and spirit of the players," says Noa Bielski, also a violinist, is what lured him away from higher pay in New

(Turn to M-4

More [illegible] BSO

From 6[illegible]

York TV and radio work.

Leon Burkat, music administrator of the BSO, holds the theory that its players fit in so happily because the jobs themselves, long established, unerringly attract the right people. Even new recruits, he states, very soon exude the air of belonging and will unself-consciously refer to the orchestra as "Symphony" the same way older Bostonians do. ("I bear Heifetz is coming to town. I wonder if he will appear with the Symphony").

The two women members of the BSO traveling with the group in its first Far Eastern tour are Olivia Hall Luetcke who plays the harp, and Winifred S. Winograd, cellist

Tickets to the Manila concerts which will be presentation of Impresario Alfredo Lozano, in cooperation with the American National Theatre and Academy, are now on sale at the Botica Boie.

Wednesday, May 25, 1960

Manila Chronicle

Boston Symphony [illegible] of 'Pops'

To [illegible] the Boston Symphony evokes thoughts of the [illegible]ton Pops, as it well should. The distinguished 80-year-old orchestra, which is coming to Manila on June 1, 2 and 3 in the course of a concert tour of the Far East, is in fact, father to the "pops."

Each spring, in the United States, when the winter season of the Boston Symphony ends, another season of the well-beloved Pops is launched.

Inaugurated in 1885 and led by Conductor Arthur Fiedler since 1930, the Boston Pops orchestra, consisting of 90 of the over 100 regular members of the Boston Symphony, has become a national tradition and an institution in America.

As the Boston Pops, the group plays happy and light music to capacity audiences, seated at refreshment tables on the main floor or in the balconies of the famed Symphony Hall, home of the BSO since 1900.

The transition between Boston Symphony and Boston Pops involves the hurried clearing out of seats from the parquet floor of the Hall, barely minutes after the last notes of the final concert for the winter season of the BSO die out, and the bringing in of refreshment tables. The Pops' audiences enjoy the orchestra's music while sipping light drinks.

The Boston Pops also goes on tour, and often consists of regular BSO members, unless these are out of the country.

It will be Boston Symphony, however, and no Pops which will be touring the Far East this spring. The group will stop over in Manila for a series of three concerts, all of while will be presentations of Impresario Alfredo Lozano in collaboration with the American National Theatre and Academy.

The three concerts, to be held in the Rizal Memorial Coliseum, at 8:15 p.m., will be conducted by Richard Burgin, associate conductor of the group; Aaron Copland, noted American contemporary composer, who is traveling as a guest conductor; and Charles Munch, BSO music director.

Evening News 25 MAY 1960

Boston Symphony Father To Popular Boston Pops

To many people, Boston Symphony evokes thoughts of Boston Pops as it well should. The distinguished 80-year-old orchestra, coming to Manila on June 1, 2 and 3 in the course of a concert tour of the Far East, is father to the 'Pops."

Each spring, in the United States, when the winter season of the Boston Symphony ends, another season of the well-beloved Pops is launched. Inaugurated in 1885 and led by Conductor Arthur Fiedler since 1930, the Boston Pops orchestra, consisting of 90 of the over 100 regular members of the Boston Symphony, has become a national tradition and institution in America. As the Boston Pops, the group plays happy, light music to capacity audiences, seated at refreshments tables on the main floor or in the balconies of the famed Symphony Hall, home of the BSO since 1900.

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The Boston [illegible] goes on tour, [illegible] may consist of the regular BSO members, unless these are out of the country.

It will be Boston Symphony, however, and no Pops which will be touring the Far East this spring and stopping over in Manila for a series of three concerts. The concerts will be presentations of Impresario Alfredo Lozano in collaboration with the American National Theatre and Academy. The three concerts, to be held in the Rizal Memorial Coliseum, at 8:15 p.m., will be conducted by Richard Burgin, associate conductor of the group, Aaron Copland, noted American contemporary composer who is traveling as a guest conductor of the orchestra, and Charles Munch, its music director.

Tickets to the concerts are now on sale at Botica Boie.

FEMININE TOUCH

Manila Times 20 MAY 1960

Women musicians in BSO concert

Expected to arrive in Manila at the end of this month are 102 men and two women who hold "the most attractive musical jobs in America."

These are the members of the Boston Symphony Orchestra which is marking its 80th season with its first tour of the Far East. Due to arrive in Manila in the course of this trip for performances on June 1, 2 and 3, the BSO will be presented at the Rizal Memorial Coliseum by Impresario Alfredo Lozano, in cooperation with the American National Theatre and Academy (ANTA).

At the head of the group will be Charles Munch, its music director, Aaron Copland, American contemporary composer who is traveling with the BSO as guest conductor, and Richard Burgin, associate director and considered the orchestra's most significant acquisition in recent decades. The three will take turns wielding the baton, Burgin on June 1, Copland on June 2, and Munch on June 3.

The rest of the playing members of the orchestra, represent a selected, literally hand-picked collection of musicians from among thousands whose life aspiration is to be a member of the orchestra, and there are thousands who apply whenever a vacancy occurs.

There is nothing hasty about the way the Boston Symphony takes on a new member, according to Rosario Mazzeo, bass clarinet player and personnel manager of the BSO in addition since 1942. One of Mazzeo's duties is to keep track of musicians throughout the United States who seem to be likely candidates for membership. When a vacancy arises in the BSO, the most promising applicants are notified, assembled and auditioned (from behind a curtain) by a jury. This is how the process of selecting a musician for a job in the BSO has been described. From four to seven of these candidates are selected by this jury for the next stage of elimination—another audition attended by Munch himself, who may also interview them personally, make them play as he conducts, and sight-read. The lucky winner is usually in a state of near prostration by the time he is selected, but none ever complains. He has come into what Henry B. Cabot, president of the BSO trustees, calls the "most attractive musical job in America."

Tickets to all the three concerts are now on sale at the Botica Boie.

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BSO arrives tod[illegible] Tokyo

Manila [illegible]

The Boston Symphony Orchestra is expected at five p.m. today at the Balagbag terminal of the Manila International Airport. The group, consisting of 104 musicians, three conductors and a staff of 11, is flying in directly from Tokyo abroad three specially chartered CAT planes.

Scheduled to give three concerts at the Rizal Memorial Coliseum on June 1, 2 and 3, under the auspices of Alfredo Lozano, in collaboration with the American National Theatre and Academy (ANTA), the Boston Symphony is observing its 80th season this year with its first tour of the Far East.

At the head of the touring orchestra are Dr. Charles Munch, its music director, Aaron Copland, eminent American composer traveling with the BSO as guest conductor, and Richard Burgin, associate director. The three will take turns conducting the orchestra for its three engagements here, Burgin to be at the podium on June 1, Copland on June 2 and Munch on June 3. All concerts will start at 8:15 p.m.

The activities planned for the visitors, besides the concerts, include a press conference at the MOPC where Copland will be the subject of a meet-the-press gathering on June 1, at 12:30 noon: a reception to be given in honor of orchestra members by U.S. Ambassador and Mrs. John Hickerson from 5:30 to 7 p.m.; an after-concert supper on June 2 for members of the orchestra to be given by Mr. and Mrs. Richard Barnsley; a visit to Malacañang (tentative) on June 3, at 10:30 a.m.; a meeting of the League of Composers at the Philippine Women's University, with Copland as guest speaker, at 4 p.m.; and a reception for Copland from 5:30-7 p.m. at the residence of U.S. Cultural Attache William Morris.

Its current tour is the third outside the United States to be undertaken by the BSO, since 1952 when Director Munch took the distinguished American orchestra on its first foreign trip. In that year, the BSO visited Europe at the invitation of the Congress for Cultural Freedom and held concerts in Paris, the Hague, Amsterdam, Brussels, Frankfort, Berlin, Strasbourg, Metz, Lyon, Bordeaux and London. Its second foreign tour was made in 1956 when its itinerary included Leningrad and Moscow, the BSO thus becoming the first Western orchestra to perform in Soviet Russia.

America's first permanent orchestra to devote its sole energies to ideal performances of symphony music, the BSO was organized by Henry Lee Higginson, in 1881, in answer to a great need felt in the United States then for a symphony group of the highest European standards.

It held its first concert in the Boston Music Hall on Oct. 22, 1881, with the German George Henschel as conductor. Since then, the BSO has had eleven conductors, and acquired its permanent home, Symphony Hall, where it has held regular concerts every winter. It also owns Tanglewood, where over 180,000 people hear its concerts annually in the summer.

The present director of the BSO, Munch, one of the foremost musicians to come from France, was preceded by the famous Serge Koussevitzky, who enjoyed the longest term to be held by any single conductor in the BSO, from 1924 to 1948, when he retired.

An orchestra with a wide repertoire the BSO has shown range and versatility in its program selections, reviving [illegible]

FIRST NIGHT

Manila Times

1 JUN 1960

Boston symphony before Manilans

The curtain will rise at 8:15 tonight on the maiden performance here of the Boston Symphony Orchestra which arrived in Manila yesterday for a series of three concerts at the Rizal Memorial Coliseum, tonight, June 2 and June 3.

Richard Burgin, associate music director of the Boston Symphony group, will conduct the concert this evening. The BSO, now touring this part of the world for the first time in its 80-year existence, will be presented here by Impresario Alfredo Lozano in cooperation with the American National Theater and Academy (ANTA). It flew in from Tokyo after a 30-concert tour of Japan. It has also performed in Taipei and in Seoul. From Manila the group is flying to Australia.

The complete program for this evening follows:

I. Toccata for Strings, Solo Winds and Percussion . . . **KIRCHNER**

II. Adagio from the Tenth Symphony (Posthumous) . . . . **MAHLER**

INTERMISSION

III. Symphony No. 5 in E minor, Op. 64 . . . **TCHAIKOVSKY**

Andante: Allegro con anima

Andante cantabile con alcuna licenza

Valse: Allegro moderato

Finale: Andante maestoso; Allegro vivace

At 12:30 noon today, America's foremost composer today, Aaron Copland, who is traveling with the BSO as guest conductor, will be guest at a press conference at the MOPC. Later in the afternoon, from 5:30 to 7:00, U.S. Ambassador and Mrs. John D. Hickerson will honor the orchestra members at a reception at their residence on Dewey Boulevard.

First of three concerts slated by BSO tonight

Manila Chronicle

1 JUN 1960

The curtain will rise at 8:15 p.m. today, June 1, on the maiden performance here of the Boston Symphony Orchestra which arrived in Manila yesterday for a series of three concerts at the Rizal Memorial Coliseum starting tonight through June 3.

Richard Burgin, associate music director of the Boston Symphony group, will conduct the concert this evening. The BSO, now touring this part of the world for the first time in its 80-year existence, will be presented here by Impresario Alfredo Lozano in cooperation with the American National Theatre and Academy (ANTA).

The 104-member orchestra flew in from Tokyo after a 30-concert tour of Japan, and has also performed in Taipei and in Seoul. From Manila the group is flying to Australia.

The complete program for this evening follows:

I. **Toccata for Strings,** Solo Winds and Percussion —Kirchner.

II. **Adagio** from the "Tenth Symphony" (Posthumous) — Mahier.

III. Symphony No. 5 in E minor, Op. 64 — Tchaikovsky — **Andante: Allegro co nanima, Andante cantabile con alcuna licenza, Valse: Alegro moderato Finale: Andante maestoso; Allegro vivace.**

At 12:30 p.m. today, America's foremost composer of contemporary times, Aaron Copland, who is traveling with the BSO as guest conductor, will be the guest at a press conference at the MOPC.

Later in the afternoon, from 5:30 to 7 o'clock U.S. Ambassador and Mrs. John D. Hickerson will honor the orchestra members at a reception at their residence on Dewey Boulevard.

BSO expected tomorrow; welcome at airport set

Manila Chronicle

The Boston Symphony Orchestra is expected to arrive at the Manila International Airport tomorrow, May 30, at 5 p.m. aboard three specially chartered CAT planes.

At the head of the group, currently touring the Far East and scheduled to give three concerts at the Rizal Memorial Coliseum, will be music director, Dr. Charles Munch, Aaron Copland, guest conductor and eminent American composer, Richard Burgin, associate director.

The BSO has been engaged to perform in Manila on June 1, 2 and 3 by Impresario Alfredo Lozano, in cooperation with the American National Theatre and Academy. It will be coming directly from Tokyo where the 104-man orchestra is today winding up a 30-concert tour of Japan.

A big crowd, composed of Filipino musicians and music lovers, is set to welcome the BSO at the airport. The Philippine Constabulary Band will also be on hand to greet the eminent group, America's first permanent symphony orchestra, which this year observes its 80th season.

Burgin will conduct the first concert to be given here by the BSO on June 1, while Copland will wield the baton on June 2. Munch will be at the podium for the farewell concert on June 3. All performances will start at 8:15 p.m.

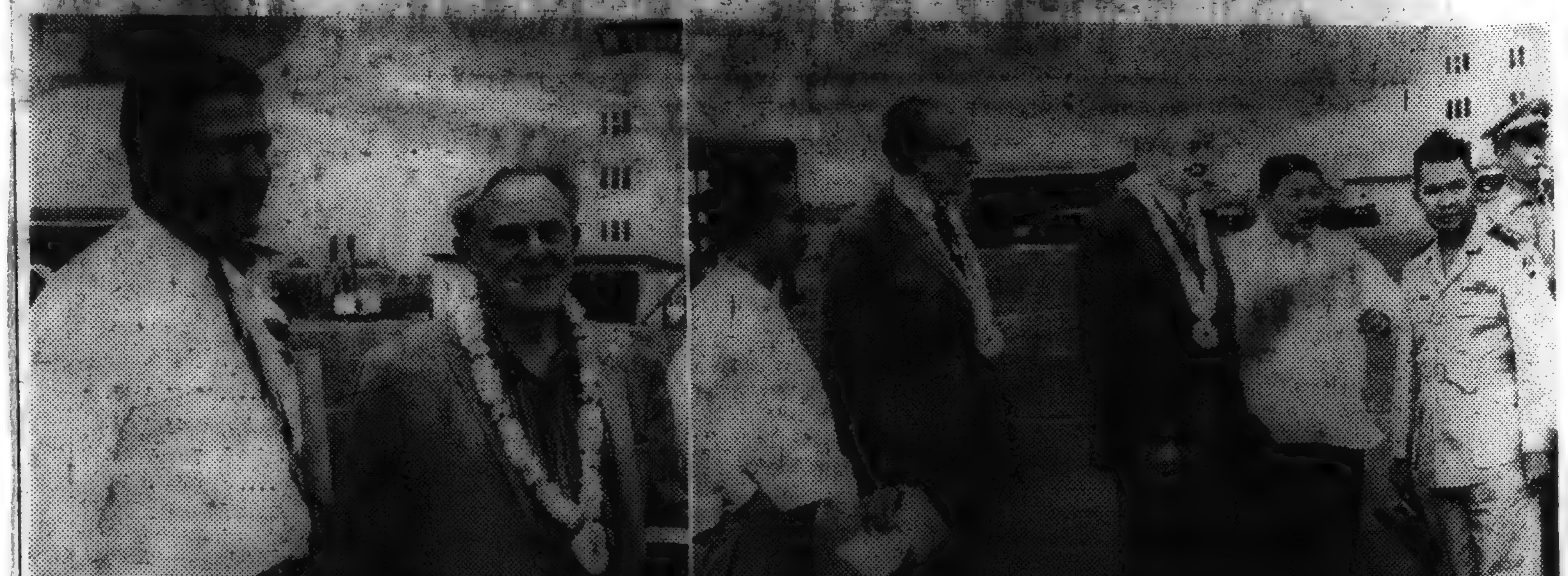
Tickets to all the concerts are on sale at the Botica Boie.

THE PHILIPPINES HERALD

1 JUN 1960

W

Boston Symphony Orchestra Here For Concert Series



THE BOSTON SYMPHONY ORCHESTRA, with three famous conductors, arrived aboard two chartered planes from Tokyo, yesterday for a series of three concerts here beginning tonight at 8:15 o'clock at the Rizal Memorial Coliseum. The BSO will be presented by Impresario Alfredo Lozano in collaboration with the American National Theatre and Academy. The group, which came from successful performances in Tokyo as part of its Far East tour, was headed by Dr. Charles Munch, music director (third from right, photo at right). With Munch are (from right) Col. Antonino Buenaventura, conductor of the Philippine Constabulary band, Lozano, Aaron Copland, eminent American composer and guest conductor, and Prof. Felipe Padilla de Leon, Filipino composer and conductor. Photo at left shows Richard Burgin, (right) associate conductor, who will lead the BSO in its debut concert tonight, and William Morris, American embassy's cultural attaché.

MANILA, P.I.

BOSTON SYMPHONY ORCHESTRA IN TOWN.—One hundred eight members of the world-famous Boston Symphony Orchestra arrived yesterday afternoon aboard two chartered planes from Tokyo for a series of performances at the Rizal Coliseum starting today. Photo shows the group headed by Aaron Copland, composer (second from left); Dr. Charles Munch, music director (fourth from left); T[illegible] Perry, (right), orchestra manag[illegible] Richard Burgin, associate direct[illegible]

1 JUN 1960

***BOSTON ORCHESTRA HERE** — The Boston Symphony Orchestra arrived yesterday in the course of its tour of the Far East. It will give its first concert here tonight at the Rizal Memorial coliseum. From left: R. S. Burnsly of the US embassy, Mrs. Thomas Perry, Prof. Felipe P[illegible]dilla de Leon, Aaron Copland, Miss Liwanag Cruz, Ch[illegible] Munch, Alfredo Lozano, Thomas Perry, orchestra [illegible] and Lt. Col. Antonino Buenaventura.*

1 JUN 1960

BSO ARRIVES FROM TOKYO — The Boston Symphony Orchestra arrived at 4:30 yesterday afternoon at the Balagbag terminal of the Manila International Airport for three performances here. The group, composed of 104 musicians, three conductors and a staff of 11, came aboard three specially chartered Civil Air Transport planes. They will perform at the Rizal Memorial Coliseum from June 1 to 3 at 8:15 in the evening. Photo shows officials of the symphony orchestra being greeted upon their arrival at the airport. From left are Felipe Padilla de Leon, Aaron Copland, Charles Munch, Impresario Alfredo Lozano, Charles Bu[illegible] Lt. Col. Antonino Buenaventura, and Bernardino [illegible] (Story on page 8.)

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BSO Arriving Today For 3 Concerts Here

Philippines Herald
3[illegible] MAY 19[illegible]

The Bos[illegible] Sym[illegible]ny Orchestra is [illegible] 5 p.m. today at th[illegible] terminal of [illegible] International Airpor[illegible] group, consisting of [illegible]sicians, three conductors and a staff of 11, is flying in directly from Tokyo aboard three specially chartered CAT planes.

Scheduled to give three concerts at the Rizal Memorial Coliseum on June 1, 2 and 3, under the auspices of Impresario Alfredo Lozano, in collaboration with the American National Theatre and Academy (ANTA), the Boston Symphony is observing its 80th season this year with its first tour of the Far East.

At the head of the touring orchestra are Dr. Charles Munch, its music director, Aaron Copland, eminent American composer traveling with the BSO as guest conductor, and Richard Burgin, associate director. The three will take turns conducting the orchestra for its three engagements here, Burgin to be at the podium on June 1, Copland on June 2 and Munch on June 3. All concerts will start at 8:15 p.m.

The activities planned for the visitors, besides the concerts, include a press conference at the MOPC where Copland will be the subject of a meet-the-press gathering on June 1, at 12:30 p.m.; a reception to be given in honor of orchestra members by U S Ambassador and Mrs. John D. Hickerson from 5:30 to 7 p.m.; an after-concert supper on June 2, for members of the orchestra, to be given by Mr. and Mrs Richard Barnsley; a visit to Malacañang (tentative) on June 3, at 10:30 a.m.; a meeting of the League of Composers at the Philippine Women's University, with Copland as guest speaker, at 4 p.m.; and a reception for Copland from 5:30 to 7 p.m. at the residence of U.S. Cultural Attache William Morris.

Its current tour is the third outside the United States to be undertaken by the BSO, since 1952 when Director Munch took the distinguished American orchestra on its first foreign trip In that year, the BSO visited Europe at the invitation of the Congress for Cultural Freedom and held concerts in Paris, the Hague, Amsterdam, Brussels, Frankfurt, Berlin, Strasbourg, Metz, Lyon, Bordeaux and London. Its second foreign tour was made in 1956 when its itinerary included Leningrad and Moscow, the BSO thus becoming the first Western orchestra to perform in Soviet Russia.

America's first permanent orchestra to devote its sole energies to ideal performances of symphony music, the BSO was organized by Henry Lee Higginson, in 1881, in answer to a great need felt in the United States then for a symphony group of the highest European standards. It held its first concert in the Boston Music Hall on Oct. 22, 1881, with the German George Henschel as conductor. Since then, the BSO has had 11 conductors, and acquired its permanent home, Symphony Hall, where it has held regular concerts every winter, it also owns Tanglewood, where over 180,000 people annually hear its concerts in the summer.

The present director of the BSO, Munch, one of the foremost musicians to come from France, was preceded by the famous Serge Kousevitzky, who enjoyed the longest term to be held by any single conductor in the BSO, from 1924 to 1948, when he retired. An orchestra with a wide repertoire, the BSO has shown range and versatility in its program selections, reviving [illegible] as well as introduc[illegible] deserving contemporary [illegible]

Boston symphony due here today

Manila Times
31 MAY 1960

The Boston symphony orchestra is expected at 5 p.m. today at the Balagbag terminal of the Manila international airport.

The group, consisting of 1[illegible] musicians, three conductors and a staff of 11, is flying in directly from Tokyo for three concerts at the Rizal memorial coliseum on June 1, 2 and 3 under the auspices of Alfredo Lozano, in collaboration with the American National Theatre and Academy, (ANTA).

The Boston symphony is observing its 80th season this year with its first tour of the Far East.

At the head of the touring orchestra are Dr. Charles Munch, its music director, Aaron Copland, eminent American composer traveling with the BSO as guest conductor, and Richard Burgin, associate director.

The three will take turns conducting the orchestra for its three engagements here. Burgin will be at the podium on June 1, Copland on June 2 and Munch on June 3. All concerts will start at 8:15 p.m.

The activities planned for the visitors, besides the concerts, include a press conference at the MOPC where Copland will be the subject of a meet-the-press gathering on June 1, at 12:30 noon; a reception to be given in honor of orchestra members by US Ambassador and Mrs. John D. Hickerson for 5:30 to 7 in the afternoon; an after-concert supper on June 2 for members of the orchestra, to be given by Mr. and Mrs. Richard Barnsley; a visit to Malacañang (tentative) on June 3, at 10:30 a.m.; a meeting of the League of Composers at the Philippine Women's university, with Copland as guest speaker, at 4 p.m.; and a reception for Copland from 5:30-7 p.m. at the residence of US Cultural Attache William Morris.

BSO arrives for concerts

Manila Chronicle
[illegible] JUN 19[illegible]

The [illegible] Boston Symphony Orchestra, he[illegible] by Dr. Charles Munch, [illegible]sic director, shortly before 5 p.m. yesterday aboard two chartered Civil Air Transport planes from Tokyo.

The group, composed of musicians, three conductors and a staff of 10, is scheduled to give a series of three concerts at the Rizal Memorial Coliseum on three consecutive days, beginning today.

The concert will be held under the auspices of Alfredo Lozano, local impresario, in collaboration with the American National Theater and Academy.

Munch said he found the Asians to be "a very enthusiastic and interested audience." He expressed the hope that the Filipinos would enjoy the repertoire to be presented by the orchestra.

The Boston Symphony Orchestra held concert engagements in packed halls in Taiwan and Tokyo. From Manila, the orchestra will proceed to Australia and New Zealand before returning to the United States.

The orchestra is here in the course of a Far East tour. The Boston Symphony Orchestra is observing its 80th season this year.

With Dr. Munch were Aaron Copland, eminent American composer traveling with the BSO as guest conductor, and Richard Burgin, associate director.

The three will take turns in conducting the orchestra in its three performances here. Burgin will be at the podium tonight, Copland on June 2, tomorrow, and Munch on June 3. All concerts will start at 8:15 p.m.

Its current tour is the third outside the U.S. the first took the orchestra to Europe at the invitation of the Congress for Cultural Freedom. It held concerts then in Paris, the Hague, Amsterdam, Brussels, Frankfurt, Berlin, London and other places.

SECOND TOUR

In 1956, the orchestra made its second foreign tour. Its itinerary included Leningrad and Moscow, thus making the BSO the first Western orchestra to perform in Soviet Russia.

Members of the official party, besides the three conductors, are Thomas Perry, Jr., manager; Mrs. Perry, Norman, S. Shirk, Leonard Burkat, Sarah M. Hempel, Keran M. Chobanian, Roger Toureau, Harvey Genereux, Alfred Robison, Daniel Mariarty and William J. Cox.

The musicians include the following: Victor Alpert, John Barwicki, Minot A. Beale, Stanley W. Benson, Noah Bielski, Theodore E. Brewster, Melvin Bryant, Arthur I. Berv, Jean Cauhape, Bartolomeo Aka Cioffi, Gino Cioffi, Andre Come, Joseph de Pasquale, Jean Constant de Vergie, Samuel Diamond, Harold Farberman, Everett Joseph Firth, Ir[illegible] Fra[illegible]kel, Henry S. Freeman, Armando A. Ghita[illegible], William McHargue, [illegible], Gerard J. Gogu[illegible], [illegible] Gomberg, Einar [illegible] Hansen, Earl L. Hedberg, Martin Hoherman, John A. Holems, George Humphrey;

Bernard Kadinoff, Kauko, E. Kahila, Phillip Kaplan, Richard R. Kapuscinski, Robert L. Karol, Paul F. Keaney, Clarence F. Knudson, Emil Kornsand, Alfred Krips, Jacobus C. Langendoen, Eugene E. Lehner, Jerome J. Lipson, Olivia Hall Luetcke, George Peter Madsen, William C. Marshall, Leslie R. Martin, Vincent J. Mauricci, Pierre E. Mayer, Samuel H. Mayers, Rosario Mazzeo, Osbourne E. McConathy, Saverio Messina, Georges E. Moleux, Leonard G. Moss, William C. Moyer, Laszlo J. Nagy, Micha Nieland, Josfe A. Orosz, Fredy Ostrovsky,, Leo Panasevich, Ernest Panenka, James Pappaoutsakis, Ayrton Pinto;

Richard E. Plaster, Henry Portnoi, Ralph Pottle, Vladimir, Resnikoff, Robert L. Ripley, Sheldon Rotenberg, John Sant Ambrogio, Alfred L. Schneider, Lois Elizabeth Schafer, Harry Shapiro, Roger Shermont, Herman Silberman, Joseph H. Silverstein, Charles J. Schmidt, Kilton V. Smith, Louis M. Spey[illegible] James Stagliano, [illegible] A. Stonestreet, [illegible] S. Tapley, Harold [illegible] Thompson, Felix A. [illegible] L. Voisin, [illegible]

nard Zighera, Manue Zung, Francis de Pasquale, Alfred Kishkis, Julius Schulman, Raymond H. Sird and David Wulliger.

The BSO, first American orchestra [illegible] devote its sole energies to ideal performances of symphony music, was organized by Henry Lee Higginson in 1881. It held its first concert in the Boston Music Hall on Oct. 22, 1881 with the German George Henschel as conductor. Since then, the orchestra has had 11 conductors and acquired its permanent home, Symphony Hall, where it has held regular concerts every winter. It also owns Tanglewood, where over 180,000 people annually hear the concerts in the summer.

An orchestra with a wide repertoire, the BSO has shown range and versatility in its program selections, reviving classics as well as introducing deserving contemporary works.

Manila Bulletin

Column Eight

2 JUN 1960

By APOLONIO BATAL[illegible]

Whenever a touring orchestra comes around to play for Manilans, Impresario Alfredo Lozano invites society editors and reporters only for a press conference.

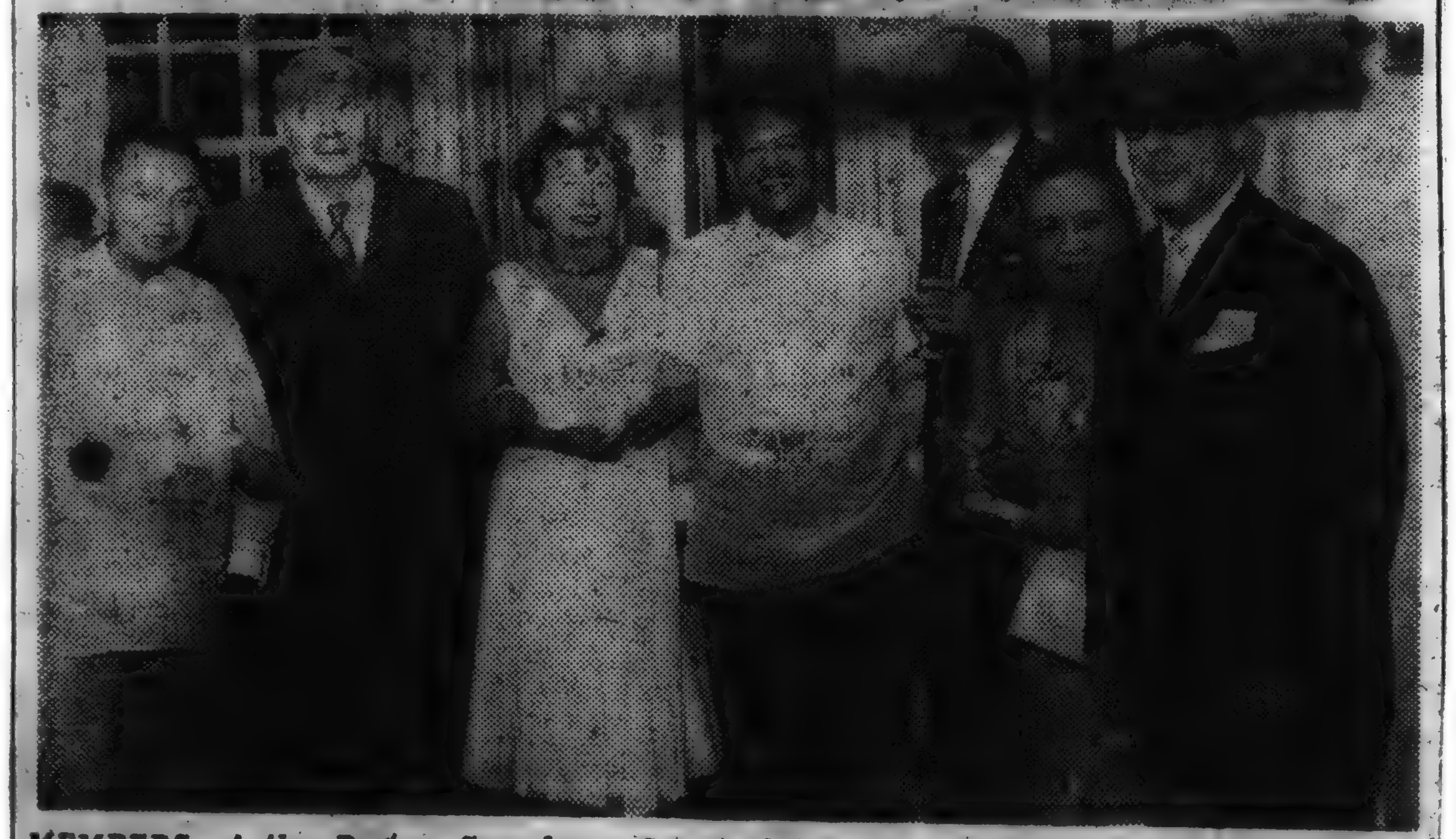
He must believe that only newshens are fond of writing about concerts and music in general.

Well, at any rate, only newspaper girls were present at his press conference at the Narra room yesterday and so it is from girls that we receive the information that members of the Boston Symphony orchestra love our black cigarettes, beer and rum.

The girls say while Von Karajan was haughty and aloof and not beyond breaking a glass, Dr. Charles Munch, B.S.O.'s music director was warm and friendly. Some of the girls may call Dr. Munch "Pops," but Lozano says he is only 42.

THE PHILIPPINES HERALD 2 JUN 1960

Ambassador, Mrs. Hickerson Give Reception For BSO Members



MEMBERS of the Boston Symphony Orchestra were honored at an evening reception yesterday by American Ambassador and Mrs. John D. Hickerson at the American embassy residence on Del Pan street, Pasay city. Shown above are (from left) Col. Antonino Buenaventura, Dr. Charles Munch, Mrs. Hickerson, Bernardino Custodio, Aaron Copland, Mrs. Maria Orense Cases and Ambassador Hickerson. (Herald Photo)

HE WIELDS THE BATON

Manila Times 27 APR 1960

Burgin holds Legion of Honor

Richard Burgin will conduct the first concerts to be given in Manila by the Boston Symphony Orchestra. Performance dates are on June 1, 2 and 3, at 8:15 p.m., Rizal Memorial Coliseum.

The famed American orchestra, which is marking its 80th season with an initial tour of the Far East, will be presented in Manila by impresario Alfredo Lozano, in collaboration wtih the American National Theatre and Academy.

Associate conductor of the organization since 1943, Burgin takes over the podium for several weeks during the Boston Symphony's winter season in the United States.

A former child prodigy who first made his public appearance as soloist with the Philharmonic society of his native Warsaw, he first joined the orchestra in 1920 after being concertmaster of the Oslo Symphony. Earlier, he was concertmaster of the Helsinki Orchestra.

Burgin studied the violin in Berlin with Joachim as his teacher. Among his fellow students were Toscha Seidel and the young Jascha Heifetz. Active in chamber music, he founded the Burgin String Quartet in Stockholm which toured Europe regularly. During his first stay in the United States, he formed a similar quartet in Boston.

His assignment with the Boston Symphony includes charge of chamber music at the Bershire Music Center and a summer school, both entities maintained by the orchestra in Tanglewood.

As conductor for the orchestra, he introduced or reintroduced many compositions to its audiences. Last year, the Bruckner Symphony No. 5 was played by the orchestra for the first time since 1901. In the [illegible] he conducted the Symphony No. 2 by Mahler in commemoration of the 100th anniversary of the composer's birth.

France awarded Burgin the Legion of Honor in 1955. He is married to the American violinist Ruth Posselt. His Manila tint promises an auspicious start for performances of the Boston Symphony here.

Tickets are now on sale at the Botica Boie.

1st BSO concert to be conducted by R. Burgin

Richard Burgin will be the conductor for the first of three concerts to be given in Manila by the Boston Symphony Orchestra, scheduled to perform here on June 1, 2, and 3.

The famed American orchestra, which is marking its 80th season with an initial tour of the Far East, will be presented in Manila by Impresario Alfredo Lozano, in collaboration with the American National Theatre and Academy. The concerts will be held at the Rizal Memorial Coliseum at 8:15 p.m.

Associate conductor of the organization since 1943, Burgin takes over the podium for several weeks during the Boston Symphony's winter season in the United States. The former child prodigy made his first public appearance as soloist with the Philharmonic Society of his native Warsaw. He first joined the orchestra in 1920 after a noteworthy career as concertmaster of the Oslo Symphony. Earlier, he had been concertmaster of the Helsinki Orchestra.

Manila Chronicle 27 APR 1960

Famous conductor tapped for BSO

Manila Times 26 MAY 1960

The Boston Symphony Orchestra's opening night on June 1 at the Rizal memorial coliseum will be conducted by its associate conductor, Richard Burgin, considered one of the best conductors today. He joined the orchestra in 1920 and was appointed assistant conductor in 1935.

Warsaw-born Burgin made his first public appearance at 11 as a soloist with the Warsaw philharmonic society. He studied in Berlin with the famous teacher Joachim. From 1908 to 1912 he was under the tutelage of Leopold Auer in St. Petersburg, counting among his classmate Toscha Seidel and Jascha Heifetz. In 1912, he became the concertmaster of the Helsinki orchestra, and from 1916 until 1920 when he was appointed concertmaster of the BSO, at the age of 27, he was with the Oslo symphony in the same capacity.

Active in chamber music and as a teacher, Burgin was founder of the Burgin string quartet which went on regular tours. In his first year in the United States, he formed the Burgin string quartet in Boston. He has also conducted the new England conservatory orchestra and the Harvard university orchestra. He is at present in charge of chamber music at the summer music school maintained by the BSO in Tanglewood. France made him a Chevalier of the Legion of Honor in 1955.

Burgin usually conducts the BSO for several weeks each season in Boston and on tour. He has introduced or re-introduced many compositions to the orchestra's audiences, among them the first performance by the BSO since 1901 of the Bruckner Symphony No. 5, and Mahler's Symphony No. 2, conducted in honor of the 100th anniversary of the composer's birth.

The two other conductors who are scheduled to conduct in Manila are Aaron Copland, guest conductor, on June 2 and Charles Munch, music director, on the last and farewell performance of the world famous symphony group on June 3 at the Rizal Memorial Coliseum.

RICHARD BURGIN

Burgin to conduct maiden BSO concert

Manila Chronicle 26 MAY 1960

Warsaw-born, Burgin made his first public appearance at the age of 11 as a soloist with the Warsaw Philharmonic Society. He studied in Berlin with the famous teacher Joachim, and from 1908 to 1912 was under the tutelage of Leopold Auer in St. Petersburg, counting among his classmates, Toscha Seidel and Jascha Heifetz. In 1912, he became the concertmaster of the Helsinki Orchestra, and from 1916 until 1920 when he was appointed concertmaster of the BSO, at the age of 27, he was with the Oslo Symphony in the same capacity.

BURGIN

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BOSTON SYMPHONY ORCHESTRA ARRIVES. Dr. Charles Munch, director of the Boston Symphony orchestra, shakes hands with impresario Alfredo Lozano (left) as Mrs. Thomas Perry and Richard Barnsley, U.S. embassy public relations officer, looks on. The Boston Symphony orchestra arrived yesterday and will open its three-day Manila engagement this evening at the Rizal Memorial coliseum with Richard Burgin conducting. Guest conductor Aaron Copland will take his turn tomorrow, and Dr. Munch will conduct Friday.

Manila Bulletin 31 MAY 1960 1 JUN 1960

Daily Mirror 31 MAY 1960

Manila welcomes the BSO

The city welcomes this afternoon the Boston Symphony Orchestra, which has just completed a successful engagement in Tokyo in the course of its Far Eastern tour. The three performances here, to be held on successive nights at the Rizal Memorial starting tomorrow, are an event to look forward to. This is the orchestra's first tour of the Far East It has already performed in European capitals under the auspices of the Congress for Cultural Freedom, and in Moscow and Leningrad as part of the cultural exchange program between the US and the Soviet Union.

Founded in 1881, the Boston Symphony has earned a name as [illegible] of the world's greatest orchestras [illegible] is only proper, however, it take [illegible] pride in presenting [illegible], and its three programs [illegible] bear witness to this fact.

Accompanying it is Aaron Copland, eminent American composer, who will lead the orchestra in a performance of two of his major works.

For this musical treat, credit is due to the men and the organizations which have made its appearance here possible. Among them are Impresario Alfredo Lozano, the American National Theater and Academy, and of course the Boston Symphony itself.

Welcome Guests 31 MAY 1960

Evening News 31 MAY 1960

Boston Symphony Due Today

The world-famed Boston Symphony Orchestra, which is observing its 80th season this year, is scheduled to arrive at 5 p.m. today at the Balagbag terminal of the Manila International Airport for a series of concerts at the Rizal Memorial Coliseum on June 1, 2 and 3.

Conducting its first tour of the Far East, the group consists of 104 musicians, three conductors and a staff of 11, and is headed by Dr. Charles Munch, BSU music director; Aaron Copland, eminent American composer traveling with the touring orchestra as guest conductor; and Richard Burgin, associate director.

The three will take turns conducting the orchestra for its three engagements here, Burgin to be at the podium on June 1, Copland on June 2 and Munch on June 3. All concerts will start at 8:15 p.m.

Local impresario Alfredo Lozano, in collaboration with the American National Theater and Academy, is sponsoring the Manila concerts of the orchestra.

Besides the concerts, the visitors will hold a press conference at the MOPC at 12:30 noon on June 1. They will also be guests at the reception to be tendered in their honor by U.S. Ambassador and Mrs. John D. Hickerson from 5:30 to 7 p.m. on the same day.

An after-concert supper awaits the group on June 2, to be given by Mr. and Mrs. Richard Barnsley. Also included in their itinerary are a visit to Malacañang at 10:30 a.m., June 3; at a meeting of the League of Composers at the Philippine Women's university, with Copland as guest speaker, at 4 p.m.; and a reception for Copland from 5:30 to 7 p.m. at the residence of U.S. Cultural Attache William Morris.

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Richard Burgin To Conduct First Of Three Concerts Here

Manila Bulletin 27 APR 1960

Richard Burgin will be the conductor [illegible] first of three concerts to be given in Manila by the Boston Symphony Orchestra which is scheduled to perform [illegible] on June 1, 2, and 3.

The famed American orchestra, which is marking its 80th season with an initial tour of the Far East will be presented in Manila by Impresario Alfredo Lozano, in collaboration with the American National Theatre and Academy. The concerts will be held at the Rizal Memorial Coliseum at 8:15 p.m.

Associate conductor of the organization since 1943, Burgin takes over the podium for several weeks during the Boston Symphony's winter season in the United States. A former child prodigy who first made his public appearance as soloist with the Philharmonic society of his native Warsaw, he first joined the orchestra in 1920 after a noteworthy career as concertmaster of the Oslo Symphony. Earlier, he had been concertmaster of the Helsinki Orchestra.

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His assignment with the Boston Symphony include charge of chamber music at the Bershire Music Center and a summer school, both entities maintained by the orchestra in Tanglewood.

As conductor for the orchestra, he is known to have introduced or re-introduced many compositions to its audiences. Last year, the Bruckner Symphony No. 5 was played by the orchestra under his lead for the first time since 1901. In the same season he conducted the Symphony No. 2 by Mahler, in commemoration of the 100th anniversary of the composer's birth.

France made Burgin Chevalier of the Legion of Honor in 1955. He is marri[illegible] to the Americ[illegible] vi[illegible] Ruth Posselt. His co[illegible]g in Manila, is expe[illegible] [illegible]set off the series of performances of the Boston Symphony here to a distinguished [illegible] Tick[illegible] now on [illegible]le at the Botica Boie.

Z

Concert premiere tonight

Daily Mirror

The pr[illegible] performance here of the Boston Symphony Orchestra opens at the Rizal Memorial coliseum, tonight at 8:15.

Richard Burgin, associate music director of the Boston Symphony group, will conduct this evening. The BSO is being presented here by Alfredo Lozano in cooperation with the American National Theatre and Academy (ANTA).

The complete program for this evening follows: I. Toccata for Strings, Solo Winds and Percussion — Kirchner; II. Adagio from the Tenth Symphony (Posthumous) — Mahler.

Intermissio[illegible] Symphony No. [illegible] in [illegible], Op. 64 — Tch[illegible]; Adante: Allegro con anima; Andante cantabile con alcuna licenza; Valse: Allegro moderato; Finale: Andante maestoso; Allegro vivace.

Burgin Leads BSO Tonight

Evening News JUN 1960

The curtain will rise at 8:15 p.m. tonight on the premiere performance here of the Boston Symphony Orchestra which arrived in Manila yesterday for a series of three concerts at the Rizal Memorial Coliseum, tonight, June 2 and June 3.

Richard Burgin, associate music director of the Boston Symphony group, will conduct the concert this evening. The BSO, now touring this part of the world for the first time in its 80-year existence, will be presented here by Impresario Alfredo Lozano in cooperation with the American National Theatre and Academy (ANTA). It flew in from Tokyo after a 30-concert tour to Japan, and has also performed in Taipei and in Seoul. From Manila the group is flying to Australia.

The complete program for this evening follows:

I. Toccata for Strings, Solo Winds and Percusion .... Kirchner

II. Adagio from the Tenth Symphony (Posthumous) Mahler

Intermission

III. Symphony No. 5 in E minor, Op. 64 .... Tchaikovsky

An[illegible]nte: Allegro con [illegible]a Andante cantabile con [illegible] licenza

Valse: Allegro mo[illegible]rato

Finale: Andante maestro; Allegro

Bur[illegible]eld Bato[illegible] Co[illegible]t [illegible]ght

[illegible] at [illegible] performance here of the Boston Symphony Orchestra which arrived in Manila yesterday fo[illegible] series of three concerts at [illegible] Rizal Memorial Coliseum, tonight, June 2 and June 3.

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The complete program for this evening follows; Toccata for Strings, Solo Winds and Percussion by Kirchner; Adagio from the Tenth Symphony (Posthumous) by Mahler; Symphony No. 5 in E minor, Op. 64 by Tchaikovsky, Andante: Allegro con anima, Andante cantabile con alcuna licenza, Valse: Allegro moderato, Finale: Andante meastoso; Allegro vivace.

At 12:30 noon today, America's foremost composer of contemporary times, Aaron Copland, who is traveling with the BSO [illegible] guest conductor, will be [illegible] guest at a press [illegible] at the MOPC. Later [illegible] the afternoon, from 5:30 to 7 U.S. Ambassador and Mrs. John D. Hickerson will honor the orchestra at a reception at their residence on Dewey Boulevard.

Society

ACTIVITIES ★ PERSONALITIES

edited by LOURDES PEÑA HENSON

Philippines Herald 1 JUN 1960

Boston Symphony Orchestra Gives Maiden Performance This Evening

The curtain will rise at 8:15 p.m. tonight on the maiden performance here of the Boston Symphony Orchestra which arrived in Manila yesterday for a series of three concerts at the Rizal Memorial coliseum, tonight, June 2 and June 3.

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I. Toccata for Strings, Solo Winds and Percussion — Kirchner.

II. Adagio from the Tenth Symphony (Posthumous) — Mahler.

INTERMISSION

III. Symphony No. 5 in E minor, Op. 64 — Tchaikovsky.

Andante: Allegro con anima.

Andante cantabile con alcuna licenza.

Valse: Allegro moderato.

Finale: Andante maestoso; Allegro vivace.

At 12:30 noon today, America's foremost composer of contemporary times, Aaron Copland, who is traveling with the BSO [illegible] guest conductor, will [illegible] guest at a press conference at the MOPC. Later in the afternoon, from 5:30 to 7, U.S. Ambassador and Mrs. John D. Hickerson will honor the orchestra members at a reception at their residence on Dewey Boulevard.

BSO First Manila Concert Will Be Conducted By Richard Burgin

Philippines Herald 28 APR 1960

The Boston Symphony orchestra will be conducted by Richard Burgin when it gives it first Manila concert on June 1 at the Rizal Memorial coliseum at 8:15 p.m. Other Manila performances of the group are set for June 2 and 3.

The famed American orchestra, which is marking its 80th season with an initial tour of the Far East, will be presented in Manila by Impresario Alfredo Lozano, in collaboration with the American National Theater and Academy.

Associate condu[illegible] of the organization sinc[illegible] 1943, Burgin takes over [illegible] podium for several w[illegible] during the Boston Sym[illegible] winter season in [illegible] United States. A former [illegible] prodigy who first mad[illegible] public appearance a[illegible] soloist with the Philha[illegible] society of his native Warsaw, he first joined the orchestra in 1920 after a noteworthy career as concertmaster [illegible] the Oslo Symphony. Earlier, he had been concertmaster of the Helsinki Orchestra.

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His assignment with the Boston Symphony include charge of chamber music at the Bershire Music Center and a summer school, both entities maintained by the orchestra in Tanglewood.

As conductor for the orchestra, he is known to have introduced or re-introduced many compositions to its audiences. Last year, the Bruckner Symphony No. 5 was played by the orchestra under his lead for the first time since 1901. In the same season he conducted the Symphony No. 2 by Mahler, in commemoration of the 100th anniversary of the composer's birth.

France made Burgin Chevalier of the Legion of Honor in 1955. He is married, to the American violinist Ruth Posselt. His conducting in Manila, is expected t[illegible]set off the series of performances [illegible] the Boston Symphony here to a distinguished start.

Boston Symphony Orchestra wins kudos at packed coliseum

Manila Chronicle 2 JUN 1960

By AMANTE F. PAREDES
of the Chronicle staff

The 104-member Boston Symphony Orchestra last night won a resounding applause from culture-hungry Manilans who jampacked the Rizal Memorial Coliseum during the opening concert of the famed orchestra on a three-day engagement in Manila.

The audience was enthralled by the performance of the visiting orchestra under the baton of Richard Burgin who conducted the first program. Lasting for two hours, the concert on the opening night featured Toccata for Strings, Solo Winds and Percussion by Kirchner and Mahler's Adagio from the Tenth Symphony.

The "piece de resistance" for the evening was Tchaikovsky's Symphony No. 5, in E minor, Opus 64 featuring the Andante; Allegro con anima; Andante Cantabile con Alcuna Licenza; Valse: Allegro moderato; Finale: Andante Maestoso; Allegro vivace.

Burgin, who guided the concert with adept mastery, had to return three times to the stage, bowing to the resounding applause of the audience which lasted for about ten minutes.

The orchestra, in response to the resounding plaudits of the audience, played as an encore piece the Finale of Haydn's Symphony No. 88 in G Major.

The three-day cultural treat is being presented by Alfredo Lozano in association with the International Cultural Program of the United States and administered by the American National Theatre and Academy.

The concert for tonight will be led by Aaron Copland. The grand finale featuring Beethoven's Symphony No. 3 in E flat major, Eroica, Opus 55; Piston's Symphony No. 6 and Ravel's Daphnis et Chleo, will be played under the baton of Charles Munch, music director.

Last night's musical concert brought together a cross-section of the city's population. The crowd in the bleachers were observed to be more conscious of hearing good music, while those in the reserved seats — composed of Manila's cosmopolitan and elite crowd — were mostly there to "be seen," instead of listening to good music.

Manila is the third stop on a five-country tour which started May 3 in Japan. The orchestra's tour of the Far East, Australia and New Zealand is being made in cooperation with President Eisenhower's international program for cultural presentations.

Burgin, who conducted last night's symphony concert, is considered one of the "most felicitous acquisitions of the distinguished group the past decades."

The Tocatta is a comparatively short, one-movement work divided into four sections, "the first section being an exposition, the second a development; [illegible] movement which follows, is based on the theme stated by the wind instruments at the outset of the work, while the fourth section provides a recapitulation and a coda."

The movement [illegible] ler's Adagio [illegible] Tenth Symphony [illegible] andante pianissimo [illegible] a fifteen-measure melody for violas alone. Following this movement "is a section slightly slower but with the inner animation of multi-voices." The melancholy quality of the music, however, is relieved "occasionally by trills in the wood-winds or high strings, or pizzicatos to sharpen the persistent rhythem of the accompaniment."

The major musical score for the evening was Tchaikovsky's Symphony No. 5 in E Minor, Opus 64 which, according to the composer, is one of his best works compared with his Fourth and Sixth Symphony.

As Burgin made his exit after the last strains of the symphony faded in the hall, the audience shouted "Bravo" in a collective tone, accompanied by endless clapping, till the orchestra played an encore for a few minutes to satisfy the clamor and enthusiasm of the crowd.

All tickets were sold. Many people could not be accommodated and they just stayed outside to hear the strains emanating from the overcrowded hall.

The orchestra founded in 1881 has been playing more "modern" music, according to connoisseurs. It has encouraged American composers by playing their pieces in the world-wide tours.

Editorials

Evening News [illegible] 1960

Boston Institution

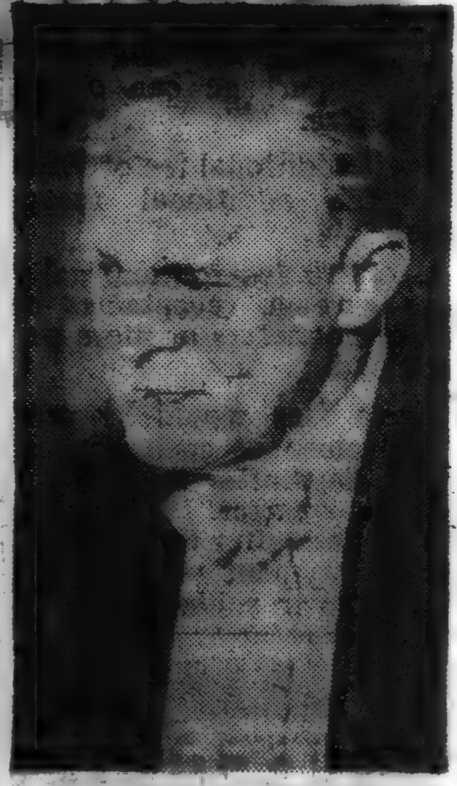
MANILA WELCOMES THE ADVENT OF A Boston institution, the venerable Boston Symphony Orchestra, which will assuredly enchant music lovers here during their three-night performance. Graced by the presence of its musical director, famed Charles Munch, the orchestra also boasts of the company of Aaron Copland and Richard Burgin, both solid names in music.

In the last few years, Manila has had the wonderful good fortune of having seen and heard various music and dance ensembles with international reputations of excellence and artistry. This has been made possible by a program of cultural tours sponsored by the American National Theatre and Academy. Over here, we have Impresario Alfredo Lozano to thank for his close cooperation with the ANTA.

The performances here of the Boston Symphony Orchestra will certainly be another milestone in artistic experience maintaining as it does the same high level of cultural export from the U.S. Manila is grateful for this rare opportunity and looks forward to more of the same kind of blandishment. It is one luxury that we cannot have too much of, and if the world devoted more effort to such exchange, as the music that the Boston Symphony offers, the world will be better for it.

Manila Bulletin 26 MAY 1960

Burgin To Conduct Boston Orchestra's Opening Night



RICHARD BURGIN

The Boston Symphony orchestra's opening night next Wednesday at the Rizal Memorial coliseum will be conducted by its associate conductor, Richard Burgin, considered one of the most felicitous acquisitions of the distinguished group in the past decades. He joined the orchestra in 1920 and was appointed assistant conductor in 1935.

Warsaw-born Burgin made his first public appearance at the age of 11 as a soloist with the Warsaw Philharmonic society. He studied in Berlin with the famous teacher Joachim, and from 1908 to 1912 was under the tutelage of Leopold Auer in St. Petersburg, counting among his classmates, Toscha Seidel and Jascha Heifetz. In 1912, he became the concertmaster of the Helsinki orchestra, and from 1916 until 1920 when he was appointed concertmaster of the B.S.O., at the age of 27, he was with the Oslo symphony in the same capacity.

Active in chamber music and as a teacher, Burgin was founder of the Burgin string quartet which went on regular tours, and in his first year in the United States, he formed the Burgin string quartet in Boston. He has also conducted the New England Conservatory orchestra and the Harvard University orchestra. He is at present in charge of chamber music at the summer music school maintained by the B.S.O. in Tanglewood. France made him a Chevalier of the Legion of Honor in 1955.

Burgin usually conducts the B.S.O. for several weeks each season in Boston and on tour. He has introduced or re-introduced many compositions to the orchestra's audiences, among them the first performance by the B.S.O. since 1901 of the Bruckner Symphony No. 5, and Mahler's Symphony No. 2, conducted in honor of the 100th anniversary of the composer's birth.

The two other conductors who are scheduled to conduct in Manila are Aaron Copland, guest conductor, next Thursday and Charles Munch, music Director, on the last and farewell performance of the world-famous symphony group on June 3 at the Rizal Memorial coliseum.

Philippines Herald Page 5

2 JUN 1960

just between us

By LYDIA DOLORES CASTILLO

AT THIS writing we have not been to the Boston Symphony orchestra concert (our deadline being earlier than concert time), but we have met several, in fact the leading members, of the group and at once we felt sure of having such a wonderful evening of beautiful music, considering that these men and women appeared to be sensitive artists during the luncheon at the Manila hotel Narra room.

Richard Burgin, the BSO's conductor in its maiden Manila performance, is now on his fortieth year as conductor so that he had acquired quite a wealth of cultural know-how. **Charles Munch** who takes the baton on the symphony's last performance tomorrow, has been conductor of the BSO for eleven years. Of German descent, he is now a citizen of France and a resident of the United States during the concert season. Aside from music, Mr. Munch displayed some knowledge of analizing a person through his penmanship.

Second night conductor **Aaron Copland** who failed to make the luncheon because of another engagement, is a native of Brooklyn and he came to fame some thirty-five years ago when the Boston Symphony introduced to the American public his first composition. Since then the orchestra has always included in its repertoire a Copland piece.

For the sidelights of their current Far East tour, we turned to the group's efficient secretary **Sally Hempel**, an attractive blonde whose fair complexion was heightened by the tangerine-hued barong dress she was wearing. The dress was bought by Miss Hempel only yesterday morning.

The symphony has been travelling since April 25 when they left Boston. Their first Far East concert was to have been held in Korea, but unfortunately they had to cancel it because of the recent internal trouble in that country. In five days, they arranged for performances in Taipeh and their efforts were more than compensated by the very enthusiastic response the people of Free China afforded them.

They have just come from Japan where Miss Hempel noticed that women were treated very much less than men who were waited on and helped with the baggage more than the ladies. It was also here where the group was subjected to very formal press conferences "like it was signing for a peace treaty or something," says BSO manager **Thomas Perry**. Japan, the group members agree, is a very musical country.

Of the more than one hundred orchestra members two are women and another alternate is a woman. **Olivia Luetche** is the harpist, **Winifred Winograd** is the cellist while **Lois Schaefer** plays the flute. Their first flutist is not with the orchestra during this trip as she expects a baby in August.

It's been more than a month now that they have been away from home and apparently they are already homesick. Someone nostalgically said they seemed to have been away years and years ago.

Because of very tight schedules, the orchestra staff (manager, secretary), have not had time to really see the places they have been to. They were kept busy arranging for matters pertinent to the concerts. The orchestra men had their full of shopping, though. Mr. Munch, for one, was able to purchase some souvenir items from Japan.

For Friday's concert which will have The President and First Lady as special guests, the orchestra men will wear the Barong [illegible]. It was at this luncheon press conference that they were measured by a tailor specially commissioned by Mr. Lozano for this particular suit.

Bravos g[illegible] Boston symphony

Manila
2 Jun

By NATI VAL[illegible]N

Manila last night took to its heart the Boston Symphony Orchestra, with nearly 10,000 at the Rizal Memorial Coliseum, according it thunderous and prolonged applause. Appreciative whistles and shouts of "Bravo!" wrapped up the close of Tchaikovsky's Fifth Symphony.

In a reciprocal gesture, the Boston Symphony obliged with an encore—the last movement of Haydn's Symphony No. 88 in G major.

Richard Burgin, capping an unequalled 40-year record as concertmaster took the podium for the first of the Boston Symphony's three-night engagement here. Alfred Krips, assistant concertmaster, took Burgin's place among the first violins.

Burgin, associate conductor of the BSO, acquitted himself admirably, evoking from the Orchestra the fluent tonal unity for which it is famous. The performance was a timely salute to the Filipinos who expect a visit two weeks from now by President Eisenhower, whose International Cultural Program administered by the American National Theater and Academy, and implemented in turn by local Impresario Alfredo Lozano, has made possible its performances in the Philippines.

Tchaikovsky's Symphony No. 5 in E minor, Op. [illegible], brought to full [illegible] the musical assets of the Boston Symphony.

Slighted by Tchaikovsky himself, who thought it his most uninspired work, The Fifth Symphony is sure to have gained many more adherents here after the BSO. Certainly, this Orchestra. nurtured as it is in the cultural capital of the United States, has helped reaffirm the Fifth's position today as the equal in greatness and even in popularity, of Tchaikovsky's more favored works — the Sixth (Pathetique) and Fourth.

Richly rendered, the romantic second movement, andante cantabile, poured over a hushed audience, to everyone of whom its theme is familiar.

The third movement, which uses a waltz rhythm, was played as intended by the composer — merely a waltz to soothe after the first and second movements which, being more brilliant and agitated, brought forth the Orchestra's full powers.

In the fourth movement, the hope, despair, and struggle after the brief relief, rises to a triumphal and grandiose climax.

As deeply appreciated perhaps, if not more gratifying to most of last night's audience, was Mahler's Adagio from the Tenth Symphony.

Tender and romantic, Mahler's Adagio brought out the perfection of the string section of the orchestra. It was a delight to listen to the alternating rhythm of the melody introduced by the violas and its accompaniment, with trills and pizzicatos punctuating the lovely musical interplay.

A tribute perhaps to the strings, solo winds and percussion, was Kirchner's composition [illegible] name which opened last night's program. It seemed well above ordinary musical understudy.

Taking the podium tonight is Aaron Copland, America' most outstanding composer today. This important American figure yesterday went on record as favoring applause between movements. Well, he will have it.

Special mention must be made of Architect [illegible] Concio's design of the special acoustical stage and canopy.

BSO MAIDEN CONCERT — The famed and venerable Boston Symphony Orchestra rendered its maiden performance opening a series of three concerts before a packed audience of music lovers at the Rizal Memorial Coliseum at 8:30 o'clock last night. The 104-man orchestra's string section (above) goes through a delicate passage of one of its scores under the baton of Richard Burgin, associate director. Here in the course of a Far Eastern tour, the 80-year old band had already played in concert halls in Taiwan and Tokyo.

Manila Chronicle 2 JUN 196

Boston Symphony Orchestra wins kudos at packed coliseum

By AMANTE F. PAREDES
of the Chronicle staff

The 104-member Boston Symphony Orchestra last night won a resounding applause from culture-hungry Manilans who jampacked the Rizal Memorial Coliseum during the opening concert of the famed orchestra on a three-day engagement in Manila.

The audience was enthralled by the performance of the visiting orchestra under the baton of Richard Burgin who conducted the first program. Lasting for two hours, the concert on the opening night featured Toccata for Strings, Solo Winds and Percussion by Kirchner and Mahler's Adagio from the Tenth Symphony.

The "piece de resistance" for the evening was Tchaikovsky's Symphony No. 5, in E minor, Opus 64 featuring the Andante; Allegro con anima; Andante Cantabile con Alcuna Licenza; Valse: Allegro moderato; Finale: Andante Maestoso; Allegro vivace.

Burgin, who guided the concert with adept mastery, had to return three times to the stage, bowing to the resounding applause of the audience which lasted for about ten minutes.

The orchestra, in response to the resounding plaudits of the audience, played as an encore piece the Finale of Haydn's Symphony No. 88 in G Major.

The three-day cultural treat is being presented by Alfredo Lozano in association with the International Cultural Program of the United States and administered by the American National Theatre and Academy.

Cont. on p. 16, col. 7

Crowd applauds first BSO concert

Continued from page 1

The concert for tonight will be led by Aaron Copland. The grand finale featuring Beethoven's Symphony No. 3 in E flat major, Eroica, Opus 55; Piston s Symphony No. 6 and Ravel's Daphnis et Chleo, will be played under the baton of Charles Munch, music director.

Last night's musical concert brought together a cross-section of the city's population. The crowd in the bleachers were observed to be more conscious of hearing good music, while those in the reserved seats — composed of Manila's cosmopolitan and elite crowd — were mostly there to "be seen," instead of listening to good music.

Manila is the third stop on a five-country tour which started May 3 in Japan. The orchestra's tour of the Far East, Australia and New Zealand is being made in cooperation with President Eisenhower's international program for cultural presentations.

Burgin, who conducted last night's symphony concert, is considered one of the "most felicitous acquisitions of the distinguished group the past decades."

The Tocatta is a comparatively short, one-movement work divided into four sections, "the first section being an exposition, the second a development; a slow movement which follows is based on the theme stated by the wind instruments at the outset of the work, while the fourth section provides a recapitulation and a coda."

The movement for Mahler's Adagio from the Tenth Symphony opens andante pianissimo, with a fifteen-measure melody for violas alone. Following this movement "is a section slightly slower but with the inner animation of multi-voices." The melancholy quality of the music, however, is relieved "occasionally by trills in the wood-winds or high strings, or pizzicatos to sharpen the persistent rhythem of the accompaniment."

The major musical score for the evening was Tchaikovsky's Symphony No. 5 in E Minor, Opus 64 which, according to the composer, is one of his best works compared with his Fourth and Sixth Symphony.

As Burgin made his exit after the last strains of the symphony faded in the hall, the audience shouted "Bravo" in a collective tone, accompanied by endless clapping, till the orchestra played an encore for a few minutes to satisfy the clamor and enthusiasm of the crowd.

All tickets were sold. Many people could not be accommodated and they just stayed outside to hear the strains emanating from the overcrowded hall.

The orchestra founded in 1881 has been playing more "modern" music, according to connoisseurs. It has encouraged American composers by playing their pieces in the world-wide tours.

Daily Mirror 2 JUN 1960

BSO and Richard Burgin

BURGIN, LOZANO and MUNCH

An enthusiastic crowd of several thousands cheered last night at the Rizal Memorial Coliseum when Manila music lovers heard for the first time the Boston Symphony Orchestra under the baton of Richard Burgin, BSO associate conductor.

The violas which opened the second movement of Tchaikovsky's Symphony No. 5, in E minor, op. 64, the oboe solos from the theme of Mahmler's Adagio from the Tenth Symphony (Posthumous) and the moto perpetuo from a movement of Haydn's Gluck Symphony will be long remembered.

The orchestra's andantes and pianissimo (thanks to Architect Cesar Concio who algebraically constructed the stage for better acoustics results were distinct, soft mellow and sometimes mystic.

Burgin who stood no less than five feet tall took his place on the podium and held his baton before the 108-man orchestra (in shirt sleeves) with ease but not comfortably so. He accidentally dropped his stick during the first number, Kirchner's Toccata for Strings.

Manila music lovers were better listeners in the sense that in between movements clapping hands which often distract the conductor's musical temperament were held back last night.

Richard Burgin is a very interesting man with a lot of interests. At the press conference at the Narra room of Manila Hotel yesterday noon, Burgin gave several press men a capsule view of music as an art, music to the artist and music for the masses in one sitting.

It would be taken into consideration that Burgin other than conducting the BSO for years (this year is his 40th) is a teacher in music at the Boston University. His many interests were mostly centered on languages. He speaks six—Polish, Russian, French, German, Swedish and English.

Burgin revealed that drama paves the way better understanding of music. He also added that somehow the people the world over has a common means of understanding one another and most often music is the answer.

He showed a personal interest in bringing the music to the mass and asked about present reaction of the Filipino people to long hair music.

"It maybe a grave problem but surely there must be an answer to it," said Burgin about long hair music for the masses.

In Boston, every angle has been tried like open rehearsals which allowed the public to witness the rehearsals of the BSO at a very nominal fee, matinees mostly for students, and several weeks the BSO performs the "pops" concert other than the season of heavy compositions for the masses.

Burgin has gloriously conducted no less than 5000 concerts in his forty years of musical life which started way in 1920 when he joined the BSO as a concertmaster.

He is married to a similarly popular violinist, Ruth Posselt, and they have a girl of 16, who made a deal with her father that she would study piano but would not make a profession out of it and a boy of 13 who is more inclined to sports than music.

Alfredo Lozano, local impresario, has become an institution in his own right. He has proven time and again that the Filipino people has an inborn taste for music and he has not stopped searching for the best always. The coming of the BSO with three world famous conductors, Burgin, Copland and Munch, is one of them.

The BSO performance here was made possible through the International Cultural program of the United States administered by the American National Theatre and Academy.

Aaron Copland, famous American conductor, will hold the baton for the BSO tonight also at the Rizal Memorial Coliseum at 8:15.

The program will include Purcel's Fantasias for Strings in three movements, Copland's First Symphony in three movements, Haydn's Symphony in C minor, No. 95 in four movements and Copland's orchestral Suite from the opera "The Tender Land" in three movements.—Joe

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A LARGE [illegible] of concert-goers turned out last night for the [illegible] of three concerts by the Boston Symphony Orchestra at the Rizal Coliseum. Richard Burgin, who conducted last night's concert is shown above as he wielded the baton for Adagio from the Tenth Symphony by Mahler.

Manila Bulletin 2 JUN 1960

MORE OR LESS Daily Mirror 2 JUN 1960

Boston Symphony's first night: straight from French horn mouths

By E. A. CRUZ

People who were puzzled by the first number of last night's Boston Symphony concert need not feel apologetic about it. The work, a toccata in the modern manner by a young US composer, irritates some of the musician themselves.

We ran into two of them, both of them French horn players, who told us a thing or two about Mr. Kirchner, the composer of the toccata. "A beatnik type," one of them said.

In the firt place, the Kirchner piece should never have been included in the program. The Rizal Memorial, in spite of the acoustical stage provided especially for the concerts, is much too large for a composition intended to be played by a small orchestra. (Half the players left the stage with their instruments after playing the national anthems and before the toccata, which must have caused not a few in the audience to mutter what the devil was going to happen next).

Our horn players explained that this was due to an apparent miscalculation. The programs had to be planned so far in advance the orchestra management could not possibly have foreseen the conditions at the Rizal Memorial.

Anyway, the rest of the program more than made [illegible] everything, especially the Tchaikovsky. In fact the reaction to this symphony was, if anything, a bit too warm. The slow movement, which was cribbed by Hollywood some years ago and has since become a "song hit," was irresistible. But hardly less [illegible] was the symphony as a whole. Tchaikovsky's No. 5 is a surefire number which the more discriminating listeners would wish had been replaced by something less familiar. For them the saving grace of the concert was the excellence of the orchestra itself, which is of course beyond question.

According to the players we talked to, the best part was the horn solo, which seemed really to have impressed them, for it's not every night that a horn player is in top form.

Which of them was the soloist? "Neither. It's some other guy."

Before we parted company, they again deplored the programming on the first night, but strongly advised us not to miss the last, which is tomorrow, when the "Eroica" will be played. "That's simply great," they said with marvelous understatement.

RESOUNDING APPLAUSE greeted the Boston Symphony orchestra at the Manila Coliseum last night where it performed before Manila's music enthusiasts. Shown above is associate conductor Richard Burgin lifting his arms in a wide arc during the orchestra's rendition of Tchaikovsky's Fifth Symphony

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Orchestra's Versatility, Daring Charm Reviewer

Evening News 2 JUN 1960

By *ADELAIDA R. KATIGBAK*

The Boston Symphony Orchestra
The Program
Kirchner — Toccata for Strings, Solo Winds and Percussion
Mahler — Adagio from the 10th Symphony (Posthumous)
Tchaikowsky — Symphony No. 5 in E minor
Conductor
Richard Burgin

BY 8:15 yesterday evening, a sizable crowd had already congregated at the Rizal Memorial Coliseum. And the variety of people that made up that crowd gave an interesting insight into what makes up the Philippine concert audience. There were the well-heeled formally dressed, regular first-nighters; there were the casual mannered members of the intelligentsia; the diffident students; the wide-eyed representatives of the rank-and-file; there were those who came to be seen; and those who came simply because they love good music.

But diverse as their attitudes and motivations were, when they finally heard the music, they were one in their enthusiastic appreciation of every number.

The choice of the first two numbers, Kirchner's Toccata and Mahler's Adagio, together in one program and performed consecutively, could be called daring. Kirchner is a young composer, comparatively unknown. His idiom is modern and this particular work would require more than one hearing to be fully appreciated; Mahler is rarely performed in the Philippines and cannot therefore be regarded with familiarity.

Yet Mr. Burgin and the Boston did get to communicate. The applause that erupted at the end of the concert was spontaneous and warm. Bravos rang in the hall and Mr. Burgin came out for curtain call after curtain call.

The orchestra was one great, wonderfully polished instrument, which because of its responsiveness became a vibrant extension of the conductor's interpretative personality. It painted vividly, with numerous tone colors at its command; it spoke lucidly through near perfect technique and well architectured phrases. Even the unfamiliar Kirchner opus aroused and upheld the audience's interest because the conductor's leadership was so sure and so authoritative and because the climaxes were so well-planned. Mahler the philosopher and the poet breathed in the orchestra's rendition of his Adagio. The strings sang and the winds emerged nobly and with great dignity. Tchaikovsky was played in the best traditions of romanticism.

Versatility was manifest. Where the Mahler was disciplined, the Tchaikovsky was unashamedly emotional; where in Kirchner dissonance was underscored in the Haydn which was the encore number, consonance was a great part of the charm. Where the set tempo was most appropriate in Haydn the subtle rubatos were most effective in Tchaikovsky.

This last number was the highlight of the concert. The first movement exposed the sombre theme that caused this work to be called Tchaikovsky's Fate symphony. The horns, the oboe, the clarinet stirred the listener, as he was embraced by the Andante Cantabile. The handling of the [illegible] which to bring out [illegible] how much—was hi[illegible] and in perfec[illegible]

T[illegible]ment was a prof[illegible]ence. The Walt[illegible] rather restrai[illegible] this but mayb[illegible] just as well because then the reappearance of the symphony's theme became more significant.

The exuberant triumphal last movement with its impressive tuttis provided a fitting climax to an exciting musical evening.

The BSO deserves its reputation as one of the world's greatest. We are grateful we have two more evenings of it to look forwar

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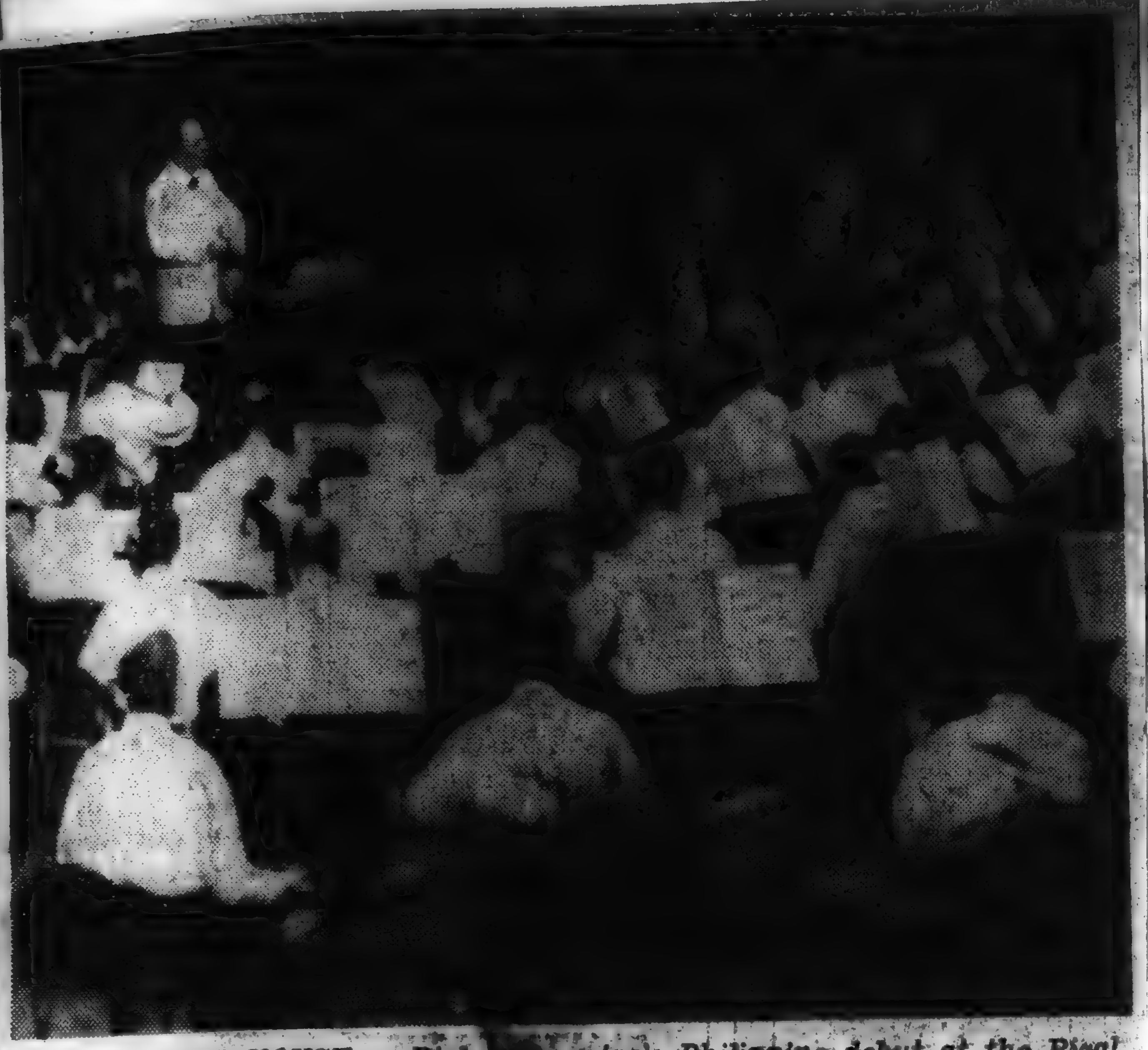

TO A FULL HOUSE — Richa[illegible] Burgin, associate conductor of the Boston Symphony Orchestra, wielding the baton in the famed orches[illegible]tra's Philippine debut at the Rizal Memorial Stadium last night. Tonight's guest conductor will be Aaron Copland, American composer.

BSO's First Concert Applauded By Manilans

Philippines Herald 12 JUN 1960

By NESTOR MATA
[illegible] Staff Member

The famed Boston Symphony orchestra [illegible] successful first [illegible] at the packed Rizal Memorial coliseum last evening to the resounding applause, loud and persistent bravas of Manila's music lovers, especially after its performance of Tchaikovsky's Fifth Symphony.

Richard Burgin, associate conductor, received several minutes-long and standing ovation after the triumphant and jubilant ending of the Fifth Symphony. It was an authoritative reading of [illegible] composer's great [illegible] from the start of the sombre first movement (Andante), to the lyrical and passionate slow movement (Andante cantabile), then to the gliding and graceful valse movement and finally to the heroic and powerful Finale. Burgin showed his mastery of the Tchaikovsky symphony; his very expressive hands drawing out the yearning and unquenchable horn melody from the orchestra.

And when he heard the sweet sounds of the cantabile from the horn and the cellos and the body of other string instruments, Burgin came out with an expressive smile on his lips that brightened his face.

The Tchaikovsky work was also full of turbulence particularly in the first and last movements; Burgin drew out the powerful chords and agitated the orchestra members with great thrusts of his arms, wide swayings of his body and the poundings of his clenched left fist in the air, when he reached the "madlike" Finale which filled the coliseum with the great music of Tchaikovsky.

The first part of last night's program included the Toccata for Strings, Solo Winds and Percussion by Kirchner, and Mahler's Adagio from the Tenth Symphony.

These two works contrasted each other. While the Kirchner opus involved piercing chords and scale-like passages almost hurting to the ear, Mahler's masterpiece contained melodic passages of sweet magnitude, although it was generally sombre from beginning to end.

It seems that the big crowd last evening was not very much satisfied with the first part of the BSO's concert. But it was a highly competent performance. We particularly liked the Mahler composition. But it was the Tchaikovsky opus that really marked the high point of the BSO's debut concert before Manila's music lovers.

The superb performance of the BSO under the masterly baton of Burgin carried away the big crowd that several bursts of applause compelled Burgin to return again and again to the podium to acknowledge the standing ovation and loud bravas of a very appreciative audience.

Giving way to the audience's insistent demand for an encore after the Tchaikovsky opus, Burgin, who also congratulated the BSO's concertmaster and his assistant, returned to the podium and conducted the last movement of Haydn's "Clock" Symphony.

Impresario Alfredo Lozano, who is presenting the Boston Symphony orchestra, in cooperation with the American National Theatre and Academy, also acknowledged (in the concert program) Cesar H. Concio's contribution to last evening's successful performance. Concio, eminent Filipino architect, designed the special acoustical stage and canopy without which the brilliant renditions of the visiting BSO would have been lost in the cavernous coliseum.

Aaron Copland, the American composer, will conduct the Boston Symphony Orchestra in its second concert tonight at 8:15 p.m. at the Rizal Memorial Coliseum.

The program includes two of the noted composer's own works — First Symphony and a suite from his opera, The Tender Land.

The complete program follows: Purcell's Fantasias for Strings, No. 2 in B flat major, No. 4 in C minor and Fantasia on One Note in F major; Copland's First Symphony— Prelude, Scherzo and Finale; Haydn's Symphony in C minor No. 95 — Allegro, Andante, Cantabile, Minuet, Trio and Finale Vivace; and Copland's Suite from The Tender Land including Introduction and Love Music, Party Scene and The Promise of Loving.

Copland is traveling with the BSO as a guest conductor.

Manilans Thrill To Maiden Performance Of The BSO

[illegible] Bulletin [illegible] JUN 1960

By [illegible]

History was made last night as a curious [illegible] around 8,000 Manilans [illegible]ed to the maiden [illegible]ance here of the Boston Symphony Orchestra at the Rizal Memorial Coliseum, with Richard Burgin conducting.

With a two-hour treat of symphonic music, Manilans went home glowing: the famed BSO did not prove a disappointment.

Burgin, grey-haired and calm-meined associate conductor of the 80-year-old symphonic orchestra, displayed an admirable, if not too dramatically impressive, control of the program played capped by Tschaikowsky's Symphony No. 5, in E minor, Op. 64.

Except for Burgin, who wore a white coat, the rest of the male members of the 104-man orchestra, which has three women members, were informally dressed in white shirts. They must have anticipated the heat, for which Manila is famous. But as they went through the heavy passages of Kirchner, Mahler and Tschaikowsky, the BSO members seemed to have forgotten the sweltering heat that was beginning to soak their backs with perspiration.

The performance started 15 minutes later than its scheduled time at 8:15 p.m., with a spirited version of the Philippine National Anthem, which was immediately followed by the American National Anthem.

Huddled on the specially-built stage by architect Cesar Concio, who improvised a canopy above to improve the coliseum's acoustics, the BSO proceeded to the first number on the program, Kirchner's Toccata for Strings, Solo Winds and Percussion. Dominated by string instruments, this piece seemed to have made Burgin a good vehicle for his specialty. Warsaw-born Burgin, who is active in chamber of music and a teacher, founded the Burgin String Quartet.

With the second piece, Mahler's Adagio from the Tenth Symphony, the BSO proved highly sensitive, oozing with [illegible] passages now [illegible] rising to shriek[illegible] then lapsing into [illegible] passages again. This [illegible] needed good control which Burgin ably gave, [illegible] beads of perspiration trek down his face.

The BSO proved to be at its most inspired [illegible] during the last number of the program — Tschaivkowsky's Fifth Symphony. Said to be a "[illegible] against Fate", [illegible] played by the BSO last night, sounded [illegible] brave as Burgin led the fevered orchestra through the animating first movement, up to the passionate **andante cantabile con alcuna licenza,** the second movement, hopping to the lighter valse of the third movement, and finally giving with a terrific, deafening finale.

Altogether the BSO gave this "brave song" of a symphony an even more resolute and determined clamor that did not fail to give the audience that wonderful feeling of having triumphed over the forces of Fate.

An appreciative audience made Burgin come back to the podium twice amidst thunderous applause that reached its fevered pitch shortly before the BSO played a delightful encore—the tick-tocking finale of Haydn's Clock Symphony.

The BSO three-day concert performances here are being presented by impressario Alfredo Lozano in co-operation with the American National Theatre and Academy.

Tonight's performance will be conducted by Pulitzer prize-winner composer Aaron Copland, who will play, among others, two of his own works.

YOUR TAGALOG CORNER

Manila Times [illegible] JUN 1960

Ang Boston Symphony

Ni [illegible]

Naghahanap kami ng isang [illegible] na katumbas (equivalent) ng BRAVO [illegible] ang isang salitang hight dito para isigaw sa loob ng Rizal Memorial Stadium pagkatapos ng pagtugtog ng Boston Symphony Orchestra. Masayang-masaya si Richard Burgin (ang konduktor sa unang gabi) sa malakas na palakpakan at pagsigaw sa kanila ng *bravo!* Hindi nila akalain, ang sabi sa amin ng isa, na ang mga Pilipino pala ay marunong kumilala ng mabuting musika. Kaya't ang sagot namin, "Hindi ba ninyo alam na ang tawag sa Pilipinas noon pang unang panahon ay Italyang Munti? (Little Italy).

Ang Pambansang Imno ng Pilipinas (National Anthem) ay nakababagbag ng kalooban (soul-stirring) nang tugtugin ng Boston Symphony. Ibang-iba sa aming nararamdaman kung ito'y tinutugtog ng ating mga banda sa labas ng simbahan sa mga pistang-bayan. Hindi pala kailangan ang maging Pilipino para bigyan ito ng wastong damdamin. Ang kailangan lamang ay mabuting musiko.

Ngayon ang huling gabi ng Boston Symphony dito. Dapat bigyan ng pagkakataon (chance) ni Alfredo Lozano at ng *American National Theatre and Academy* na marinig sila ng ilang milyong tao sa Pilipinas sa pamamagitan ng kanilang radyo. Ang musika ng Boston Symphony ay panlahat, hindi para lamang sa maaaring magbayad.

* * *

Hangga ngayon ay wala pa kaming pampalit sa *Bravo!* kaya't para sa Boston Symphony Orchestra at kay Impresaryo Lozano—MABUHAY!

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Aaron Copland holds baton on Boston's second night

Daily Mirror 16 MAY 1960

Aaron Copland, well-known American composer-conductor and winner of the Pulitzer, Guggenheim and Hollywood's Oscar prizes in music, will lead the visiting 104-man Boston Symphony Orchestra's second night's concert at the Rizal Memorial coliseum on June 2 at 8:15 p.m.

Copland has selected as his opening number the 16th century work of Purcell, the three Fantasias for Strings, and will be followed by his own composition, the First Symphony, in three movements.

Highlights of the evening's program are two outstanding orchestral works, Haydn's "Symphony in C minor, No. 95" and Copland's Suite from the Opera "The Tender Land." The "Symphony in C minor" was among the first set of the six symphonies which Haydn composed for his first visit to London in 1791, while Copland's Orchestral Suite from his famous Opera "The Tender Land" was composed in the middle thirties.

The complete program, with Copland conducting, follows:

[illegible] — Fantasias for Strings No. 2, in B flat Major, No. 4, in C minor, Fantasia on One Note, in F. Major;

II. Copland — First Symphony, Prelude, Scherzo, Finale. Intermission.

III. Haydn — Symphony in C minor, No. 95, Allegro, Andante cantabile, Minute. Trio, Finale: Vivace;

IV. Copland — Orchestral Suite from the Opera "The Tender Land", Introduction and Love Music, Party Scene Finale: The Promise of Loving.

AARON COPLAND TO CONDUCT 2ND CONCERT SERIES

Manila Bulletin [illegible] MAY 1960

Traveling with the Boston Symphony [illegible] during its forthc[illegible] of the Far East [illegible] Copland, [illegible] composer [illegible] contemporary times.

Copland, who has been invited to join the orchestra as guest conductor for the duration of the tour, will be at the podium for the second of a series of three concerts to be given in Manila by the Boston group. The concerts are scheduled on June 1, 2, and 3, at 8:15 p.m. To be held at the Rizal Memorial Coliseum, they will be presented here by Impresario Alfredo Lozano, in cooperation with the American National Theatre and Academy.

Brooklyn-born Copland, who studied composition at the Fontainebleau School of Music in France and was for three years, under the tutelage of the known Paris music professor Nadia Boulauger, first conducted the 80-year-old Boston Symphony as guest, in the summer of 1957 at the Berkshire Festival. He has also been guest conductor of the New York Philharmonic, the National Symphony Orchestra in Washington, the St. Louis Symphony Orchestra and the Chicago Symphony Orchestra at the Ravinia Festival. He has also conducted the major symphony orchestras in England, Europe, Scandinavia and Central and South America.

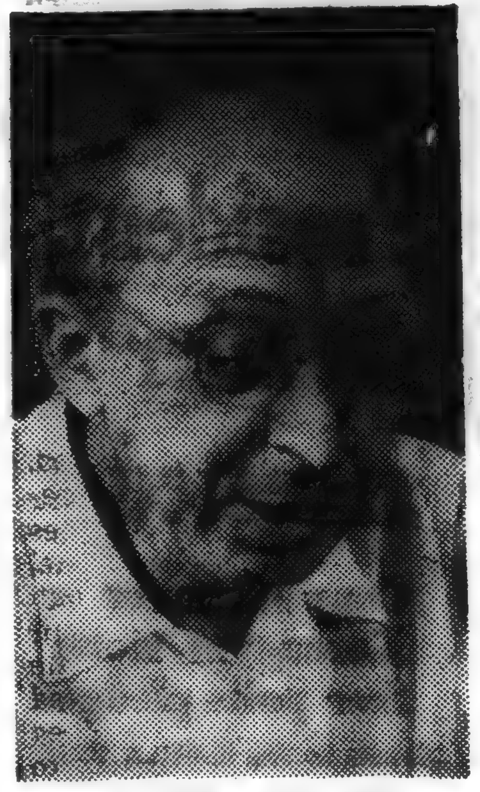
As America's outstanding composer today, Copland has made significant contributions to the music literature of the orchestra, ballet, opera and the films. Of thirty of his works for the orchestra which have been published, there are the Concerto for Piano and Orchestra, the Dance Symphony for which the composer got a $5,000-award from RCA Victor, Danzon Cubano, Symphonic Ode, and the Third Symphony which was commissioned by the Koussevitzky Music Foundation and awarded the New York Music Critics Circle award for the best orchestral work during the 1946-47 season.

Among the many honors Copland has received are the Pulitzer Prize, the Motion Picture Academy of Arts and Sciences' Oscar, the Gold Medal for Music by the American Academy of Arts and Letters, and honorary degrees of doctor of music by Brandeis University and Princeton University. In making the presentation of the honorary degree at Princeton, the university president said of Copland that he was "[illegible] of the eminent figures [illegible] the development of music... a tireless champion in the cause of contemporary music."

Noted US composer leads Boston Symphony June 2

Manila Times 18 MAY 1960

A famous American composer of contemporary times will conduct the Boston Symphony Orchestra June 2, for the second of three concerts to be given in the Rizal Memorial Stadium.



AARON COPLAND

He is Aaron Copland, considered the foremost of America's contemporary composers, whose name has been preceded here by his works. A versatile composer, Copland [illegible] made significant contri[illegible] not only to the [illegible] literature of the orchestra, but to ballet, opera and the movies. More than 30 of his works have been published, including his concerto for Piano and Orchestra, which was first performed by the BSO with the composer as the soloist.

The BSO, expected to arrive in Manila on May 31, will be presented by Impresario Alfredo Lozano, in collaboration with the American National Theatre and Academy, on June 1, 2, and 3.

Copland has received many awards for his works, some of these being an "Oscar" from the Motion Picture Academy of Arts and Sciences for the score of [illegible] "The Heiress," a [illegible] RCA [illegible] "Dance Symphony" [illegible] the Pulitzer [illegible] New York Music [illegible] award for his ballet piece "Appalachian Spring."

Boston Orchestra's Second Concert Led By Copland

Philippines Herald 16 MAY 1960

The visiting 104-man Boston Symphony orchestra will be led by Aaron Copland, well-known American composer-conductor and winner of the Pulitzer, Guggenheim and Hollywood's Oscar prizes in music, on its second concert at the Rizal Memorial coliseum on June 2 at 8:15 p.m.

Mr. Copland has selected as his opening number the 16th century work of Purcell the three Fantasias for Strings, and will be followed by his own composition, the First Symphony, in three movements.

Highlights of the evening's program are two outstanding orchestral works, Haydn's "Symphony in C minor, No. 95" and Copland's Suite from the Opera "The Tender Land." The "Symphony in C minor" was among the first set of the six symphonies which Haydn composed for his first visit to London in 1791, while Copland's Orchestral Suite from his famous Opera "The Tender Land" was composed in the middle thirties. It describes the love complications of a young girl from a rustic family in Alabama who falls in love with a drifter during harvest time.

Tickets to the June [illegible] and 3 concerts which will be held at the Rizal Memorial coliseum at 8:15 [illegible] are now on sale at the Botica Boie.

Evening News 2 JUN 1960

Copland Leads BSO Tonight

Aaron Copland, the American composer, will conduct the Boston Symphony [illegible] for its second [illegible] tonight at 8:15 [illegible] Rizal Memorial coliseum.

The program includes two of the noted composer's own works, First Symphony and a suite from his opera, The Tender Land. The complete program follows: Purcell's *Fantasias for Strings, No. 2 in B flat major, No. 4 in C minor* and *Fantasia on One Note in F major;* Copland's *First Symphony —Prelude, Scherzo and Finale;* Haydn's *Symphony in C minor No. 95 — Allegro, Andante Cantabile, Minuet, Trio and Finale Vivace;* and Copland's Suite from *The Tender Land* including *Introduction* and *Love Music, Party Scene* and *The Promise of Loving.*

Copland is traveling with the BSO as a guest conductor. The Manila concerts are presentation of Alfredo Lozano in collaboration with the American National Theatre and Academy (ANTA). Tickets are on sale at Botica Boie, and after 6 p.m., at the coliseum.

THE PHILIPPINES HERALD 2 MAY 1960

BSO Makes Far East Tour With Famed American Composer

Traveling with the Boston Symphony orchestra during its forthcoming Far East tour is [illegible] foremost American composer of contemporary times.

Mr. Coplan, who has been invited to join the orchestra as guest conductor for the duration of the tour, will be at the podium for the second of a series of three concerts to be given in Manila by the Boston group.

The concerts are scheduled on June 1, 2, and 3, at 8:15 p.m. To be held at the Rizal Memorial coliseum, they will be presented here by Impresario Alfredo Lozano, in cooperation with the American National Theatre and Academy.

Brooklyn-born Copland, who studied composition at the Fontainebleau School of Music in France and was for three years, under the tutelage of the known Paris music professor Nadia Boulauger, first conducted the 80-year-old Boston Symphony as a guest, in the summer of 1957 at the Berkshire Festival. He has also been guest conductor of the New York Philharmonic, the National symphony [illegible] in Washington, [illegible] Symphony orchestra and the Chicago Symphony orchestra at the Ravinia Festival. He has also conducted the major symphony orchestra in England, Europe, Scandinavia and Central and South [illegible] outstanding composer, [illegible] has [illegible] contributions to the music literature of the orchestra, ballet, opera and the films. Of thirty of his works for the orchestra which have been published, there are the Concerto for Piano and Orchestra, the Dance Symphony for which the composer got a $5,000–award from RCA Victor, Danzon Cubano, Symphonic Ode, and the Third Symphony which was commissioned by the Koussevitzky Music Foundation and awarded the New York Music Critics Circle award for the best orchestral work during the 1946–47 season.

Among the many honors Copland has received are the Pulitzer Prize, the Motion Picture Academy of Arts and Sciences' Oscar, the Gold Medal for Music by the American Academy of Arts and Letters, and honorary degrees of doctor of music by Brandeis university and Princeton university. In making the presentation of the honorary degree at Princeton, the university president said of Copland that he was "...one of the [illegible] figures in the development of music ... a tireless champion in the cause of contemporary music."

Tickets to the Manila concerts are now on sale at the Botica Boie.

Copland scores with [illegible] pieces at second con[illegible]

By NATI VALENT[illegible]

Aaron Copland, one of America's leading composers, scored a tremendous success last night as guest conductor of the Boston Symphony Orchestra.

It was the second concert of the three-night Manila BSO engagement at the acoustically renovated Rizal Memorial Coliseum. The Orchestra played again to capacity house.

Copland's First Symphony; his encore, Rodeo; and the party scene in the orchestral suite of his opera, The Tender Land, were tremendously successful.

He took three bows after his First Symphony.

Copland, changing into barong Tagalog for the second part, clinched his popularity with the BSO's second-nighters. Even the seasoned orchestra members seemed more relaxed, happier. The audience managed to forget the unbearable heat.

The composer and the conductor were well-integrated in the personality of this distinguished American. It was obvious that Copland has had considerable experience as a conductor. His count: ten years of conducting between 25 to 30 orchestras. Since March alone, he has handled three orchestras in Soviet Russia, two in England, and one in Japan.

Copland conducts with long, flowing movements of the arms, character[illegible] torso movements. He has a mobile face and [illegible] hands.

Occasionally, he gives little precise leaps that add to the dramatic climaxes. Happily, his compelling technique was put to full advantage by a distinctive program which included one 17th century gem, Purcell's Fantasias for Strings, and an 18th century classic, Haydn's Symphony in C minor, No. 95. Samuel Mayes, principal cellist, took a bow as Haydn soloist.

Copland's place among composers of contemporary music is assured. He has brought to Manila the genuine thing. With Copland, our earlier impression was confirmed that the Bostom Symphony is not "playing down," but rather honoring "the natives" with a carefully selected and distinguished repertoire.

His First Symphony cannot but leave an audience, any kind of audience, impressed. It was haunting, tantalizing and dramatic. Its grandiose passages are among the most eloquent we have heard. The gradual crescendos crashed into smashing fortissimos by percussion instruments, a direct contrast to the haunting interweaving themes of oboe, English horn and violas, as well as the flute and solo horn treatments. There are pizzicato accompani[illegible] and [illegible] of trumpets and trombon[illegible]

Copland's [illegible] Tender Land is [illegible] story of hope, simple country joys, and despair.

It tells the story of an American mother on a rural farm whose daughter falls in love with one of two drifters who appear at the farm, but who decides that he prefers a roving life to settling down. Having been jilted, the girl herself runs away from home. The mother's acceptance of this fate is the key to the opera. Now she looks to her younger daughter to continue the family cycle.

The party scene was American as all get out, invoking images of a square dance. It is interestingly syncopated, with a distinctive jazz movement. At the end of the orchestral suite, there is the suggestion of a revivalist hymn.

All told, it was a quality performance.

Manila Chronicle The Manila

2 MAY 1960

Copland to direct 2nd BSO performance

Traveling with the Boston Symphony Orchestra during its forthcoming tour of the Far East will be Aaron Copland, foremost most American contemporary composer.

Copland, who has been invited to join the orchestra as guest conductor for the duration of the tour, will be at the podium for the second of a series of three concerts to be given in Manila by the Boston group. The concerts are scheduled on June 1, 2, and 3, at 8:15 p.m. at the Rizal Memorial Coliseum. The BSO will be presented here by Impresario Alfredo Lozano, in cooperation with the American National Theatre and Academy.

Brooklyn-born Copland studied composition at the Fontainebleau School of Music in France and was, for three years, under the tutelage of the known Paris music professor Nadia Boulauger. He first conducted the 80-year-old Boston Symphony as a guest, in the summer of 1957 at the Berkshire Festival. He has also been guest conductor of the New York Philharmonic, the National Symphony Orchestra in Washington, the St. Louis Symphony Orchestra and the Chicago Symphony Orchestra at the Ravinia Festival.

As America's outstanding composer today, Copland has made significant contributions to the music literature of the orchestra, ballet, opera and films. His works for orchestra which have been published include **Concerto for Piano and Orchestra**; the **Dance Symphony**, for which the composer got a $5,000 award from RCA Victor; **Danzon Cubano**; **Symphonic Ode**, and the **Third Symphony** which was commissioned by the Koussevitzky Music Foundation and awarded the New [illegible]rk Music Critics [illegible]ward for the best orchestral work during th[illegible] season.

Ti[illegible] the Manila concerts are now on sale at the Botica Boie.

Copland to conduct BSO second concert

Manila Chronicle 28 MAY 1960

A famous American composer of contemporary times will appear in Manila in person to conduct the Boston Symphony Orchestra on June 2, for the second of three concerts to be given in the Rizal Memorial Stadium.

He is Aaron Copland, considered the foremost of America's contemporary composers, whose name has been preceded here by his works. A versatile composer, Copland has made significant contributions not only to the musical literature of the orchestra, but to ballet, opera and movies as well. More than 30 of his works have been published, including his concerto for Piano and Orchestra, which was first performed by the BSO with the composer as the soloist.

Copland will be the guest speaker at the monthly "Meet the Press" luncheon of the Manila Overseas Press Club on Wednesday, June 1.

The BSO, expected to arrive in Manila on May 31, will be presented by Impresario Alfredo Lozano, in collaboration with the American National Theatre and Academy, on June 1, 2 and 3.

Copland has received many awards for his works, some of these being an "Oscar" from the Motion Picture Academy of Arts and Sciences for the score of the movie "The Heiress," a $5,000 award from RCA Victor for his "Dance Symphony," and the Pulitzer Prize and the New York Music Critics award for his ballet piece "Appalachian Spring."

Brooklyn-born, Copland, now in his sixties, received his early education in the public schools of New York. A natural bent for music sent him to France, at the age of 21, to study composition in the Fountainebleau School of Music. He also studied with Nadia Boulanger in Paris, for three years. His compositions were first performed in the United States in 1924.

Traveling as a guest conductor of the BSO for the duration of its current 80th anniversary Far Eastern tour, Copland first appeared with the group in the same capacity in 1957, at the Berkshire Symphony Festival.

He has also been guest conductor of the New York Philharmonic, the National Symphony Orchestra and the Chicago Symphony Orchestra at the Ravinia Festival. On several occasions he wielded the baton for the major orchestras in England, other European countries on the European continent, Scandinavia and Central and South America.

Active as a teacher and author, Copland is chairman of the faculty and head of the composition department of the Berkshire Music Center, lectures extensively, and has written three widely read books, What to listen for in Music, Our New Music and Imagination.

Other honors he has received are the Guggenheim Fellowship, the Gold Medal for Music by the American Academy of Arts and Letters, and honorary doctorates in music by Brandeis and Princeton University. Said the President of Princeton University of Copland, "He is a tireless champion of contemporary music. . .held in the utmost respect and esteem."

For the concert he is conducting at the Rizal Memorial on June 2, Copland is presenting two of his works, First Symphony and Suite from his opera, "The Tender Land." The two other numbers on the program are Three Fantasias for Strings by Henry Purcell and Symphony in C minor by Haydn.

Copland to conduct his own composition

Manila Chronicle [illegible] 1960

Aaron Copland, well-known American composer-conductor and winner of the Pulitzer, and Guggenheim prizes and the Hollywood Oscar for music, will lead the visiting 104-man Boston Symphony Orchestra's second night concert set at the Rizal Memorial Coliseum on June 2 at 8:15 p.m.

For his opening number, Copland has selected the 16th century work of Purcell, **Three Fantasias for Strings**. This will be followed by Copland's own composition, **First Symphony** in three movements.

The evening program will be highlighted by two outstanding orchestral works, Haydn's Symphony in C minor, No. 95 and Copland's **Suite** from the opera "The Tender Land."

Symphony in C minor was the first in a set of six symphonies composed by Haydn for his first to London in 1791. Copland's "The Tender Land" was composed in the middle thirties. It describes the love complications of a young girl from a rustic family in Alabama who falls in love with a drifter during harvest time.

The complete program for June 2 follows: I. Purcell — Fantasias for Strings; No. 2 in B flat Major, No. 4, in C minor, and Fantasia on One Note in F major. II. First Symphony by Copland; Prelude, Scherzo and Finale.

The second portion will open with Haydn's **Symphony in C minor, No. 95**; Alegro, Andante Cantabile, Minuet: Trio, and Finale, Vivace. Copland's **Suite** from "The Tender Land," which includes Introduction and Love Music, the Party Scene, and The Promise of Loving, will ring down the curtain.

Tickets to the June 1, 2 and 3 concerts are on sale at the Botica Boie. All concerts will be held at the Rizal Coliseum at 8:15 p.m.

Manila Bulletin

Copland To Lead 104-M[illegible] In June 2 [illegible]

16 MAY 1960

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Copland has selected as his opening number the 16th century work of Purcell, the three Fantasias for Strings, and will be followed by his own composition, the First Symphony, in three movements.

Highlights of the evening's program are two outstanding orchestral works, Haydn's "Symphony in C minor, No. 95" and Copland's Suite from the Opera "The Tender Land". The "Symphony in C minor" was among the first set of the six symphonies which Haydn composed for his first visit to London in 1791, while Copland's Orchestral Suite from his famous Opera "The Tender Land" was composed in the middle thirties. It describes the love complications of a young girl from a rustic family in Alabama who falls in love with a drifter during harvest time.

The complete program, with Copland conducting, follows: Purcell's Fantasias for Strings, No, 2, in B flat Major No. 4, in C minor Fantasia on One Note, in F Major; Copland's First Symphony, Prelude Scherzo Finale; Haydn's Symphony in C minor, No. 95, Allegro Andante cantab[illegible] Mi[illegible]et: Trio Finale: Vivace; and Copland's Orchestral Suite from the Opera "The Tender Land" Introducti[illegible] Love Music Party S[illegible] The Promise of [illegible]

Ticke[illegible] the June 1, 2 and 3 concerts which will be held at the Rizal Memorial Coliseum at 8:15 p.m. are now on sale at the Botica Boie.

175

Copland, The Conductor, Is As Impressive As His Music

By ADELAIDA R. KATIGBAK

Aaron Copland's appearance on last night's stage aroused provocative thoughts.

His stature as a composer is almost unequalled by any other American. His compositions have won recognition and acclaim the world over. For more than thirty years he has been recognized as an influential figure in spreading, through his works, the gospel of American music. Could he, as conductor, equal his own eminence as composer?

One reads of composers whose works are better interpreted by others. One also reads of composers who are their own best interpreters. To which class does Mr. Copland belong?

Last night's audience provided a clue. It was difficult to say whether the applause was greater for his conducting or for his works, two of which were performed as part of the program.

Physically, Mr. Copland is tall, lean and spry. He lithely hops up the podium and half-runs down the steps of the stage. He has a warm and ready smile and gives the impression of being a genial man. He has a most fascinating left arm that is fluid and [illegible] as he gives expression to lyric passages. He has a wrist that snaps the rhythm in crisper passages. He jabs the air with his forefinger to give the cue to the different instruments. He has a winning personality.

Vigor permeates his works and interpretations. Streaks of gray in his hair notwithstanding, he is vibrantly young.

In his symphony and the suite from "The Tender Land," every instruments tonal possibilities were explored with refreshing results. Rhythm was skillfully exploited. The [illegible] complaint about modern music being indifferent to melody would find no justification here. These works were replete with lyricism. Dissonance was never an end in itself; it was employed only as part of the composer's means of expression and it never obscured, rather it was often used to enhance, his wonderful sense of humor.

While Mr. Copland's music is American, it is also universal. While various influences are evident in his style, this is also truly individual.

The Haydn Symphony No. 95 was presented — a classical gem with exquisite baroque ornamentation. Here was empathy. The conductor easily entered into Haydn's happy temperament and very subtly but very effectively gave it a gentle touch of sophistication.

One was again struck by the successful blending of two factors which could very easily conflict with each other in less perfectly trained groups: the individual excellence of the performers as evidenced by the beautifully executed solos, and the total subjugation of the individual by the whole as evidenced by the wonderful ensemble and the "oneness" achieved by the different sections of the orchestra. For this again we take our hats off to the Boston Symphony Orchestra.

With expectations whetted by two highly successful presentations, we look forward to this evening and this great orchestra's last concert in the Philippines for this year.

ANOTHER

(Continued from page 1)

settle the dispute. But both groups were apparently determined to abandon all peaceful means.

As a result of the mounting [illegible] students from [illegible] have refused to [illegible] at the Caloocan High School. The parents of these students expressed their fear for the safety of their children.

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Bid	₱6.08
Asked	₱6.77
Net Asset Value	₱6.23
PEOPLE'S MUTUAL FUND	
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Net Asset Value	₱5.44
INDUSTRIAL MUTUAL FUND	

NES HERALD 28 [illegible] 1960

Philippines Herald

Copland to Conduct 2nd BSO Concert June 2

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He is Aaron Copland, considered the foremost of America's contemporary composers, whose name has been preceded here by his works. A versatile composer, Copland has made significant contributions not only to the musical literature of the orchestra, but to ballet, opera and movies as well. More than 30 of his works have been published, including his concerto for Piano and Orchestra, which was first performed by the BSO with the composer as the soloist.

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'Coplandish' Music Delights Concertgoers

Philippines Herald 3 JUN 1960

By NESTOR MATA
Herald-DMHM Staff Member

AARON COPLAND

Manila's concert-going public was bombarded last night with "Coplandish" music and was so much delighted it showered Aaron Copland and the Boston Symphony Orchestra at the Rizal Memorial coliseum with loud bravos and intense applause.

With tall, stoop-shouldered and bespectacled, Brooklyn-born American composer Aaron Copland at the podium, the Boston Symphony offered for its second concert deafening performances of Copland's **First Symphony**, the Orchestral Suite from Copland's Opera "The Tender Land," and "The Hoe Down" as its lively encore at the concert's end.

The often noisy but occasionally sweet Copland concert opened with Purcell's **Fantasies for Strings** — No 2 in B flat major and No. 4 in C minor and Fantasia on One Note in F major. These works by the English composer once more gave the BSO's superb string sections an opportunity to exhibit their virtuosity.

And then came what we now relish in calling, the evening's "Coplandish" music. **First the First Symphony.** Jabbing the air with his left thumb and forefinger and thrashing and slashing with his baton hand, Copland began bombarding Manilans' musical year with his sound images, sometimes sweet (we really wished for more but none came) and more often maddeningly loud and deafening, especially in the tumultuous tuttis, in both the **First Symphony** and the Orchestral Suite.

But Copland soothe our shattered hearing with his exceedingly sweet musical passages. We remember the solo violin dueting with the sonorous cellos and woodwinds. These alternated with the booming parts of Copland's works, what with the jarring impact brought by the simultaneous playing of the strings, woodwinds, brass and percussion instruments

The Introduction and Love Music, the first movement of the Orchestral Suite, simply won us over to Copland music — at least the sweet Copland. This movement opened with a thundering passage but almost immediately transposed itself into one of the most delightfully melodic movements we have ever heard from

In all three Copland works (the Symphony, Orchestral Suite and the encore), Copland naturally showed an authoritative reading of his compositions. With long arms flailing, Copland seemed to jump up and down the podium, beckoned with his left thumb and forefinger, signaled his pianissimis with his left hand as he led the BSO's highly competent musicians through the difficult passages of his panoramic music. His works appeared Hollywoodish to us.

After the intermission, Copland appeared at the podium dressed in Barong Tagalog. He received the delighted applause of the audience with a wide grin. This [illegible] relief. He wielded the baton in a performance of Haydn's Smphony in C minor, No. 95, a very tame number compared to what we had just gone through. At the end of the four movements (Allegro, Andante cantabile, Minuet: Trio, and Finale: Vivace), Copland acknowledged the audience's ovation and then beckoned to the BSO's leading cellist (who gave a scintillating rendition of the cello solon) to join him in accepting the kudos.

Well, we venture to say that last evening's concert was really delightful, at least, it was quite a new experience to hear the works of the dean of modern American composers.

Tonight we shall see and hear the BSO's music director, Dr. Charles Munch, wield the baton in the BSO's third and last concert in Manila.

The program: [illegible] Symphony No. 3, [illegible] major, "Eroica," Piston's Smphony No. 6 and Ravel's "Daphnis et Chloe," Suite No. 2.

175

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NES HERALD 2 8 [illegible] 1960

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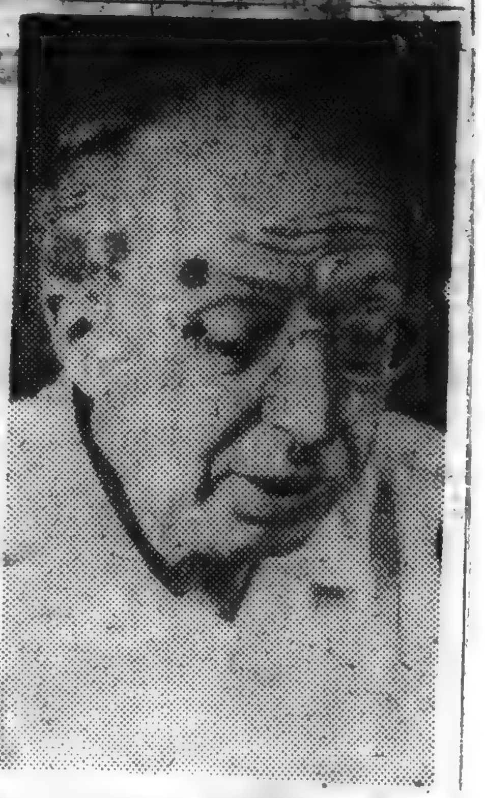

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The second movement (Party Scene) was flippant, featured by loud tuttis and sombre passages. And the Finale: The Promise of Living was surprisingly good for all its braying brass and screeching strings and tooting woodwinds and booming kettle drums.

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The program: [illegible] Symphony No. 3 [illegible] major, "Eroica," Pist[illegible] Smphony No. 6 and Ravel's "Daphnis et Chloe," Suite No. 2.

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FOR BOSTON SYMPHONY CONDUCTORS: Photo was taken at the reception given by US Ambassador and Mrs. I. D. Hickerson late yesterday afternoon at the embassy residence in honor of the Boston symphony conductors. From left: Prof. Antonino Buenaventura, Mrs. Hickerson, Aaron Copland, Mrs. Basilio Valdes, Charles Munch, Mrs. Maria Orense Casas and Mr. Hickerson. Richard Burgin who conducted last night's concert was unable to attend.

AMERICA'S LEADING COMPOSER

Copland bats for modern music and applause between movements

By Nati Valentin

Aaron Copland yesterday put himself on the side of people who applaud between movements of a symphony.

But he has [illegible], shared by all other composers of contemporary music: their works are not played enough.

The leading American composer of contemporary music will conduct the Boston Symphony Orchestra's second concert tonight at 8:15 at the Rizal Memorial Coliseum.

In answer to a question put to him during the "meet the press' luncheon of the Manila Overseas Press Club, of which he was guest, Copland said he "would rather have too much than too little," when it comes to audience appreciation.

He declared that applause tends to "relax the tension" after one movement of a symphony is played. He said he believed it to be "a matter of custom" and that, as a boy, he had heard it practised.

Japanese audiences were extremely unified in their reaction, Copland said, and it was a "slow" reaction.

Not so in Russia, where he visited at the invitation of the Russian government, in return for visits to the United States of Russian composers including Shostakovich. "The Russians couldn't have been more cooperative," he said.

As to whether or not he would compose something as a result of his tour in this part of the world, he said he couldn't be sure until he got back home, which will be about June 20. He expressed the hope that the League of Filipino composers, whom he will meet today, will be able to play him some Philippine music.

had his works performed extensively throughout the world, particularly in Mexico, Cuba and South America, where his name is widely known, and has written music not only for concertizing but for films, the ballet, and opera. Tonight, he will conduct a suite from his full-length opera, The Tender Land, as well as another of his works, First Symphony.

Purcell's Fantasia for Strings and Haydn's Symphony in C minor No. 95 complete tonight's program.

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The Manila concerts are presentations of Alfredo Lo- the American National Theatre and Academy (ANTA),

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Copland's Contemporary Works Score A Hit With Manilans

Manila Bulletin 3 JUN 1960

By RITA GERONA

Manilans were treated to a new and different kind of music last night with the second performance at the Rizal Memorial Coliseum of the Boston Symphony Orchestra, with Aaron Copland wielding the baton.

Judging from their spontaneous applause, it seemed that Manilans, who, like most audiences, have a leaning towards the more conventional classical form of symphonic music, liked it — and with gusto.

Copland, interpreting his own compositions, the First Symphony and the Orchestral Suite from the Opera "The Tender Land," seemed like giving birth to new and strange sounds — heard for the first time by local music lovers from an alive source.

Most noteworthy, too, of last night's highlights is the fact that Manilans have, for the first time, heard and seen a composer conduct his own works. Copland is the first visiting musical artist to give life, through the baton, to his own creations.

Performing to an audience, which was as sizable as its first-nighters with Richard Burgin conducting, the BSO, after going through the usual preliminaries of the Philippine and American national anthems, opened up with Purcell's Fantasia for Strings.

This first number, a short, one-movement work that made much use of the strings highlighted by wind instruments at the outset, was rather tame, and Copland, who interpreted it with ordinary carriage, did not in the least give an indication of the surprise he was going to pull in the second number, his First Symphony.

His First Symphony, composed in Paris in the middle of the turbulent Roarin' Twenties, opened with languid passages of the strings accented by few rambling notes on the harp, then developing into an undulating rhythmic theme, which Copland interpreted with graceful swaying gestures of his slender hands.

With the insuing scherzo, Copland brought forth gay, almost comical sounds which he jerked out of the orchestra with his fingers, hands and even elbows. Gradually the music ascends into a fast-paced measure, and one by one, the strings, woodwinds, brass and the percussions joined together coming to a deafening, uproarious climax, making the whole BSO beat and blow with their instruments with tremendous fury.

At this point, Copland was suddenly no longer just the orchestral conductor — he was also the composer, smiling and singing to himself even, as he urged, with frantic thrusts of his baton that almost carried him up in mid-air, the BSO to come to life. And it did—screaming.

The third movement and finale of his first symphonic work, which he calls his Organ Symphony, was highlighted by a couple of duets. The first was by the oboe, exuding with a fleeting melody, and the bass, stumping in accompaniment. The second duet was played by the first violin, played by the concert master, and accompanied by the piano. This last movement ended, after scaling through another heated and uproarious session, with screeching woodwinds and maddening bombardment of the brasses, finally coming to a close with a couple of two short, thumping notes.

Copland was made to come back to the stage twice to acknowledge with outspread arms and a broad, exultant smiles the thick plaudits of an enthusiastic audience.

Coming back to the stage in a barong Tagalog for Hadyn's Symphony in C minor, No. 95, Copland reverted back to the "conductor" in him. Except for the solo of the 'cello, in which the 'cellist ably acquitted himself, and accompanied by staccato notes on the violins, Haydn's Symphony was not particularly impressive to its last night's audience, who made Copland come back to acknowledge its applause only once.

Copland's Orchestral Suite from the "Tender Land" changed the mood of the audience with its almost jazz-like tempo. Its composer, while conducting it, actually looked like he was enjoying it. Now and then, at its prancing, lively passages, Copland would bounce on his heels, his sensitive fingers clawing in mid-air, his face beaming as he actually sings "tut . . . tut" to the music.

Composed between 1952 and 1954, his Suite to the "Tender Land" opera, which has spring harvest time for a setting, revealed the lively American, his [illegible]ling way of life and cocksure outlook for a good, eventful future. It is most representative of Copland's light contemporary music.

For an encore, Copland treated the audience, which, at this point, was rather getting "into the [illegible]" of his light, romantic, modern music, an excerpt from another work of his—the ballet "Rodeo." At its most sprightly point, a section of the audience could not contain itself and they started clapping spontaneously.

As a whole, the BSO concert last night was a novel experience for its audience. It might be said, too, that this gave an indication that contemporary music, which is still struggling for recognition and appreciation, has found a willing audience here.

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Elaborating on his comment that contemporary music is not played enough, Copland said that for some curious reason, practically everywhere in the world, 75 per cent of the music played is old music.

In his remarks at the MOPC, Copland said he wished to stress that the Boston Symphony is not a cultural mission first, but first a music-making organization.

The Brooklyn-born composer was the first recipient of a Guggenheim fellowship, is the author of three books, has had his works performed extensively throughout the world, particularly in Mexico, Cuba and South America, where his name is widely known, and has written music not only for concertizing but for films, the ballet, and opera. Tonight, he will conduct a suite from his full-length opera, The Tender Land, as well as another of his works, First Symphony.

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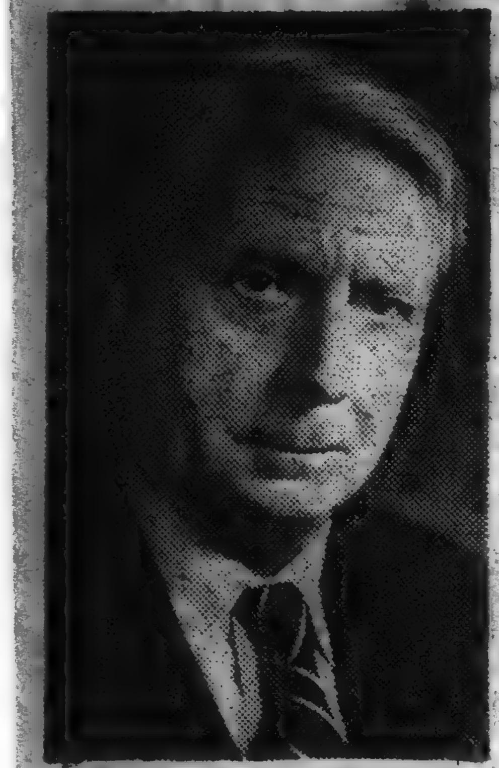
BSO'S OWN MUNCH AT PODIUM

Manila Times

3 JUN 1960

Boston Symphony Orchestra's real calibre will be revealed tonight

By Nati Valentin



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The real calibre of the Boston Symphony Orchestra should show tonight. Its regular conductor, Charles Munch, will wield the baton at 8:15 at the Rizal Memorial Coliseum.

Munch, a Frenchman, has headed the Boston Symphony Orchestra since 1948, when the choice fell on him to succeed Serge Koussevitzky, who held the record for the longest term of a single conductor—25 years.

Munch is no ordinary Frenchman. He was in the Resistance movement in his own way, keeping music alive in France and French morale high by indefatigable performances of French music. It is said that he retained only those positions in which he could maintain his political integrity, and that he always turned over his income to the Resistance movement. Munch even refused to permit the Nazis to purge his orchestra on racial grounds, and used his influence to protect French musicians who were in danger of the Gestapo.

Alfredo Lozano, impressario for the Boston Symphony and other ANTA artists who have been here, tells how Munch spoke Tagalog at a press luncheon Wednesday at the Manila Hotel. It is not true, Lozano said, that Munch is as elusive as he is made out to be.

Another fact of interest about Munch — Albert Schweitzer, the great Bach organist and humanitarian, is a relative of the Munch family. His musician father founded the St. Guillaume Chbir.

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Munch, who started out as a medical student, trained at the Strasbourg Conservatory and first made his mark as a violinist, becoming a professor at the Conservatory and concertmaster of the Orchestra after the first world war.

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The second world war over, Munch was the first French conductor invited to conduct in England, which he did with extraordinary success. Thereafter he conducted most of the great orchestras in Europe, the Near East and in South America — the prelude to his new career in the United States with the Boston Symphony.

Munch therefore came to the BSO a musician of deep-rooted culture attained in those centers where the music of the Old World was created and developed. He first made his appearance in the United States with the New York Philharmonic Orchestra, on January 25, 1947, playing, for the most part, French works, and those exquisitely.

Munch inaugurated foreign tours for the Boston Symphony, taking it outside the United States in 1956 for a concert tour of Europe and then again in 1956 when the BSO performed in Leningrad and in Moscow, besides other European capitals, thus becoming the first Western orchestra to perform in Soviet Russia.

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Scherzo: Allegro vivace
Finale: Allegro molto
Intermission
II. Symphony No. 6—PISTON
Fluendno espressivo
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III. "Daphnis et C[illegible] Suite No. 2—RAVEL
Lever du jour
Pantomine
Danse generale

Tickets are on sale at [illegible]tica Boie, and after 5 p.m the Coliseum.

Munch to conduct Boston final concert

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Dr. Charles Munch Conducting 3rd Boston Symphony Concert

Manila Chronicle

7 MAY 1960

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Munch, a native of Strasbourg, comes from a distinguished musical family that included an uncle, Eugene, an organ player and teacher whose devotion to Bach knew no bounds. At his deathbed he was reciting passages from a Bach cantata "until his throat could no longer utter a sound." Charles' father and first violin teacher was Ernest, an organist, string player, leader of the St. Guillaume choir in the Strasbourg Cathedral and professor in the con[illegible]tory there. Charles himself was one of a family of four brothers and two sisters who were all musical.

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BSO'S OWN MUNCH AT PODIUM Manila Times

3 JUN 1960

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Farewell Performance Tonight Of BSO To Be Led By Charles Munch

Evening News [illegible] JUN 1960

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Its maiden performance Wednesday, with Richard Burgin at the podium, was attended by a sizable crowd of first-nighters who gave conductor Burgin and his men heart-warming applause and a standing ovation at the close of the concert. American composer Aaron Copland traveling with the BSO as guest conductor, wielded the baton last night for the second concert that featured two of Copland's own works, the First Symphony and a suite from his opera, The Tender Land.

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He inaugurated foreign tours for the Boston Symphony, taking it outside the United States in 1956 for a concert tour of Europe and then again in 1956 when the BSO performed in Leningrad and in Moscow, besides the European capitals, thus becoming the first Western orchestra to perform in Soviet Russia. The current tour of the orchestra is its first in the Far East. Scheduled to leave tomorrow, in the afternoon, the BSO is next performing in Australia.

The complete program for tonight follows:

I. Symphony No. 3 in E flat major, "Eroica," Op. 55 — BEETHOVEN Allegro con brio Marcia funebre: Adagio assai Scherzo: Allegro vivace Finale: Allegro molto
II. Symphony No. 6 — PISTON Fluendo espressivo Leggerissimo vivace Adagio sereno Allegro energico
III. "Daphnis et Chloe," Suite No. 2 — RAVEL Lever du jour — Pantomime — Danse generale

Tickets are on sale at Botica Boie, and after 5 p.m. at the Coliseum.

THE MANILA TIMES [illegible], 1960

FAREWELL CONCERT—The Boston Symphony Orchestra in its last performance at the Rizal Memorial last night. At the podium is Charles Munch, BSO music director, in barong Tagalog.

PRESIDENT GARCIA is shown congratulating Dr. Charles Munch after last night's farewell performance of the Boston Symphony orchestra at the Rizal Memorial stadium, as the First Lady looks on.

B.S.O. Ends Concert Series; Performance Impressive

6/4/60

MANILA BULLETIN

By RITA GERONA

The Boston Symphony Orchestra capped its series of concerts last night at the Rizal Memorial Coliseum with an exquisitely impressive performance conducted by the BSO musical director, Dr. Charles Munch—leaving no doubt that they have given local music-lovers an experience to treasure.

Highlighting the BSO's farewell performance was the presence of President and Mrs. Garcia, who arrived exactly 15 minutes before the performance began at 8:30 p.m. High-ranking government officials and their well-dressed wives, members of the diplomatic corps, and prominent Manilans were also present.

Well over 12,000 people packed the Coliseum to the hilt including the bleachers area, leaving only the back of the stage unoccupied. Many are of the opinion that last night's crowd was about one of the biggest ever to grace an orchestral performance.

After the preliminary national anthem-playing part, in which Dr. Munch comported himself with an impressive carriage on the podium, the BSO lost no time in striking off the commanding two-note opening of Beethoven's Symphony No. 3, in E flat major, "Eroica," Op. 55, progressing in a sprightly manner to the famous heroic theme.

As the BSO went deeper into the succeeding variations of the theme in the first movement, **allegro con brio**, Dr. Munch suddenly went overboard, gesticulating with frantic arm-swinging and head-jerking, causing his white locks to tumble all over his head. As he turned to one side to urge the first violins, he showed a profile with furrowed brows, tight mouth and impassioned look, making the audience feel that he was in his best element.

After the first movement, the crowd broke into a long, thunderous applause that Munch, who seemed impatient to go on to the succeeding movement, scanned the crowd with a scowl on his face, his left hand poised on his waist. At this point, late-comers were still sidling to their seats but nevertheless, Munch, after smiling at conductor Richard Burgin, who was first violinist and concert master last night, led the orchestra to the second movement, the famous Funeral March.

The Funeral March was about the most moving part of the whole night's program and it was here that the BSO would be most remembered for by its local audience.

Like the third lively movement, the last movement was filled with joyous tones, lilting rustlings and horn-calls as the BSO gave full vent to exposing Beethoven's rich and bold ideas that characterize his Herioc Symphony, said to be a "monument to the heroic spirt human."

Munch came back to the podium twice to acknowledge the applause of a highly appreciative audience.

The second number on the program, Piston's Symphony No. 6, was almost disconcerting after such a wonderful experience with the classical "Eroica." A contemoprary composer himself, who, like Copland, went through Parisian tutelage and eventually went home to America to create a new kind of symphonic music, Piston, as revealed last night by the BSO, has jazz-like propensities.

The opening of the Piston's symphony, the **fluendo espressivo**, produced weird sounds mostly from strings eventually dying out with apreggios on the two harps, one of which was played by a woman, Mrs. Olivia Leutche.

The **leggerissimo vivace** or the second movement came up with brusque sprints from the violins jarred by ear-tingling hammerings of the percussion intruments. Played in a fast clip, the BSO seemed like it was trying its fastest best to get it over with.

But if the audience was not too fond of Piston's first two movements, they seemed to have sat up and noticed at the third movement, the long **adagio sereno**, which gave languid, dulcet passages from the violas and 'cellos, deepened by the bass viol and glidding on with slow attempts from the flute accompanied by the harp, then the picolo and the harp, again. Altogether this movement made a serene, soothing music, only to be upset by the last screeching movement, the **allegro energico**, which was bombarded by percussions and the brasses filling the atmosphere with festivity.

The last number, Ravel's second suite from "Daphnis et Chloe," was a delightful one. Rippling, rambling passages, and a lullaby-sounding part particularly thrilled the audience. But the best yet was the solo by the flute, ably played by James Pappoustsakis. The symphony ended in a festive session with castanets enlivening the air.

Munch gave two encores, the first, the March from Berlioz's Romeo and Juliet; and the second, an excerpt from Wagner's Meistersinger.

Other than Pappoustsakis, Samuel Mayes, who played a moving solo on the 'cello in Piston's Symphony, was also warmly congratulated by Munch right on the stage. Burgin, who did some solo parts as first violinist, also was congratulated by him.

At the close of the performance, President and Mrs. Garcia went to the foot of the stage, where they congratulated Munch, who was soaking wet with perspiration. Munch presented the Presi-

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Charles Munch To Lead BSO In Final Concert

The [illegible] Symphony Orchestra caps its [illegible]-night engagement [illegible] with a final concert [illegible] by its musical [illegible] Dr. Charles [illegible] p.m. tonight [illegible] Memorial [illegible].

Its [illegible] performance We[illegible] Richard Burgin [illegible], was attended [illegible] crowd of first-[illegible] gave conductor Burgin [illegible] his men heartwarming applause and a standing ovation at the close of the concert. American composer Aaron Coplan, traveling with the BSO as guest conductor, wielded the baton last night for the second concert that featured two of Copland's own works, the First Symphony and a suite from his opera, The Tender Land.

Dr. Munch, member of a distinguished musical family from Strasbourg, France, has been head of the Boston Symphony since 1948 when he was engaged to succeed the famous Serge Koussevitzky. Considered one of the outstanding musicians to come from France, Dr. Munch came to the BSO as a conductor of world-wide experience and success, a musician of deep-rooted culture attained in those centers where the music of the Old World was created and developed.

He inaugurated foreign tours for the Boston Symphony, taking it outside the United States in 1956 for a concert tour of Europe and then again in 1956 when the LSO performed in Leningrad and in Moscow, besides the European capitals, thus becoming the first Western orchestra to perform in Soviet Russia. The current tour of the orchestra is its first in the Far East. Scheduled to leave tomorrow, in the afternoon, the BSO is next performing in Australia.

The complete program for tonight follows: Symphony No. 3, in E flat major, "Eroico," Op. 55 by Beethoven, Allegro con brio, Marcia funebre: Adagio assai, Scherzo: Allegro vivace, Finale: Allegro molto; Symphony No. 6 by Piston, Fluendo espressivo, Leggerissimo vivace, Adagio sereno, Allegro energico; "Daphnis et Chloe," Suite No. 2 by Ravel, Lever du jour—Pantomime—Danse generale.

Tickets are on sale at Botica Boie, and after 6 p.m. at the Coliseum.

Orchestra gets big ovation

By NATI VALENTIN

Superb is the word for Charles Munch and the Boston Symphony Orchestra last night. There were moments when their playing defied description.

A most felicitous conductor-orchestra relationship awed and delighted Manila

(Photo on last page)

concert-goers at the third and final performance here of the Boston Symphony.

President and Mrs. Garcia [illegible] US [illegible]ssador and [illegible] [illegible]vey Hickerson h[illegible] those present. The Rizal Memorial Coliseum, acoustically improved by Cesar Co[illegible],

Turn to 8-A, col. 3

Orchestra gets big ovation

From page 1

was filled to the rafters.

[illegible] played two encores. The Damnation of Faust by Berlioz, and the Overture to Meistersinger by Wagner.

Dr. Munch, now in his twelfth year as musical director of the Boston Symphony, brought out the virtuosity of the orchestra. But it was more than an orchestral triumph, more than a sonorous blending. It was also the highest type of unity exemplified by first-rate artists of different nationalities who have grown musical roots in Boston and become naturalized American citizens.

Although Dr. Munch is [illegible] a conductor who considers the music far more important than his role, he made an interesting study as he led the Orchestra through three of the most exacting numbers in any symphonic repertoire. These were Beethoven's Symphony No. 3 in E flat, "Eroica" Op. 55; a contemporary work, Piston's Symphony No. 6; and Ravel's Daphnis et Chloe.

He conducted without a score, except for Piston's Symphony.

Coming out in barong Tagalog, to an acclaim that became tumultuous as the concert progressed, Dr. Munch affably and humbly acknowledged the applause, and became almost immediately the absorbed and sensitive artist.

Gray locks spilling over forehead, Dr. Munch was a dynamic conductor, as he described circular motions with right arm and head. Now he would stretch out his left arm, now put a finger to his lips, now tilt back on his heels, arms flailing for a crescendo. Occasionally, he had the stance of a fencer. Always, always he held his players in a fascinating and masterful spell.

It was in Daphnis et Chloe that the Orchestra virtually took one's breath away. Here J[illegible] Pappoutsakis, flutist, [illegible] out with some of the [illegible] exquisite solo playing [illegible] in a long time. [illegible] were featured BSO h[illegible] Bernard Zighera [illegible] Olivia Luetcke.

Richard Burgin who conducted the opening concert last Wednesday, was concertmaster.

Described as a "vast musical fresco," this work, a ballet, comes from a document of ancient Greece, the "ancient Greece" of Ravel's dreams.

Only such technical excellence as the BSO's could have produced the murmur of rivulets, the haunting mystery and romance of the habitation of Ravel's nymphs and shepherds.

Beethoven's Eroica, played by Munch with a slightly different tempo, was impressive. Although it had nothing to do wtih Napoleon Bonaparte, it still might have been composed to reflect greatness dreamed of by an artist, and thrown away by such a man as Napoleon.

The Eroica's funebre (funeral march) recalls the death of one of the Boston Symphony's viola players in Japan. Dr. Munch asked for one-minute silence before starting this movement in the Japanese [illegible] where the death occurred.

Piston's contem[illegible] piece was perhaps no[illegible] the musical taste of ma[illegible], but it attested neverthele[illegible] to the superb tech[illegible]ue of the orchestra f[illegible] whose members it was [illegible]ten. The work is de[illegible]ed to its long-time, [illegible] conductor, Koussev[illegible], whom Munch replaced.

The com[illegible] Boston Symphony and the impact of [illegible], and of guest conductor A[illegible] Copland, will long be remembered by Filipinos.

The Manila Chronicle Saturday, June 4, 1960

FAREWELL CONCERT—Dr. Charles Munch, famed director of the Boston Symphony Orchestra, waves a hand to smother the brasses as he stirs the 104-man band through the intricate passages of Beethoven's Symphony No. 3 in E flat major in last night's farewell performance of the orchestra. President Garcia and the First Lady led the biggest crowd of music lovers yet who thronged to the Rizal Memorial Coliseum to listen to the concert.

President, First Lady attend last BSO concert

By AMANTE F. PAREDES
of the Chronicle staff

Lusty applause by an appreciative audience characterized the farewell performance of the famed Boston Symphony Orchestra last night at the Rizal coliseum as Charles Munch, music director of the visiting orchestra, conducted in a vibrant manner three classical compositions.

President and Mrs. Carlos P. Garcia led about 14,000 concert-goers in hearing the last of a three-night engagement, a rare occasion for good entertainment in culture-barren Manila.

The coliseum was filled with people, some of them standing in the aisles in the upper seats and the bleachers. The enchanting strains of Beethoven's "Eroica" were marred by the clapping of hands between movements from the gallery. Director Munch was a bit peeved at the wrong timing of the applause, but seemed unperturbed as he continued directing [illegible] the composition.

The first piece which proved to be the most familiar as the audience listened to it in rapt attention was Beethoven's Symphony No. 3, in E flat major, "Eroica," Opus 55.

The Beethoven masterpiece which is referred to by George Grove as "a portrait of Beethoven himself" was the longest score played by the orchestra in its three-night performance.

Munch dedicated a record of this musical piece as performed by the Boston Symphony Orchestra to President and Mrs. Garcia when they congratulated the conductor at the end of the concert.

Following the intermission, the orchestra played Piston's Symphony No. 5 which was commissioned by the orchestra itself for an anniversary season. This melody did not evoke much enthusiasm among the listeners.

The same attitude of the audience could be said of Ravel's "Daphnis et Chloe," which was a music set for a ballet in one act. A "choreographic symphony in three parts," this opus contributed much to modern French music which "emphasize in different ways the detached attitude of Ravel towards his art."

As the crowd clapped for an encore, the stocky music director returned to the podium to conduct two lively encores: Berlioz's Hungarian March and Wagner's Second Prelude to the Third Act of Meistersinger.

The Boston Symphony Orchestra, which came here under the international cultural program of the United States administered by the American National Theatre and Academy, is proceeding today to Australia for performances similar to those it gave in Formosa, Japan and the Philippines. The local performance was presented by Impresario Alfredo Lozano.

Charles Munch, the music director who is both an organist and string player, won the hearts of Manilans as he had been honored in the United States, Europe including Russia where he conducted concerts in 1956.

Winning plaudits with Munch during their concert tour in the Far East by this symphony orchestra were Aaron Copland, dean of American composers, as guest conductor, and Richard Burgin, the orchestra's associate conductor since 1953, and concertmaster since 1920.

Garcia Guests At BSO Concerts

Philipp[illegible] [illegible] MAY 1960

PRESIDENT AND MRS. CARLOS P. GARCIA will be guest of honor at the forthcoming Manila performances of the famed 104-man Boston Symphony orchestra on June 1, 2 and 3 at the Rizal Memorial coliseum. Impresario Alfredo Lozano, called on the First Lady yesterday. He is explaining the varied programs to be presented by the Boston group to local audiences. Standing is Miss Pacita Noel, social secretary of Mrs. Garcia.

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Burrelle's
ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street — New York

NEW YORK, N.Y.
TIMES
D. 614,169 S. 1,254,635

JUN 4 1960

BOSTONIANS IN MANILA

Symphony Wins Ovation From 5,000 After First Concert

MANILA, June 2 (AP)—A capacity throng of more than 5,000 persons gave the Boston Symphony Orchestra a five-minute standing ovation Wednesday night after its Philippine debut.

Music critics here called the concert "inspired" and "enthralling." Assistant Conductor Richard Burgin, who conducted, was praised for "adept mastery" and "admirable control."

Manila's Sports Coliseum was turned into a concert hall for the occasion. Because of the 90-degree heat, the members of the orchestra played in shirtsleeves.

The program consisted of Leon Kirchner's Toccata, the "Adagio" movement of Mahler's Tenth Symphony and Tchaikovsky's Fifth Symphony.

Aaron Copland, the composer, will conduct the second concert tonight and Charles Munch will end the local series tomorrow night.

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

American (e)
BOSTON, Mass.
Circ. 176,513

JUN 3 1960

Boston Symphony Hailed in Manila

MANILA (AP)—A record Manila concert audience of more than 8000 rocked Manila's sports coliseum with thunderous applause tonight during the Boston Symphony Orchestra's final performance here.

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Record (m)
BOSTON, Mass.
Circ. 373,012

JUN 4 1960

8000 in Manila Cheer Symphony

MANILA (AP)—A record Manila concert audience of more than 8000 rocked Manila's sports coliseum with thunderous applause last night during the Boston Symphony Orchestra's final performance here.

The crowd spilled over into the aisles, corridors and exits in 90-plus heat as Charles Munch, wearing a cool native-style Filiuino shirt, conducted the Pacific touring orchestra through Beethoven's Eroica Symphony, Piston's Sixth Symyhony and Ravel's Dapinis and Chloe Suite Two.

The orchestra flies to Australia tonight.

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Gazette (e)
WORCESTER, Mass.
Circ. 92,367

JUN 2 1960

Shirtsleeved Boston Symphony Cheered by 5,000 in Manila

MANILA (AP) — A capacity crowd of more than 5,000 gave the Boston Symphony a five-minute standing ovation last night following its Philippine debut.

Local music critics called the concert "inspired" and "enthralling." Assistant conductor Richard Burgin, who conducted, was praised for "adept mastery" and "admirable control."

Manila's Sports Coliseum was turned into a concert hall by a massive acoustical overhang behind the stage. Because of the 90-degree heat, the orchestra played in shirtsleeves.

The program consisted of Leon Kirchner's Toccata, the adagio movement of Mahler's tenth Symphony and Tchaikovsky's Fifth Symphony.

Composer Aaron Copland will conduct the second Concert tonight and Charles Munch will conclude the local series Friday night.

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

News (e)
SPRINGFIELD, Mass.
Circ. 99,001

JUN 2 1960

Boston Symphony Hailed at Manila

MANILA (AP) — A capacity crowd of more than 5000 gave the Boston Symphony a five-minute standing ovation last night following its Philippine debut.

Local music critics called the concert "inspired" and "enthralling." Assistant Conductor Richard Burgin, who conducted, was praised for "adept mastery" and "admirable control."

Manila's Sports Coliseum was turned into a concert hall by a massive acoustical overhang behind the stage. Because of the 90-degree heat, the orchestra played in shirtsleeves.

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Evening Globe
BOSTON, Mass.
Circ. 149,750

JUN 2 1960

5000 Cheer Our Symphony In Philippines

MANILA, June 2 (AP)—A capacity crowd of more than 5000 gave the Boston Symphony a five-minute standing ovation last night following its philippine debut.

Local music critics called the concert "inspired" and "enthralling." Assistant Conductor Richard Burgin, who conducted, was praised for "adept mastery" and "admirable control."

Manila's sports coliseum was turned into a concert hall by a massive acoustical overhang behind the stage. Because of the 90-degree heat, the orchestra played in shirtsleeves.

The program consisted of Leon Kirchner's Toccata, the Adagio movement of Mahler's 10th Symphony and Tchaikovsky's Fifth Symphony.

Composer Aaron Copland will conduct the second concert tonight and Charles Munch will conclude the local series Friday night.

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Standard-Times (e)
NEW BEDFORD, Mass.
Circ. 62,208

JUN 2 1960

Symphony Gets Ovation

MANILA, June 2 (AP)—A capacity crowd of more than 5,000 gave the Boston Symphony a 5-minute standing ovation last night following its Philippine debut. The program consisted of Leon Kirchner's Toccata, the Adagio Movement of Mahler's 10th Symphony and Tchaikovsky's 1st Symphony.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Citizen (e)
LACONIA, N. H.
Circ. 5,865

JUN 2 1960

BOSTON SYMPHONY REACHES MANILA

MANILA (AP) — The Boston Symphony Orchestra arrived here today aboard two chartered planes from Tokyo.

The group, led by Conductor Charles Munch, is in the course of its first tour of the Far East. It will give three concerts in Manila.

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Times (e)
PAWTUCKET-CENTRAL FALLS, R. I.
Circ. 37,868

JUN 4 1960

BostonSymphony GetsRaveNotices

MANILA (AP)—The Boston Symphony Orchestra flies to Australia today, trailing a stream of rave notices on its three Manila performances.

Music critics hailed the orchestra's final concert here last night as "superb" and "exquisitely impressive."

The reviews echoed the thunderous ovation given the orchestra by a record Manila concert audience of more than 8,000 headed by President and Mrs. Carlos Garcia.

Conductor Charles Munch presented the Garcias with a recording by the orchestra of Beethoven's third ("Eroica symphony, highlight of concert.

Munch drew cheers from the crowd when he appeared in a native style Filipino shirt calculated to offset the 90-plus degree heat inside the closed stadium.

The 108-man orchestra is scheduled to tour New Zealand after Australia, in the windup of its Pacific trip.

Burrelle's
ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street — New York

NEW YORK, N.Y.
TIMES
D. 614,169 S. 1,254,635

JUN 3 1960

BOSTONIANS IN MANILA

Symphony Wins Ovation From 5,000 After First Concert

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Music critics here called the concert "inspired" and "enthralling." Assistant Conductor Richard Burgin, who conducted, was praised for "adept mastery" and "admirable control."

Manila's Sports Coliseum was turned into a concert hall for the occasion. Because of the 90-degree heat, the members of the orchestra played in shirtsleeves.

The program consisted of Leon Kirchner's Toccata, the "Adagio" movement of Mahler's Tenth Symphony and Tchaikovsky's Fifth Symphony.

Aaron Copland, the composer, will conduct the second concert tonight and Charles Munch will end the local series tomorrow night.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Globe
BOSTON, Mass.
Circ. 398,886

JUN 5 1960

Boston Symphony Off to Australia

MANILA, June 4 (AP)—The Boston Symphony Orchestra flies to Australia today, trailing a stream of rave notices on its three Manila performances.

Music critics hailed the orchestra's final concert here last night as "superb" and "exquisitely impressive." The reviews echoed the thunderous ovation given the orchestra by a record Manila concert audience of more than 8000, headed by President and Mrs. Carlos Garcia.

Conductor Charles Munch presented the Garcias with a recording by the orchestra of Beethoven's Third ("Eroica") Symphony, highlight of concert.

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Patriot-Ledger (e)
QUINCY, Mass.
Circ. 45,338

JUN 4 1960

Boston Symphony, Conductor Copland Acclaimed In Manila

MANILA, P.I. (Reuters)—Composer - conductor Aaron Copland and the Boston Symphony Orchestra yesterday won enthusiastic acclaim from Manila critics.

Copland conducted the touring Boston orchestra in the second of its three engagements in Manila.

The program included Copland's first symphony, "Rodeo," and the party scene in his opera "The Tender Land." Other items were Purcell's "Fantasia For Strings" and Haydn's "Symphony in C Minor Number Five."

The Manila Times critic said: "With Copland, our earlier impression was confirmed that the Boston Symphony is not 'playing down' but rather honoring 'the natives' with a carefully-selected and distinguished repertoire."

The Manila Daily Bulletin critic described the performance as "a new and different kind of music" and added: "Copland is the first visiting musical artist to give life, through the baton, to his own creations."

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 25,958

JUN 4 1960

The Boston Symphony Orchestra displayed its artistic wares before a capacity audience of 5000 at Manila, capital of the Philippines, Wednesday evening and was given a five minute ovation as it closed its program with Tschaikovsky's Fifth Symphony. The concert was presented in the spacious Manila Sports Coliseum but evidently that building has not yet been air-conditioned. The 90 degree heat in the building led to the doffing of the formal coats and appearance of the artists in their shirt-sleeves.

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Traveler (e)
BOSTON, Mass.
Circ. 178,037
JUN 2 1960

Boston Symphony Entrances Manila

MANILA (AP) — A capacity crowd of more than 5,000 gave the Boston Symphony a five-minute standing ovation last night following its Phillipine debut.

Local music critics called the concert "inspired" and "enthralling." Assistant conductor Richard Burgin, who conducted, was praised for "adept mastery" and "admirable control."

Manila's sports coliseum was turned into a concert hall by a massive acoustical overhand behind the stage. Because of the 90-degree heat, the orchestra played in shirtsleeves.

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Bulletin (e)
PROVIDENCE, R. I.
Circ. 142,534
JUN 2 - 1960

Manila Acclaims Boston Symphony

Manila — (AP) — A capacity crowd of more than 5,000 gave the Boston Symphony a five-minute standing ovation last night after its Philippine debut.

Local music critics called the concert "inspired" and "enthralling." Assistant Conductor Richard Burgin, who conducted, was praised for "adept mastery" and "admirable control."

The program consisted of Leon Kirchner's Toccata, the adagio movement of Mahler's 10th Symphony and Tchaikovsky's Fifth Symphony.

Composer Aaron Copland will conduct the second concert tonight and Charles Munch will conclude the local series Friday night.

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Traveler (e)
BOSTON, Mass.
Circ. 178,037
JUN 3 1960

Late Bulletins

WASHINGTON (AP)—A Senate Interior Subcommittee today tentatively set the week of June 13 for hearings on a bill to create a Cape Cod, Mass., national seashore park.

WASHINGTON (UPI)—House officials indicated today they may call in auditors to check questioned expense accounts of congressmen accused of having spent public funds in bars and nightclubs and on vacation cruises.

MANILA (AP)—A record Manila concert audience of more than 8,000 rocked Manila's Sports Coliseum with thunderous applause tonight during the Boston Symphony Orchestra's final performance here.

UORFOLK, Va. (AP)—A 100-foot Navy tugboat capsized and sank in 40 feet of water while assisting the oiler Pawcatuck t oget under way in the Elizabeth River. The nine men aboard the tug were rescued. None was hurt.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Times (m)
NEW YORK, N. Y.
Circ. 680,319
JUN 4 1960

BOSTONIANS IN MANILA

Symphony Wins Ovation From 5,000 After First Concert

MANILA, June 2 (AP)—A capacity throng of more than 5,000 persons gave the Boston Symphony Orchestra a five-minute standing ovation Wednesday night after its Philippine debut.

Music critics here called the concert "inspired" and "enthralling." Assistant Conductor Richard Burgin, who conducted, was praised for "adept mastery" and "admirable control."

Manila's Sports Coliseum was turned into a concert hall for the occasion. Because of the 90-degree heat, the members of the orchestra played in shirtsleeves.

The program consisted of Leon Kirchner's Toccata, the "Adagio" movement of Mahler's Tenth Symphony and Tchaikovsky's Fifth Symphony.

Aaron Copland, the composer, will conduct the second concert tonight and Charles Munch will end the local series tomorrow night.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Register
NEW HAVEN, Conn.
Circ. 106,090
JUN 5 - 1960

Boston Symphony Cheered By 8,000 In Manila Finale

MANILA (AP) — A record Manila concert audience of more than 8,000 rocked Manila's Sports Coliseum with thunderous applause Friday night during the Boston Symphony Orchestra's final performance here.

The crowd spilled over into the aisles, corridors and exits in 90 plus heat as Charles Munch, wearing a cool native-style Filipino shirt, conducted the Pacific touring orchestra through Beethoven's Eroica Symphony, Piston's Sixth Symphony and Ravel's Daphnis and Chloe Suite Two.

The enthusiastic audience interrupted movements with scattered clapping and the end of each number brought the listeners to their feet. The finale was capped by a 10-minute standing ovation that wrung two encores from the tired, perspiration-drenched orchestra, ending with the rousing Meistersinger Overture.

The United States Weather Bureau is 90 years old this year.

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Sunday Advertiser
BOSTON, Mass.
Circ. 453,664
JUN 5 - 1960

Hub Symphony Flies to Thrill Aussies

MANILA (AP)—The Boston Symphony Orchestra flew to Australia yesterday, trail- a stream of rave notices on its three Manila performances.

Music critics hailed the orchestra's final concert here as "superb" and "exquisitely impressive."

The reviews echoed the thunderous ovation given the orchestra by a record Manila concert audience of more than 8000 headed by President and Mrs. Carlos Garcia.

Conductor Charles Munch presented the Garcias with a recording by the orchestra of Beethoven's Third ("Eroica") symphony, highlight of the concert.

Munch drew cheers from the crowd when he appeared in a native style Filipino shirt calculated to offset the 90-plus degree heat inside the closed stadium.

(63

EZ, Society Editor MANILA BULLETIN, THURS., JUNE 2, 1960

AMBASSADOR and Mrs. John D. Hickerson gave a reception yesterday at their residence on Del Pan in honor of the conductors of the Boston Symphony Orchestra. In the group are, left to right, Lt. Col. L. G. Cariño, Mrs. Diosdado Macapagal, Ambassador Hickerson (partly covered), Charles Munch, B. Custodio, Mrs. Basilio Valdez, Mrs. Hickerson, Vice President Diosdado Macapagal, and Aaron Copland.

THE PHILIPPINES HERALD 2 JUN 1960

BSO's Conductors, Members Are Feted

THE BOSTON SYMPHONY ORCHESTRA's three conductors and members were feted yesterday at the Narra room of the Manila Hotel and the Manila Overseas Press club. Top photo was taken during the reception given by Impresario Alfredo Lozano in honor of Dr. Charles Munch, music director of BSO (fifth from left). Also shown in photo are (from left) Olivia Luetche, Mrs. Thomas D. Perry Jr., wife of the BSO's manager; Richard Burgin, associate conductor, Lozano, Munch and Thomas D. Perry Jr. Photo at right taken at the MOPC shows (from left) William S. Cox, Mrs. Betty Becker, Aaron Copland; eminent American composer and guest conductor of BSO, and Jim Becker, chief of bureau, Associated Press.

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KEEPING IN TONE

THE BIG STRETCH as Dr. Charles Munch, 68, conductor of the Boston Symphony Orchestra, did his daily physical jerks at his Brisbane hotel yesterday morning. Dr. Munch regularly exercises, particularly before conducting.

BOSTON MUSIC WINS CHEERS

THE Boston Symphony Orchestra conquered its first Australian audience completely in the City Hall last night. And the packed audience's reaction made the orchestra certain it is going to enjoy its 10-day Australian tour.

Everything was "marvellous" for conductor Charles Munch after he had just finished the second encore of the night to a tumult of applause.

The audience? "Marvellous," he said. The hall? "Marvellous too."

Dr. Munch said he had been very happy with the acoustics of the hall from his position on the podium.

Leading American composer Aaron Copland, who sat in the audience, described the hall as [illegible] derful "after some [illegible] halls the [illegible] been in rec[illegible] said the s[illegible] sounded qu[illegible] as usual.

A total of [illegible] concert-goers crowded into the hall. The choir [illegible] facing the conductor [illegible] full. Some music-lovers sat on extra seats placed in the aisles, and even on the orchestra platform itself.

The audience, which included the Governor (Sir Henry Abel Smith), brought Dr. Munch back four times after the Beethoven "Eroica" Symphony, and there were cheers after the brilliance of the Ravel "Daphnis and Chloe" Suite No. 2.

Even a totally unfamiliar new American work, Walter Piston's Sixth Symphony, had a warm reception.

[illegible] encores the orchestra [illegible] Wagner's "Master-[illegible]" Overture [illegible] the [illegible] Rakoczy March.

[illegible] American Ambassador to Australia (Mr. William J. Sebald) told the audience the United [illegible] was very happy to [illegible] one of its main cultural assets to Australia.

Concert one to remember

BY DR. W. LOVELOCK

IT is difficult to speak of the playing of the Boston Symphony Orchestra except in superlatives; the trouble is that one's stock of them is inadequate.

At the City Hall last evening they gave us, under the direction of their conductor Charles Munch, such playing as I have not heard for many a long day, and which I hardly hope to hear again for an equally long time.

It is needless to speak of the quality of their attack, balance, blending and integration of tone — such matters can be taken for granted in any first-class orchestra.

Beautiful tone

What impressed one was the simply lovely sound which Dr. Munch obtained, whether in piano or forte, whether in Beethoven or Piston or Ravel. In every department beauty of tone is pre-eminent, and every soloist is an artist of fine calibre.

Dr. Munch's reading of the Eroica Symphony is as convincing as I have ever heard; it has breath of conception, intimacy of detail, and an intensity, especially in parts of the Funeral March, which I have rarely heard equalled.

One hesitates to single out any particular player or players, but I cannot forbear to remark on the artistry of the solo oboe, and on the simply gorgeous playing of the horns in the trio of the Scherzo.

Effective work

We rarely have the opportunity of hearing works by Contemporary American composers, and the 6th Symphony of Walter Piston, which opened the second half of the concert, was awaited with considerable interest.

It is an impressive and enormously effective work, brilliantly scored (as one would expect from one who has written one of the best modern books on orchestration) and structurally sound.

Despite its occasional asperities, it is evident that the composer is of true "romantic" descent, and is not afraid to write a melody which has real emotional meaning. The Scherzo is a fantastically brilliant piece of writing.

Superb playing

The formal programme ended with the second series of the "orchestral fragments" from Ravel's "Daphnis and Chloe". Although I have already used the adjective "gorgeous", it is the only one I can find to describe the performance. The playing of every section of the orchtra was superb.

The tremendous ovation which followed induced generosity in the shape of two encores—an extract from the finale of "Meistersinger" and the "Rakoczy" March, the latter being almost unbearably [illegible].

The thanks of all music-lovers [illegible] to Dr. Munch and the orchestra, who spared themselves not at all but also to the A.B.C., which made their visit possible. It is all too rarely that such an experience [illegible] come our way; our delight will long be remembered.

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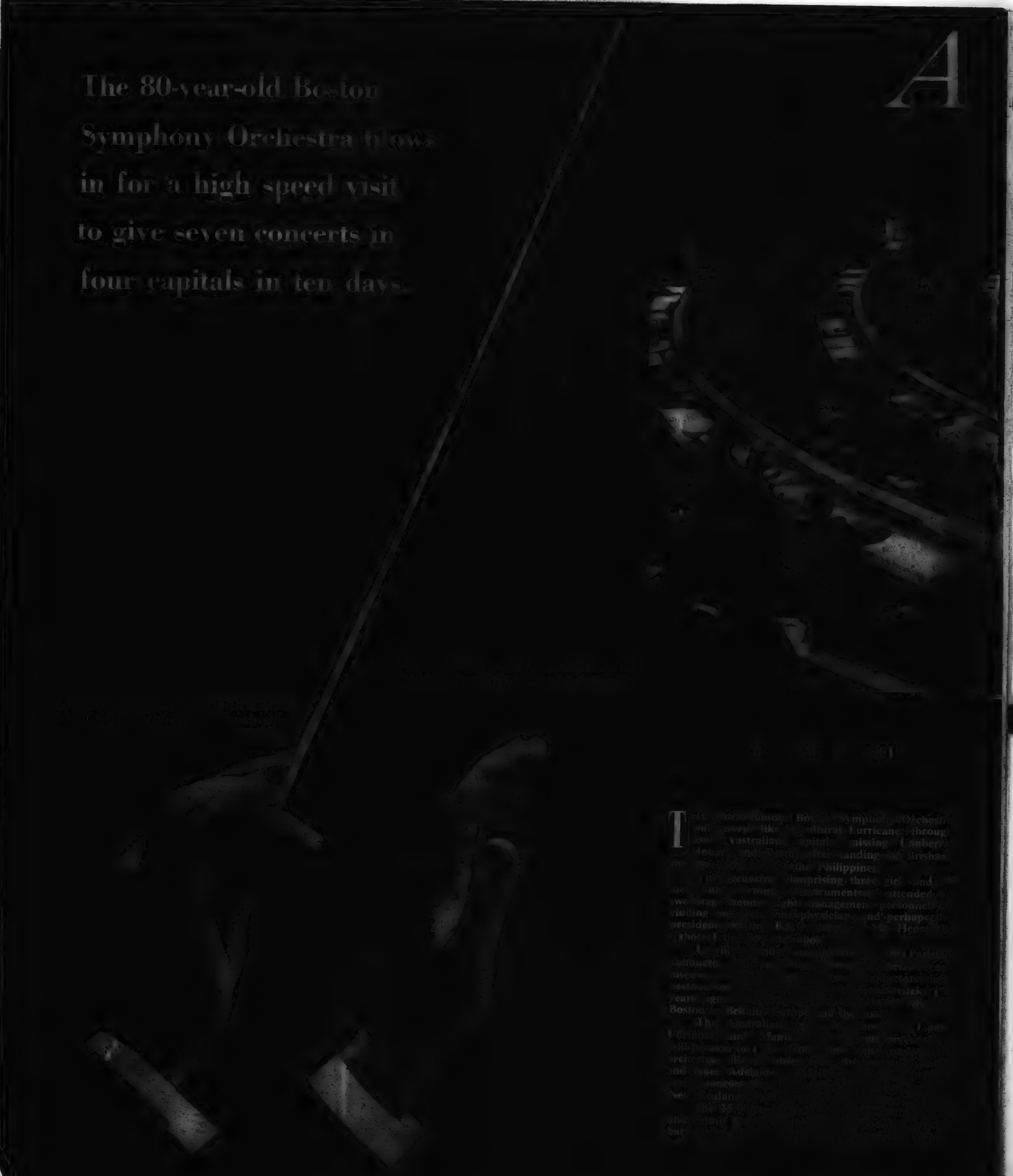

A

The 80-year-old Boston Symphony Orchestra blows in for a high speed visit to give seven concerts in four capitals in ten days.

THE world-famous Boston Symphony Orchestra will sweep like a cultural hurricane through four Australian capitals, missing Canberra, Hobart and Perth, after landing in Brisbane [illegible] the Philippines.

The orchestra, comprising three girls and [illegible] men with [illegible] instruments, is attended by two stage hands, eight management personnel, including [illegible] physician, and perhaps the president of the B.S.O. trustees, Mr. Henry Cabot [illegible] Boston Cabot.

[illegible] conductor [illegible] years ago [illegible] Boston in Britain, Europe and the [illegible]

The Australian [illegible] Formosa and Manila [illegible] will [illegible] orchestra [illegible] and from Adelaide [illegible] concert [illegible] New Zealand [illegible]

The 25 [illegible] and [illegible] has [illegible] and desperation

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hurricane

Munch puts the comp
orchestra second, the

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'hurricane' of music

Munch puts the composer first, the orchestra second, the conductor last

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HURRICANE OF MUSIC [illegible]

President Eisenhower's Special International Program for Cultural Presentations. This backing, however, only gets the orchestra to and from our cities and does not cover costs. The Australian Broadcasting Commission, which is managing the tour here, will look after the rest.

Air travel within Australia, with two DC6s and a DC4 freighter, will cost more than £5,000 alone and there are other expensive headaches. The Boston Symphony Orchestra, or the B.S.O. as it is called for short, has a traditional way of seating its instrumentalists which, unlike that of other orchestras, is not allowed to be changed.

"We either play this way," the Trustees say, "or we do not play at all." Perhaps this special arrangement with the violas, for instance, in front of the cellos, accounts partly for that "jewels-and-velvet sonority" which has always been claimed as a characteristic of the B.S.O.

Anyhow, the orchestra seated in its special way will not fit on to the Brisbane City Hall stage and as the acoustics of the Brisbane Stadium are not suitable for symphony music, the A.B.C. has had to make structural alterations to the City Hall.

In Sydney there will be two concerts at the Town Hall and one at the Stadium where the acoustics are near perfect. But for the Stadium concert (as before when the Czech Philharmonic played there last year) the A.B.C. will have to build a stage one end and move three sections of seats so that they face the orchestra.

In Adelaide where the B.S.O. will give one concert at the Wayville Centenary Hall the major problem will be finding suitable first-class accommodation for the entourage of 115 Bostonians.

But in Melbourne where the two final concerts will be given, one at the Town Hall and the other at the Olympic Swimming Pool, the A.B.C. will be involved in further structural expenses to convert the swimming pool. The idea of using the Myer Music Shell had to be abandoned because of the uncertainty of weather and temperature during a Melbourne winter.

The seven concerts are expected to attract a total seat buying audience of more than 27,000 music lovers. But with seats from only 5/ to £2/2/ the gross box-office will not be more than £25,000 so the A.B.C. does not expect to make a big turnover on the tour.

The expense, of course, is completely justifiable apart from which millions of radio listeners will hear all the programs for nothing and there will be a telecast of the Stadium concert from Sydney and from the Melbourne pool.

Like other great cultural enterprises, the Boston Symphony has never been concerned about making money (or losing it) since it was founded just on 80 years ago by Major Henry Lee Higginson, a millionaire Boston banker with a passion for good music.

Higginson, who studied the piano in Vienna, made the B.S.O. his yacht, his racing stable, his art gallery and his penthouse escape from the boredom of big business.

"Never mind the blasted balance sheet," he once roared at a nervous accountant, "charge the deficit to profit and loss and forget the loss, for it does not really exist!"

Years later when the B.S.O. had become a corporation governed by a board of trustees the late Serge Koussevitzky carried on the Higginson tradition but in different language. When a trustee raised the question of the deficit on one occasion Koussevitzky said:

"My dear zir, music is a paraseet that takes many many moneys!"

A million dollar income

The orchestra actually earns or collects a gross income of round about two million dollars yearly but its upkeep and expenses are colossal and none of its 103 musicians receives less than 7,000 dollars or about £A60 per week.

Naturally they are paid more than this when travelling and they are among the world's best paid, most pampered, musicians. The trustees of the B.S.O. insist that they stay only at first-class hotels and travel first while the American Musicians' Union demands that they have a break of two complete days when they do not travel, play or rehearse after every five days of work whether this is just travelling or not. It was this detail in the orchestra's working arrangements which made it impossible for the A.B.C. to send the Boston Symphony to Perth.

Back in America the orchestra possesses not only its own home, the famous Symphony Hall opened in 1900, but since the middle 1930s it has had its own summer residence at Tanglewood, in the romantic Berkshires of West Massachusetts.

Tanglewood consists of 210 acres of beautiful woods, meadows and gardens stretching down to the shores of an ornamental lake, which were deeded to the B.S.O. by the owners on condition that the orchestra used the property for a summer symphonic festival and to encourage the already existing Berkshire Summer Festival.

Anyone who wonders how the fastidious Boston Symphony Orchestra could have been persuaded to play in a stadium and a swimming pool in Australia will find an explanation in the fact that the Tanglewood Summer Festival was at first held in a big circus tent.

In principle the Trustees of the B.S.O. have always taken the attitude that God willing, the acoustics up to specification, and first-class return travel guaranteed, the orchestra would play in Hell if by so doing the largest number of people could hear the best music. So when Koussevitzky was asked if the Boston would be allowed to play in a tent he replied:

"My dear zir, vy not if the acoustics is good?"

Of course, there were plans to build something more durable but these did not eventuate till the festival of 1937 when a terrific thunder storm let loose a deluge on the tent while the orchestra was performing.

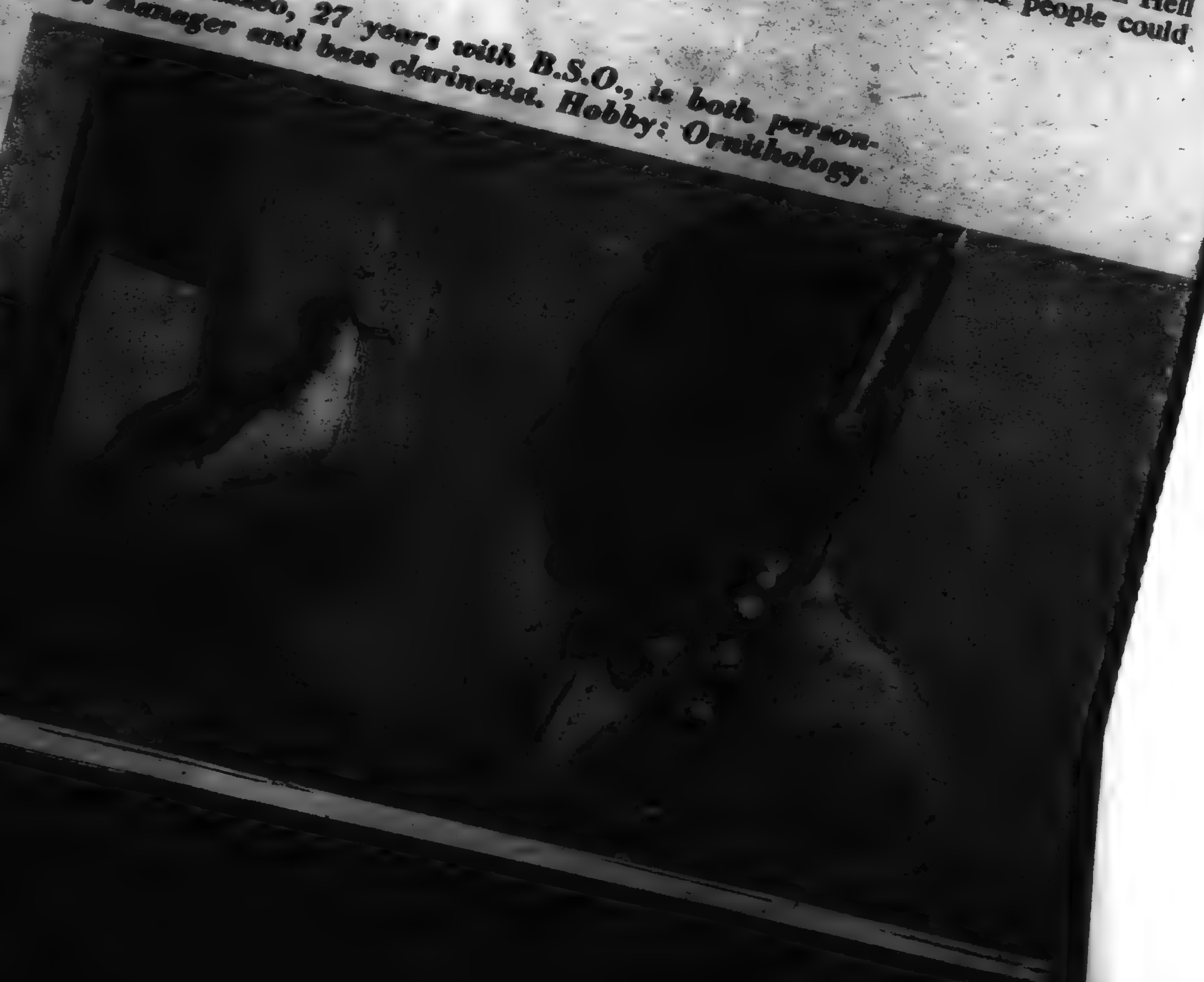
The B.S.O. had been playing a symphonic variation of Wagner's Siegfried which consists of forest murmurs with the call of a bird. Thunder and a cloudburst battering on the top of the tent were most inappropriate but it was not until one of the French horns began spouting water that the concert was abandoned.

After that the money was quickly raised to build what is now known as "The Shed." It was designed by the late Eliel Saarinen, father of the Eero Saarinen who came to Australia in 1956 as one of the judges of the N.S.W. Government's world-wide architectural competition for the Sydney Opera House design.

The designer of the Tanglewood "Shed" had also designed the Kleinhaus Music Hall at Buffalo. His aim was to achieve perfect acoustics and a union of function with austere beauty. "The Shed" has no walls so the entire auditorium is free from dead spots and echoes. Music can be heard perfectly from every seat as well as for hundreds of yards all round the open structure on the lawns.

Every orchestra has a hard worked secretary and Sally Hempel is the Boston's.

Rosario Mazzeo, 27 years with B.S.O., is both personnel manager and bass clarinetist. Hobby: Ornithology.



Shifting a big orchestra on tour is a colossal business. Above players use trunks as dressing rooms. Right, Bernard Zighera, first harp, dresses in the harp's trunk.

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As a result between 80,000 and 100,000 people can listen to the Boston Symphony playing in "The Shed" without amplifiers being used.

The Berkshire Summer Festival has now become one of the big annual events of American cultural life. Masses of music lovers and students arrive at Tanglewood and many of them camp in tents by the lake or in the woods throughout the season.

A Music Centre enrols students by the thousand. It offers opportunities for the practice and contemplation of music in its best aspects and brings students into association with the leading artists and scholars of the day.

Maurice Adams, of our New York office writes: The Boston Symphony's visit to Australia is its second president's cultural mission in six years. The choice of the B.S.O. is significant for two reasons. First, by unanimous critical acclaim—both in the U.S. and abroad—it is the finest symphony orchestra in the United States and ranks among the top three in the world. Secondly, it is representative of the "melting pot" that is America: 38 of its 105 members are foreign-born, though they are now naturalised American citizens or about to become so.

Moreover, ever since it was founded in 1881, the Boston Symphony has enjoyed a vast international reputation. At first, under the influence of predominantly German conductors, its complexion was decidedly German. This era lasted until the outbreak of World War I, when the then German conductor, Karl Muck, was interned as an enemy alien, and all German instrumentalists not yet naturalised were forced to leave the orchestra.

Pierre Monteux, the French conductor, now 85, then took over the destinies of the orchestra, and changed its complexion almost overnight. A large number of the instrumentalists were then French, and the repertoire included a number of French as well as Russian composers. This decidedly was the "French" era.

The third and so far last transformation occurred in 1924, when the Russian conductor, Serge Koussevitzky, took over the musical throne which he occupied for a record 25 years. Under Koussevitzky, and now under Munch, who succeeded him in 1949, the orchestra's repertoire has included an ever larger number of American works.

The leading contemporary American composer, Aaron Copland, has guest conducted the Boston Symphony a number of times. He is coming

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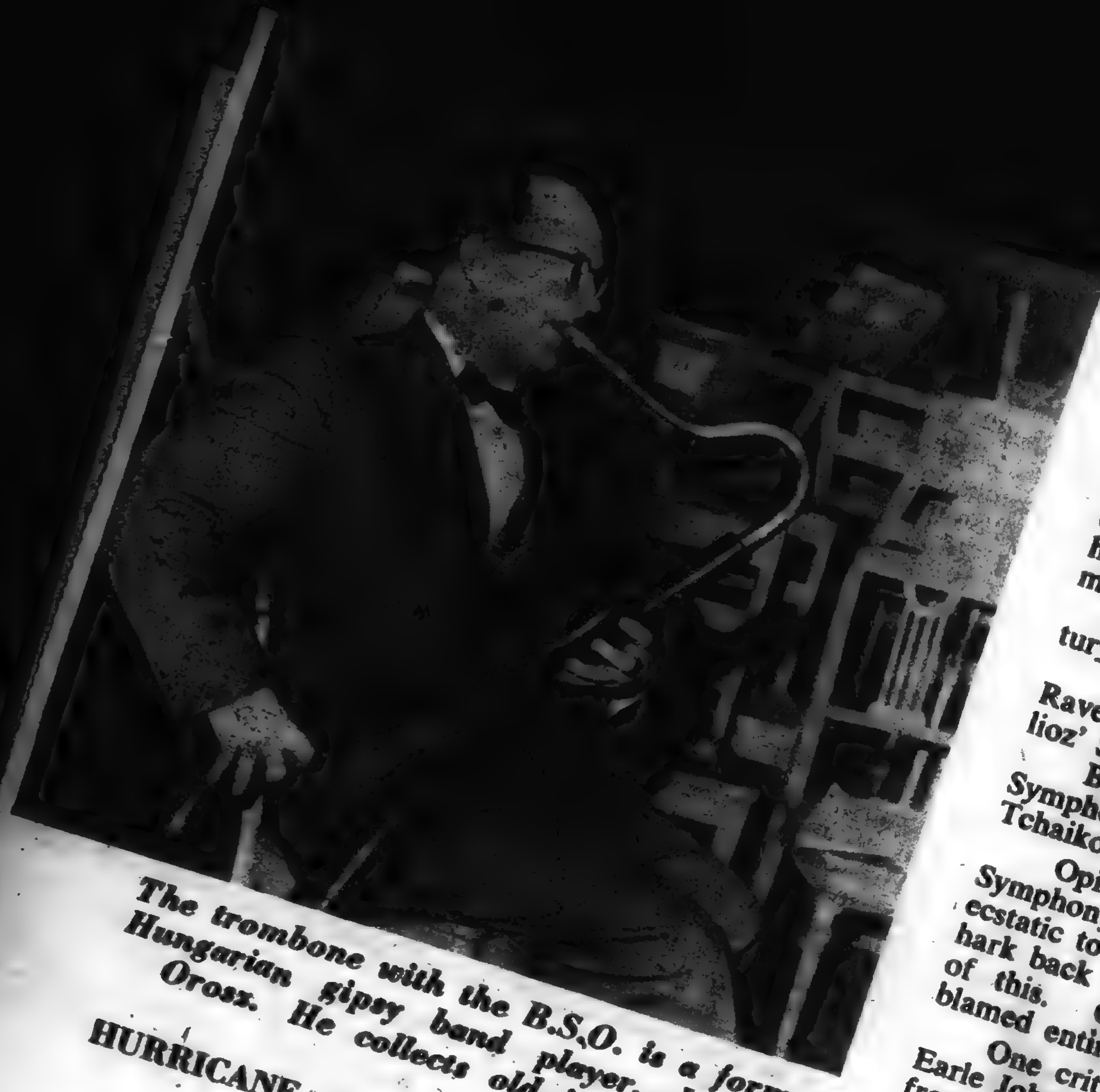

The trombone with the B.S.O. is a former Hungarian gipsy band player, Josef A. Orosz. He collects old instruments.

HURRICANE OF MUSIC (cont.)

to Australia as Guest Conductor at Dr Munch's invitation. Australians will be able to hear several works by Copland, who will conduct in Sydney and Adelaide.

Dr Munch, according to the A.B.C.'s concert manager in Sydney, is expected to conduct four concerts—the first in Brisbane, two in Sydney and one in Melbourne. Part of two concerts—one in Sydney and the other in Adelaide—will be conducted by Richard Burgin, the orchestra's associate conductor and its leader for the past 40 years.

The repertoire of the entire eight-weeks tour reflects the cosmopolitan complexion of the orchestra.

It includes:

Eight works by seven American composers, including Aaron Copland's Symphony No. 1, and a suite from his opera "The Tender Land." The other American composer whose works will be heard are Samuel Barber, Easley Blackwood, Norman dello Joio, Leon Kirchner and Walter Piston.

The Fantasias by England's seventeenth-century composer, Henry Purcell.

Three French works — Debussy's La Mer; Ravel's Daphnis and Chloe, suite No. 2; and Berlioz' Symphonie Fantastique.

Beethoven's symphonies No. 3 and 5; Brahms' Symphony No. 2; Haydn's Symphony No. 95; Tchaikovsky's Symphony No. 5.

Opinions about the playing of the Boston Symphony Orchestra vary from the subjectively ecstatic to the objectively impolite. But one has to hark back to the Koussevitzky era to get the hang of this. Charles Munch cannot be praised or blamed entirely for what the B.S.O. is today.

One critic admirer of Serge Koussevitzky, H. Earle Johnson, wrote: "It takes a master to extract from the orchestra that famous Boston fortissimo, brimful of brilliant sonority, strong as a thunderclap, yet flexible and noble in quality of sound; or its counterpart, a pianissimo like a thin thread of shining silk yet like a nerve vibrant with the breath of life.

"The velvet-like softness and smoothness of the darkly tinged Boston string section or its radiant brightness, reflecting as it were rays of the sunlight streaming forth from the elastic bows of its small and large fiddles, have been admired in many cities. Here is no mechanical perfection but the appearance of a living organism, fully animated, soulful, persuasive and intensely interesting to the listener at every moment."

On the other hand the critic of the "New York Herald Tribune" once wrote:

"By making an end instead of means of beautiful tone, Dr Koussevitzky often underemphasises the task of a conductor which is the correctness and force of his interpretations of the music.

"In giving up the double-bass (Dr K. was once a double-bass player) he did not cease be a virtuoso. He but substituted for it the rich, mu voiced instrument that we call the orchestra. A like a virtuoso he brought to his new instrume his own 'personality,' his characteristic style an tone.

"Sensuous beauty of tone and intensity of expression have, indeed, become so habitual wit the Boston Symphony under Dr Koussevitzky tha a visiting guest conductor is often embarrassed with riches.

"Dr Koussevitzky pays a price for the unvarying beauty and tension with which he requires the orchestra to play. As the orchestra has become more and more refined and the conductor more and more sure of himself, the weakness of his method has become increasingly apparent.

"The B.S.O. is overtrained and has been for several years. Its form is perfect, but it does not communicate. The music it plays never seems to be about anything except how beautifully the B.S.O. can play."

The heritage of Koussevitzky

Charles Munch has had to both live up to and live down the world-wide reputation created for the Boston Symphony in the 25 years of Koussevitzky's directorship. Musical opinion seems to agree that he was well chosen for this difficult role.

Coming from a musical family, he is a brother-in-law of doctor-organist-philosopher, Albert Schweitzer, he had been a conductor in Paris for more than 15 years before his appointment to the Boston. In 1948 he toured America as conductor of the French National Orchestra and he was several times a Boston guest conductor.

Unlike Koussevitzky who was accused of having used the B.S.O. as an instrument to express his own virtuoso talents, Charles Munch believes in allowing the composer to communicate what he has been trying to express by writing the music. So he attaches great importance to the study of the score and no matter how many times he has played something, he approaches each performance as though it were his first sight of the music.

The Boston Trustees, who ought to know their business, feel that Charles Munch is ideal for the task of directing the orchestra in an age of improved musical appreciation. Perhaps the be cation of his success is that last year RCA the recording company which handles the discs, presented Dr Munch with a diamond- baton in honour of his tenth anniversary a tor — a token of gratitude for the num best-selling records he had helped them to

A new York critic wrote of his conduc Berlioz' Requiem at his tenth anniversary, " grand and glorious performance. There overdriving, the tempos were as the compo tended, the tone poised, never exaggerat coarse."

Music lovers everywhere have better ta day than they had even 10 years ago as a of their opportunities to do more listening t music through radio, TV and improved r This applies especially to Australia.

Heaviest BSP is 340lb, six foot, Leslie Martin, double bass, seen with Olivia Luhtke, the harpist.

THE WAY TO HAIR BEAUTY BY

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VITAPOINTE is a dressing and conditioning cream which acts on the hair in exactly the same way as the precious oil called sebum which is manufactured by nature in the glands of the scalp. Sebum nourishes your hair. So does Vitapointe.

Frequent washing, perming—especially if unskilled—setting, tinting and other treatments, seabathing, sun and wind, all steal sebum from the hair. Ill-nourished hair soon becomes dull, brittle, lifeless and split at the ends, and never looks well-groomed. But when Vitapointe is applied, hair regains its suppleness and health and all its shining natural beauty.

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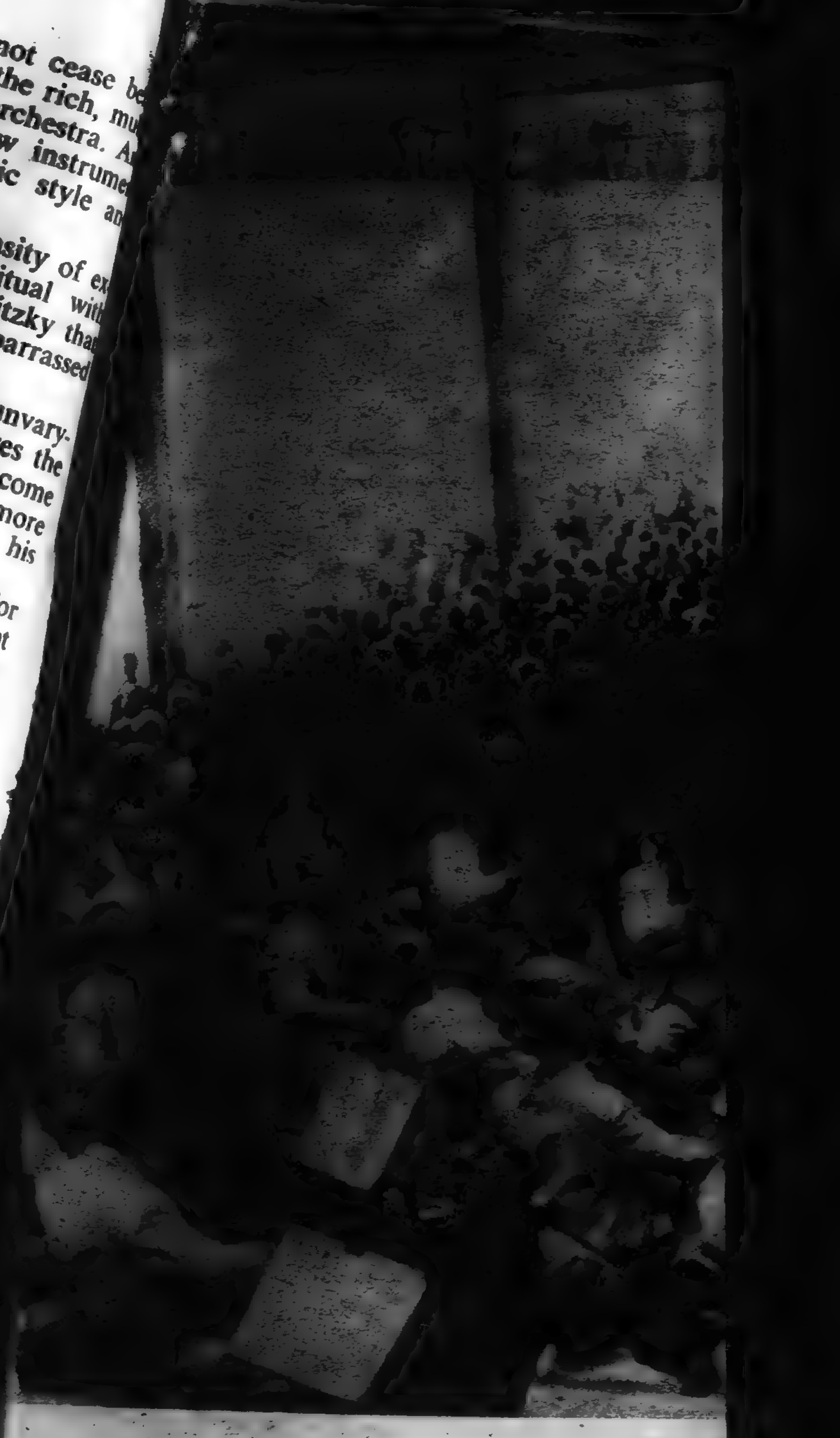

Charl each

Catching up with world mus

When the Boston Symphony Orchestr born in 1881, Queen Victoria was on the and Sir Henry Parkes was having prelimina cussions with the heads of other Australian about the necessity for Federation.

Opera and choral music was the main fare in Australia from 1850 and it was in ciation with the Melba-John McCormack sea 1911 for J. C. Williamson that the first big seas orchestra came to play here.

From then to last year when the Czech harmonic was brought out by the A.B.C. n sized overseas symphony orchestra had visit The Boyd Neel Orchestra was a string ens of 18 players.

Australian appreciation of symphony began to grow after World War I along wi development of radio. Meanwhile every had formed its part-time symphony orc [illegible] musicians who [illegible] teaching at the variou

[illegible] 1936 [illegible] -time orchestras we [illegible] that the A.B.C. was able to inaugu [illegible] inviting guest conductors to com [illegible] with our musicians. The first of thes

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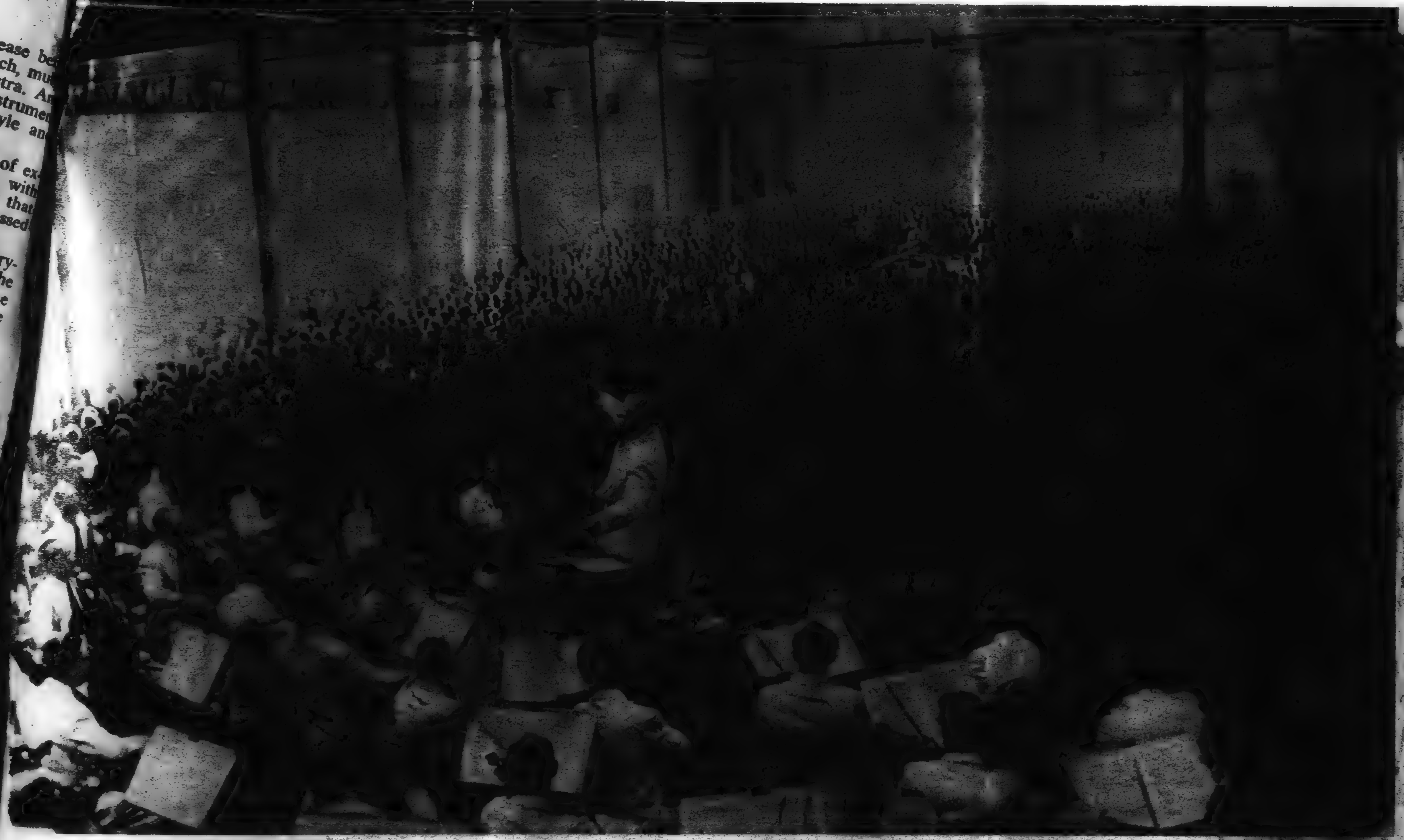

Charles Munch conducts the B.S.O. in "The Shed" at Tanglewood, the summer resort of the orchestra where each year a music camp is held in Arcadian conditions in association with the Berkshire Festivals of Arts.

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Music lovers everywhere have better taste today than they had even 10 years ago as a result of their opportunities to do more listening to good music through radio, TV and improved records. This applies especially to Australia.

Catching up with world music

When the Boston Symphony Orchestra was born in 1881, Queen Victoria was on the throne and Sir Henry Parkes was having preliminary discussions with the heads of other Australian States about the necessity for Federation.

Opera and choral music was the main musical fare in Australia from 1850 and it was in association with the Melba-John McCormack season of 1911 for J. C. Williamson that the first big overseas orchestra came to play here.

From then to last year when the Czech Philharmonic was brought out by the A.B.C. no full-sized overseas symphony orchestra had visited us. The Boyd Neel Orchestra was a string ensemble of 18 players.

Australian appreciation of symphony music began to grow after World War I along with the development of radio. Meanwhile every capital city had formed its part-time symphony orchestra [illegible] musicians who earned [illegible] teaching at the various con- [illegible]

By 1934 [illegible] time orchestras were so good that the A.B.C. was able to inaugurate a [illegible] of inviting guest conductors to come out [illegible] with our musicians. The first of these was Sir Hamilton Harty.

Up to 1946 when the Sydney Symphony Orchestra of 82 musicians became Australia's first full-time orchestra, seven eminent conductors had come here, Sir Malcolm Sargent, Georg Schneevoigt, Georg Szell, Sir Thomas Beecham, Antal Dorati, Eugene Ormandy and Sir Ernest McMillan, of Canada.

Since then, among the top conductors who have visited Australia, we have had Walter Susskind, Rafael Kubelik, Paul Klecki, Otto Klemperer, Sir John Barbirolli, Juan Jose Castro, Hans Schmitt-Isserstedt, Josef Kripps, Constantin Silvestri and others. In this period Sir Eugene Goossens became conductor of the Sydney Symphony Orchestra and director of the N.S.W. State Conservatorium of Music.

And since then also, so great is the demand for good music in Australia [illegible] has its permanent symphony orch[illegible] on some basis similar to that of [illegible] phony which is financed by [illegible] the Australian Broadcasting Com[illegible] City Council, and the N.S.W. Gov[illegible]

Ralph Gomber, principal oboe, sharpens double reed between pauses during a rehearsal.

WHY SUFFER FR
RHEUMATI

The revolutionary discovery by the eminent English Research Chemist, Douglas Curzon, that uric acid has NOTHING WHATSOEVER TO DO WITH THE PAIN, swelling and stiffness associated with Rheumatism, has brought comforting relief to many sufferers.

Actually the [illegible] condition in [illegible] ating in the [illegible] of the leg. This [illegible] of the muscle [illegible] swelling of [illegible] results in [illegible] coming lo[illegible] parts of th[illegible]

RELIEVES THE PAIN AND PURIFIES

To remove the cause, whether it be Rheumatism, Neuritis, Sciatica or Synovitis, the poison must be removed from the blood. Then the pain goes and the nervous system rebuilds itself, and the sufferer is freed from these agonising maladies.

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The Controller,
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his own 'personality,' his characteristic style an
tone.

"Sensuous beauty of tone and intensity of expression have, indeed, become so habitual with the Boston Symphony under Dr Koussevitzky that a visiting guest conductor is often embarrassed with riches.

"Dr Koussevitzky pays a price for the unvarying beauty and tension with which he requires the orchestra to play. As the orchestra has become more and more refined and the conductor more and more sure of himself, the weakness of his method has become increasingly apparent.

"The B.S.O. is overtrained and has been for several years. Its form is perfect, but it does not communicate. The music it plays never seems to be about anything except how beautifully the B.S.O. can play."

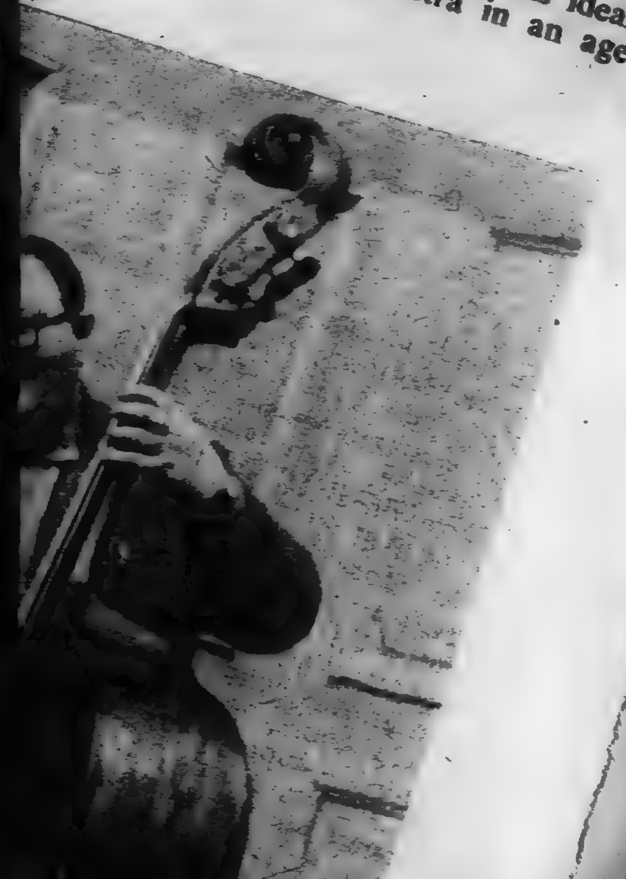
The heritage of Koussevitzky

Charles Munch has had to both live up to and live down the world-wide reputation created for the Boston Symphony in the 25 years of Koussevitzky's directorship. Musical opinion seems to agree that he was well chosen for this difficult role.

Coming from a musical family, he is a brother-in-law of doctor-organist-philosopher, Albert Schweitzer, he had been a conductor in Paris for more than 15 years before his appointment to the Boston. In 1948 he toured America as conductor of the French National Orchestra and he was several times a Boston guest conductor.

Unlike Koussevitzky who was accused of having used the B.S.O. as an instrument to express his own virtuoso talents, Charles Munch believes in allowing the composer to communicate what he has been trying to express by writing the music. So he attaches great importance to the study of the score and no matter how many times he has played something, he approaches each performance as though it were his first sight of the music.

The Boston Trustees, who ought to know their
business, feel that Charles Munch is ideal for the
ask of directing the orchestra in an age of im-



ARTICLE PEELED AWAY

147

FRIDAY DAILY TELEGRAPH MARCH 4, 1960

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Boston Symphony

SYDNEY TO HEAR TOP ORCHESTRA

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Mr. Charles Munch, the orchestra's musical director, will be principal conductor for the Australian tour.

Aaron Copland, probably America's best - known living composer, will be guest conductor.

The American Ambassador (Mr. Sebald) released news of the orchestra's visit yesterday.

He said the orchestra would visit Australia under the sponsorship of President Eisenhower's programme for cultural exchange.

The A.B.C. would manage the orchestra on its Australian tour.

The orchestra would arrive in Brisbane on June 5, Mr. Sebald said.

Chartered planes would bring 117 members of the orchestra and 16,000lb. of baggage (including instruments).

First concert

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The orchestra would give two concerts at the Sydney Town Hall and a third "economy" performance at the Sydney Stadium.

Mr. Moses said special student concessions for the Stadium concert would reduce tickets to as low as 5/.

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While overseas Dr. Malko conducted the Tokio Philharmonic Orchestra in Tokio, Osaka and Nagoya.

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A[illegible] would favor sending [illegible] Sydney Symphony Orchestra on an overseas [illegible] said it was not for him to suggest it.

FAMOUS ORCHESTRA WILL PL

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AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

From

"SUN"

Melbourne, Vic.

MAR 1960

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Christian Science
Monitor (e)
BOSTON, Mass.
Independent
Circ. 159,988
MAR 4 1960

World News in Brief

Reports from correspondents of The Christian Science Monitor, the Associated Press, and Reuters

Moscow: Liberian Swap Trip Set

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Austria: Hungarian Teens Flee

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A Polish employee of the American embassy and his wife have been arrested by Polish police on charges of defrauding potential emigrants to the United States. The husband allegedly had a letter which said he worked for the American embassy and "did his job for special payment."

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187

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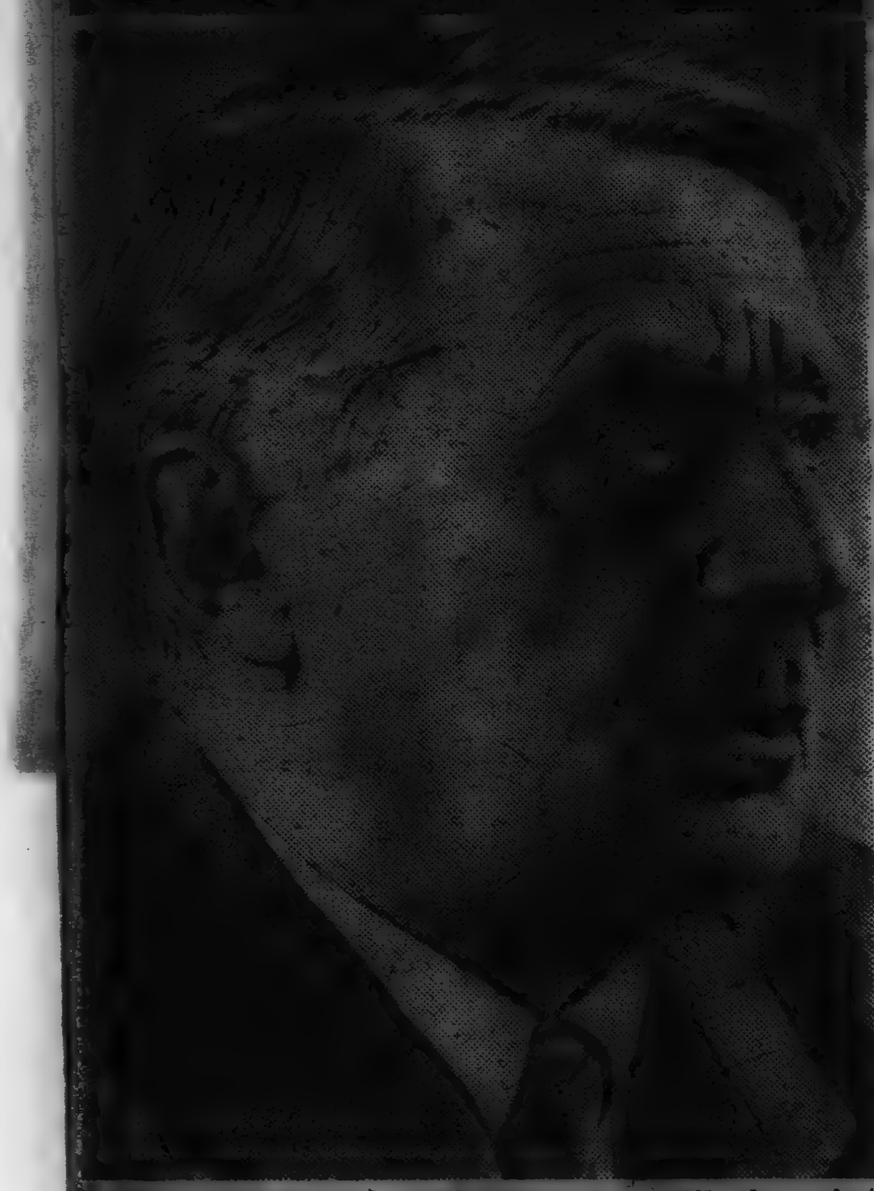

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AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

From "SUN"

Melbourne, Vic.

MAR 1960 4

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Melbourne, Victoria
From
"TELEGRAPH"
4 MAR
Sydney, N.S.W.

Its orchestra is the pride of Boston

by MARTIN LONG

AN American journalist once said that in Boston the leader of the orchestra was more important than the mayor.

By leader he meant, of course, what we would call the conductor. In a few months this very important Bostonian, Charles Munch, will bring his world-renowned Boston Symphony Orchestra to play to us in Sydney.

Boston is one of the American cities that, rightly or wrongly, suggest a personality to the minds of non-Americans.

Boston, we always think, stands four-square for conservatism in every department.

But its orchestra, which plays such an important part in its civic and social life, has been anything but conservative in its influence on American musical taste.

In the last 40 years of its 78-year life it has been in the forefront among American orchestras in introducing new works. Many works by leading modern composers have been especially commissioned for it.

In its early days its first conductor, Sir George Henschel, aroused opposition by playing the music of that dangerous modernist, Wagner.

And when it makes its Australian tour it will have as its guest conductor the best known of modern (and modernist) American composers, Aaron Copland.

The Boston Symphony gave its first concert in October, 1881. It was founded by a music-loving banker named Major Henry Lee Higginson, who paid the orchestra's deficits every year thereafter until he died in 1919.

Higginson's taste in music, like that of nearly all the American musical patrons of that period, was almost exclusively German.

He hired a succession of German conductors, among them Nikisch, Paur and Max Fiedler.

A turning-point in the orchestra's history came in 1918 when a French conductor, Henri Rabaud, was appointed to succeed a German conductor in the same 12 months that Higginson handed over the control of the orchestra to a board of trustees.

Rabaud and his French successor, Pierre Monteaux brought a new, French tone to the orchestra and a new repertoire to the Boston audiences.

Koussevitsky continued the "modernist" tradition when he took over the orchestra in 1924. He won over the supposedly conservative Bostonians so effectively that the orchestra began to set the pace in up-to-dateness for other leading orchestras.

DURING Koussevitsky's reign visiting conductors used to take over the orchestra for a two-week period in the middle of the season. One of the earliest of these guest conductors was the 33-year-old Eugene Goossens.

Charles Munch, Alsatian-born and Paris-trained, took over the baton when Koussevitsky retired in 1949.

Munch began his musical career as a violinist and was 41 when he conducted his first orchestra in 1932. It was Madame Munch, an heiress of the Nestle chocolate-making firm, who hired the hall and orchestra.

During the Nazi occupation (though legally German by birth) he evaded all conducting offers from the Nazis and secretly turned the proceeds of his concerts to the French Underground.

Today Munch rehearses his players in a mixture of English, German and French. This could almost be symbolic of the mingling of national traditions in this orchestra and in American music generally.

It will be interesting to compare the product of this composite American tradition with recent memories of the Czech Philharmonic Orchestra — a European orchestra with a fervently national tradition.

From
"AGE"
4 MAR 1960 Melbourne, Vic.

Noted American Orchestra to Tour Australia

SYDNEY, Thursday. — One of the world's leading orchestras, the Boston Symphony Orchestra will tour Australia in June and give two concerts at Melbourne's Olympic Pool.

It will be the first Australian visit by an American orchestra.

Announcement of the tour was made jointly yesterday by the American Ambassador (Mr. William Sebald) and the general manager of the Australian Broadcasting Commission (Mr. Charles Moses).

Aaron Copland, one of America's best-known living composers, will accompany the orchestra as guest conductor and is expected to conduct some of his own works.

The orchestra's musical director, Charles Munch, will be principal conductor for the Australian tour, which is part of a Far Eastern tour, which will take the players to Japan, the Philippines, Korea and New Zealand.

The orchestra's first concert will be in Brisbane, on June 5, and it will then play in Sydney and Adelaide before going to Melbourne.

Mr. Moses said yesterday, "The Boston Symphony is widely held to be the greatest orchestra in the world.

"This is one of the most important events in music since the setting up of our own symphony orchestras."

Mr. Moses said that originally it had been planned to give three concerts in Melbourne, but because of the orchestra's schedule, one concert had to be cut from the proposed eight.

Mr. MUNCH.

"We felt we were justified in leaving Sydney with three concerts, because there are about 16,000 subscribers here, as opposed to Melbourne's 12,000," he said.

The 117 players in the orchestra will arrive in Brisbane by chartered plane, and will bring 16,000 lb. of baggage, including instruments.

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AUSTRALIAN PRESS CUTTINGS
Melbourne, Victoria
From
"BORDER MORNING MAIL"
Albury, N.S.W.

Boston Symphony Orchestra to tour Australia

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The Australia visit would be part of a Far Eastern tour by the orchestra, which includes Japan, Korea, the Philippines and New Zealand.

Mr. Sebald said the orchestra would arrive in Brisbane on June 5 from Manila.

It is planned to give the first concert in Brisbane followed by three in Sydney, one in Adelaide and two in Melbourne.

The Boston Symphony is recognised as one of the world's greatest orchestras.

Charles Munch, the orchestra musical director, will be conductor for the Australian tour, with Aaron Copland, probably America's best known living composer, as guest conductor.

The 117 members of the orchestra will arrive by chartered planes and bring 16,000 lb. of baggage and instruments.

The orchestra was founded in 1881 by Major Henry Lee Higginson, a successful banker with musical inclinations.

The orchestra has toured several times outside America and played at Moscow in 1956

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AUSTRALIAN PRESS CUTTINGS
Melbourne, Victoria
From
"ADVERTISER"
Geelong, Vic.
MAR 1960

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169

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AUSTRALIAN PRESS CUTTINGS
Melbourne, Victoria

From

"MORNING HERALD"
Sydney, N.S.W.

5 MAR 1960

AUSTRALIANS TO HEAR U.S. SYMPHONIES

From Our Staff Correspondent

NEW YORK, March 4.—Australians will be introduced to some major symphonic works by American composers when the Boston Symphony Orchestra tours the Commonwealth early in June.

The orchestra, regarded by critics as the finest in the United States, is scheduled to arrive in Brisbane on June 5 and to give eight concerts in 10 days.

The itinerary calls for appearances in Sydney, Melbourne, Adelaide and Brisbane.

The repertoire has not yet been fully worked out, but Dr Charles Munch, conductor of the orchestra for 11 years, said today:

"The planning of the program will represent the things this orchestra and this country can do best.

"We propose to present works by American composers—probably one at each concert—as well as those of the great acknowledged masters such as Beethoven, Brahms and Tchaikowsky."

Part Of Asian Tour

The American composers whose works will be heard will include William Schuman, Walter Piston and Aaron Copeland.

Mr Copeland will travel with the orchestra as an associate conductor.

The Australian visit is part of a South-East Asian tour, to last eight weeks, under President Eisenhower's special international program for cultural presentations.

The tour is the longest and most expensive undertaking of this type. It will cost the U.S. Government more than 500,000 dollars (£223,200)—or a quarter of the total annual budget of two million dollars set aside for U.S. cultural activities abroad.

This will be the Boston Symphony Orchestra's third tour overseas, having visited Europe in 1952, and Russia in 1956.

"Pioneer" Orchestra

"Ours is a sort of pioneer orchestra," said Dr Munch. "We were the first major American symphony orchestra to visit Russia, and will be the first to visit Australia, Japan and Korea."

The 69-year-old, white-haired conductor, who has been described as "sitting on the nation's most prestigious musical throne," is not an American citizen.

He was born in Strassbourg, Alsace, and was drafted into the German Army in World War I.

When Hitler came to power, Dr Munch left Germany and settled in Paris. He eventually obtained French citizenship, which he holds still.

He made his debut as a conductor with the Orchestra Symphonique de Paris in 1932. The next year he married Genevieve Maury, chocolate heiress, who helped to finance his conducting career.

Mrs Munch died in 1956.

Dr Munch was active as a guest conductor in England and on the Continent. He founded the Paris Philharmonic Orchestra in 1935 and in 1938 became director of the Societe des Concerts de Conservatoire.

During World War II, Dr Munch aided and protected French musicians and assisted the French underground movement. He was made an Officer of the Legion of Honour in 1940 and promoted to Commander in 1952.

He holds honorary degrees from Boston College and Boston, Harvard and Tufts Universities.

He made his American debut in 1947 with the New York Philharmonic, gained immediate critical acclaim, and repeated his successes for the next two years.

He enjoyed special favour in Boston, where his style of conducting and his orientation toward the French school was in line with the tradition established by the late Serge Koussevitsky, conductor of the Boston Symphony Orchestra.

In 1949, Mr Koussevitsky retired from the orchestra after 25 years, and it was no surprise when Dr Munch was named his successor.

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Melbourne, Victoria

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4 MAR 1960

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The tour was announced jointly yesterday by the U.S. Ambassador to Australia, Mr William Sebald, and the general manager of the Australian Broadcasting Commission, Mr Charles Moses.

Student Concessions

The A.B.C. will manage the orchestra's concerts in Australia.

The orchestra will arrive in Brisbane on June 5, and give a concert at the City Hall on the following night.

It will give concerts at the Sydney Town Hall on June 7 and 8, and at the Stadium on June 9.

The orchestra will then play in Adelaide on June 11, and give its final concerts on June 13 and 14 at the Olympic Pool in Melbourne.

Prices for the Sydney concerts will range from 10/ to £2/2/ for the Town Hall concerts and 5/ to £1/10/ for the Stadium concert.

There will be concessions for students at the Stadium concert.

14,000 Seats At Concerts

Mr Moses said yesterday: "The Boston Symphony is widely held to be the greatest orchestra in the world.

"This is one of the most important events in music since the setting up of our own symphony orchestras."

Mr Moses said that present subscribers to the A.B.C. orchestral concerts would be given first opportunity of applying for the 14,000 seats which will be available for the orchestra's Sydney concerts.

"After all, these are the people who have supported orchestral music in this city," he said.

Mr Moses said tickets would not be sold as a series.

Music-lovers would be able to buy seats for individual concerts.

Mr Moses said it had been planned to give three concerts in Melbourne but one concert had to be cut from the proposed eight because of the orchestra's schedule.

"We felt we were justified in leaving Sydney with three concerts because there are about 16,000 subscribers here, as opposed to Melbourne's 12,000," he said.

Mr Moses said A.B.C. negotiations for the tour began in July last year.

The tour will be partly subsidised by the President's Program, which sponsors American cultural tours to foreign countries.

The 117 players in the orchestra will arrive in Brisbane by chartered plane with 16,000lb of luggage, including instruments.

All its concerts will be broadcast, and there will be a telecast of the Stadium concert in Sydney.

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AUSTRALIAN PRESS CUTTINGS
Melbourne, Victoria

From

"EXAMINER"
Launceston, Tas.

4 MAR 1960

ORCHESTRA FOR TOUR

SYDNEY — The 117-piece Boston Symphony Orchestra will tour Australia this year.

The orchestra will arrive in Brisbane on June 5 from Manila and give three concerts in Sydney, one in Adelaide and two in Melbourne under A.B.C. management.

Sydney Sundays: "Lonely Days"

After the public discussion in recent weeks it is clear that the great majority of people in New South Wales would welcome—or not object to—the commercial presentation of films on a Sunday. Opposition to the change could, of course, be expected to continue from a group of sincere religious leaders who believe that the opening of the cinemas would be another damaging inroad by the godless upon the sacredness of the sabbath. But the leaders of the major Churches, men also of the highest sincerity, do not feel that Sunday film-showings must lead to moral disaster. The Anglican Archbishop of Sydney would not oppose them, though he would be sorry to see them come. The Roman Catholic Church believes that Sunday night films are "all right," so long as members of the faith have carried out their obligations of worship.

Lay leaders in the community have increasingly accepted the necessity of illuminating the Sunday gloom of Sydney with the kind of entertainment to which most great capitals are accustomed. The Lord Mayor on Friday made a timely contribution to the campaign for more legitimate diversion when he underlined the fact that "Sundays for many Sydney people are lonely days." A member of the board of the Theatre Managers' Association has revealed that 90 per cent of its membership support Sunday screenings. If, as public debate has amply shown, there is widespread readiness for amendment of the Acts which govern Sunday observance, why does the Government hold back? Perhaps no one can gauge the deep thoughts of that hesitant thinker, Mr Kelly, but probably the main opposition to be overcome now is that which is entrenched in the cinemas themselves, notably in the hidebound leadership of the theatrical employees.

Sydney Morning Herald
March 7, 1960

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The Sydney Morning Herald

2 FRIDAY, MARCH 4, 1960

Front Page

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"MORNING HERALD"

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7 MAR 1960

Boston's Orchestra Is ... tional'

FROM A STAFF CORRESPONDENT IN NEW YORK

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Dr Munch has worked indefatigably in the past 11 years in the United States and abroad. His appearances have invariably aroused critical acclaim — so much so that one critic described the orchestra's triumphs as "monotonous."

Cultural Exchanges

The Boston Symphony will complete its 1959-60 season of more than 100 engagements in 20 American cities before it leaves for Korea on April 29 on the first leg of its tour.

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The "New York Times" correspondent cabled after the first concert in Moscow: "The Soviet Union's musical elite gave the Boston Symphony Orchestra a tumultuous reception tonight, culminating in a 10-minute standing ovation after the orchestra had played two encores. The outburst of acclaim in Moscow's packed Conservatory surpassed anything the orchestra—or Moscow—had ever experienced."

BIG AIRLIFT FOR ORCHESTRA

Symphony From Boston

Four airlines have co-operated to fly the Boston Symphony Orchestra to New Zealand in one of the largest individual airlifts organised in the country.

With 107 players and their instruments, ranging from piccolos and flutes to tympani and two harps, the orchestra arrived at Wellington yesterday in four aircraft—two for players, two for instruments.

Tons of Baggage

The 10 tons of baggage—93 pieces—includes a special podium designed for the conductor, Charles Munch.

The orchestra will play in Wellington tonight and will fly to Auckland in three chartered planes tomorrow morning.

After a concert in the Town Hall tomorrow night the orchestra is to attend a mayoral reception. The first of the aircraft chartered for instruments will leave Whenuapai at 3 a.m. on Saturday. The players are to leave later on Saturday.

Cultural Tour

The orchestra is the first leading American group to visit New Zealand under the President's Cultural Programme, which subsidises foreign tours by American organisations. It played seven concerts in 10 days in Australia.

Working on a big business scale, the orchestra has an income from concerts, broadcasts and royalties exceeding £500,000 a year, but its expenses run to more than £600,000.

Each player receives at least £2500 a year, and most earn substantially more for their 46-week season. The minimum cost of a single concert is £3036. The orchestra's annual loss is made up by gifts.

Est. 1904 'Phone: MU 5133

AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

From

"HERALD"

Auckland, N.Z.

16 JUN 1960

The United States Ambassador, Mr F. R. Russell (left) with the conductor of the Boston Symphony Orchestra, Charles Munch, in Wellington yesterday. —Herald wire photo

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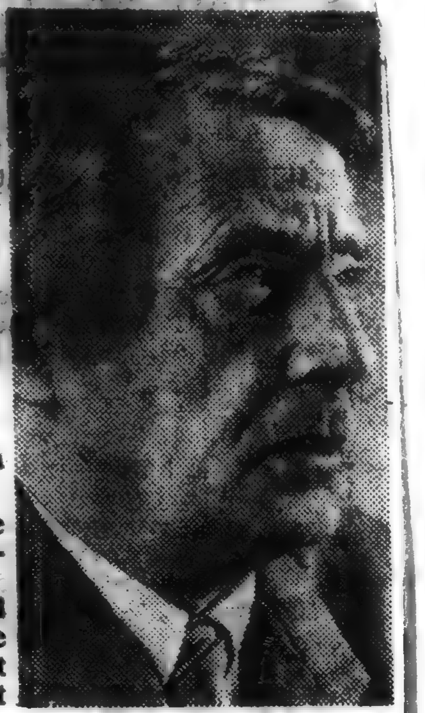
The Sydney Morning Herald

2 FRIDAY, MARCH 4, 1960

From Page

Australian Visit By Boston Orchestra



CHARLES MUNCH

One of the world's leading orchestras, the Boston Symphony, will tour Australia in June and give three concerts in Sydney.

The orchestra will be the first United States orchestra to visit Australia.

One of America's best-known living composers, Aaron Copland, will accompany the orchestra as guest conductor.

He will probably conduct some of his own works.

The orchestra's musical director, Charles Munch, will be principal conductor for the Australian tour, which is part of a Far Eastern tour including Japan, the Philippines, Korea and New Zealand.

The tour was announced jointly yesterday by the U.S. Ambassador to Australia, Mr William Sebald, and the general manager of the Australian Broadcasting Commission, Mr Charles Moses.

Tickets would not be sold as a series.

Music-lovers would be able to buy seats for individual concerts.

Mr Moses said it had been planned to give three concerts in Melbourne but one concert had to be cut from the proposed eight because of the orchestra's schedule.

"We felt we were justified in leaving Sydney with three concerts because there are about 16,000 subscribers here, as opposed to Melbourne's 12,000," he said.

Mr Moses said A.B.C. negotiations for the tour began in July last year.

The tour will be partly subsidised by the President's Program, which sponsors American cultural tours to foreign countries.

The 117 players in the orchestra will arrive in Brisbane by chartered plane with 16,000lb of luggage, including instruments.

All its concerts will be broadcast, and there will be a telecast of the Stadium concert in Sydney.

AARON COPLAND

Est. 1904 'Phone: MU 5133

AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

From

"MORNING HERALD"

Sydney, N.S.W.

7 MAR 1960

Boston's Orchestra Is 'International'

FROM A STAFF CORRESPONDENT IN NEW YORK

THE old adage that music knows no frontiers is no more strikingly reflected than in the Boston Symphony Orchestra, which will give seven concerts in Australia early in June.

None of the conductors who have directed the Boston Symphony since its founding 79 years ago has been American. The orchestra's tenth (and present) conductor, Dr Charles Munch (pronounced "Moonsh"), is French, and—as at present composed—only 69 of the orchestra's 105 members are Americans.

This "internationalisation" of what is unquestionably America's finest symphony orchestra follows a tradition that goes back to the days when Central Europe virtually dominated the music world.

SERGE KOUSSEVITZKY—the Boston Symphony Orchestra reached "a peak of polished perfection" under him.

Orchestra's Origins

The orchestra owes its creation to an unfortunate accident in Vienna which prevented a promising young Bostonian from becoming a concert pianist just over 100 years ago. The young pianist, Henry L. Higginson, son of a prominent Boston banker, turned his frustration over a permanently injured hand into assembling, more than 20 years later, a permanent symphony orchestra.

Mr Higginson followed the family tradition of banking, but in 1881 he gathered together the best musicians he could obtain in Germany and Austria. He chose a young German conductor, George Henschel, to lead them, and announced concerts in downtown Boston.

Mr Higginson built his orchestra with a watchful eye in the following years. The Boston Symphony was not a musical "society" which met periodically to make music together, but a permanently maintained organisation of skilled musicians.

His main contribution, which the orchestra's [illegible] follow scrupulously to this day, was to establish the principle that the conductor must be "the boss" in every sense of the word—in programming, choice of soloists and guest conductors.

Thanks to this rule, each conductor added something to the orchestra's sheen.

The Vienna Opera's bearded Wilhelm Gericke "gave to the orchestra its excellent habits and ideals" during two periods—1884 to 1889 and 1898 to 1906, Mr Higginson wrote later. Gericke, he said, "taught those violins to sing as violins sing in Vienna alone."

Europe's greatest conductor, the fiery Hungarian Arthur Nikisch (1889-93), taught it how to "poetise," and perhaps he taught too well. Richard Strauss, guest conductor at a rehearsal in 1904, growled: "You play that finely, but a little too finely. I want some roughness here."

The Berlin Opera's Karl Muck, who took over the orchestra's direction from 1906 to 1918, gave the orchestra, according to a critic, "a living voice."

Muck's successor, the Frenchman Pierre Monteux, let it sing modern music—Stravinsky, Falla, Honegger, Milhaud.

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The United States Ambassador, Mr F. R. Russell (left) with the conductor of the Boston Symphony Orchestra, Charles Munch, in Wellington yesterday.

—Herald wire photo

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Est. 1904 'Phone: MU 5133

AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

From

"WEST AUSTRALIAN"

Perth, W.A.

12 MAR 1960

CULTURAL COLD-SHOULDER

The Australian Broadcasting Commission and the United States Government have not tried hard enough to keep Perth in the Australian itinerary of the Boston Symphony Orchestra. Even if the U.S. Administration, as sponsor of the orchestra's Pacific tour, had good reasons for confining the stay in Australia to nine days, there is no justification for excluding Perth.

The old bogey of distance cannot be raised this time because by chartered aircraft it is quicker to fly from Manila to Perth than it is to fly from Manila to Brisbane, where the orchestra will open its tour. And it takes less than four hours to fly from Perth to Adelaide.

According to the United States Information Service the duration of the Australian tour—reported to be from June 5 to 14—has not yet been confirmed. So, unless there are more compelling reasons than those already given, the itinerary should be revised to include Perth. If the dates cannot be extended, the Sydney performances should be cut from three to two to give Perth the benefit of one concert.

The Boston Symphony is one of the finest orchestras in the world. To deny Perth an opportunity to hear it would be an affront to music-lovers. It would also be a breach of faith on the part of the A.B.C., whose duty it is to further the cultural interests of the nation as a whole.

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AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

From

"NEWS"

7 MAR 1960 **Perth, W.A.**

Sad Note

ONCE again that wicked old villain, the Nullarbor Plain, has done us in the eye.

Perth's music lovers are out on a limb, because the distance factor has made it too costly for the Boston Symphony Orchestra to include this third of the continent in their Australian tour.

I called the Australian Broadcasting Commission headquarters in Melbourne, but all they could suggest was that I get in touch with the American consul.

The ABC, they explained, was only managing the tour for the American Government.

So I telephoned the friendly American Consul in Perth, **BUCK BACKE**.

"Perth is a place they just don't know enough about yet," Backe said sadly. "Why not ring the U.S. Information Service in Canberra?"

So I rang USIS and spoke to publicity officer **LE VAN ROBERTS**.

And Roberts told me that Perth missed having the Boston Symphony Orchestra by the proverbial whisker.

They were to have flown to Perth from Singapore and opened their concert tour here.

But the itinerary was changed, [illegible] Singapore was cut [illegible] and their route no[illegible] from Manila to [illegible]bane.

And, [illegible]gh they're going as far as Adelaide, the cost of transporting 116 bodies and 16,000lb. of baggage . . .

Well, it's the same old story.

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AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

From

"MERCURY"

Hobart, Tas.

4 MAR 1960

CIRC

MUSIC LOVERS' TREAT

SYDNEY. — The 117-piece Boston Symphony Orchestra would tour Australia this year, the United States Ambassador to Australia (Mr. William Sebald) said in Sydney yesterday.

The orchestra will arrive in Brisbane on June 5 from Manila and give three concerts in Sydney, one in Adelaide, and two in Melbourne.

The general manager of the Australian Broadcasting Commission (Mr. Charles Moses) said the concerts would be given under A.B.C. management.

The Australian visit is part of the orchestra's tour of the Far East, including Korea, the Philippines, and New Zealand.

The Boston Symphony is widely recognised by musical opinion as being the world's greatest orchestra.

Its many tours outside America include a visit to the Soviet Union in 1956.

The orchestra's musical director, Charles Munch, will be principal conductor for the Australian tour.

Aaron Copland, probably America's best known living composer, will be guest conductor.

Richard Burgin, the orchestra's associate conductor, also will conduct some Australian concerts.

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AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

From

"WEST AUSTRALIAN"

Perth, W.A.

11 MAR 1960

ORCHESTRA TO MISS PERTH

The Boston Symphony Orchestra will not be coming to Perth on its Australian tour, because the U.S. Government has curtailed the orchestra's time in Australia.

Originally the orchestra was scheduled to play in Perth.

The general manager of the Australian Broadcasting Commission, Charles Moses told the Perth office that Perth had been dropped from the itinerary when it was decided that the orchestra would remain in Australia only nine days (from June [illegible] to 14).

Originally it was suggested that the orchestra would do a three-week season in Australia. This was apparently curtailed to include a New Zealand tour, Mr. Moses said.

The shorter visit to Australia now meant that the orchestra would be able to give only seven concerts.

American union rules allowed the orchestra to play only once a day and only five days a week.

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AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

From

"HERALD"

Auckland, N.Z.

8 MAR 1960

Aaron Copland

Noted U.S. Composer To Conduct

Press Assn Wellington

The American composer Aaron Copland will appear as guest conductor of the Boston Symphony Orchestra in its performances at Wellington and Auckland on June 16 and 17.

The American Embassy announced this yesterday in conjunction with the National Broadcasting Service.

The principal conductor will be Charles Munch, music director, and the associate conductor Richard Burgen. The orchestra will consist of 192 musicians and the total party will number 117.

The Boston Symphony Orchestra will fly to New Zealand after a Far Eastern tour, and appearances at Brisbane, Sydney, Adelaide and Melbourne.

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AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

From

"NEWS"

Perth, W.A.

9 MAR 1960

Guess What?

HERE we go again!

I'd hardly finished writing that melancholy piece about the Boston Symphony Orchestra which ISN'T coming to Perth when I noticed that the Sadlers Wells Company was going to do an Australian tour.

Now, in my book, an Australian tour means a tour of that continent which stretches from Fremantle to Sydney and from Cape York to Hobart.

MUSIC and THEATRES

Sy[illegible]g Herald
March 9th
1960

Bostonian's Tour May Set Example

By The "Herald's" Music And Drama Critics

The news that the Boston Symphony is coming to Australia—if only for a brief period—has created an air of excitement about international cultural exchanges, coming as it did on top of the news that a French company, the Vieux-Colombier Theatre, is to visit us.

9-3-60

THE excitement is useful because, as in both cases Government money is helping to pay for the tours, it follows that France and America—not to mention Russia—believe that there is some national gain, in friendship, or prestige, to be won from exporting "culture" in the form of orchestras, actors, or dancers.

And if this is a useful policy for these countries, why not for Australia?

When the A.B.C.'s general manager, Mr Charles Moses, announced the Boston Symphony's visit, he said it would "revive" discussions about an overseas tour by an Australian orchestra. He may only have meant the abortive attempt made in 1951 to exchange the Halle Orchestra for the Sydney Symphony (this fell through because the Halle could not raise enough money) but he clearly implied that there had been more recent discussions than this.

One of the problems inevitably raised in this kind of discussion is money. Who will pay for any losses? Who will at least guarantee the fares and living costs?

In the case of the Boston Symphony, a fund called the President's Program will subsidise the tour; in our case, Mr Menzies, as Prime Minister and Minister for External Affairs (and in both offices presumably concerned with Australia's impact, both cultural and political, on overseas countries), might be persuaded to set up some similar fund.

Another question is: where would an orchestra, opera company, or theatre group tour? Some of our more romantic and old-fashioned cultural administrators believe that Australian companies should go to Britain and to Europe, because our artists could then benefit from their contacts with the great traditions and so on.

On the other hand, there are others who believe that there is a lucrative touring circuit right on our doorstep—a circuit which would not only provide good financial returns, but also achieve the political function which seems to be now inseparable from this kind of artistic activity.

These people believe we should [illegible] the [illegible] Australian orchestra could easily play Singapore, Manila, Tokyo, Honolulu, [illegible] Vancouver, Seattle, San Francisco, Los Angeles, Auckland and Wellington, in a kind of pan-Pacific cultural mission.

It would be equally possible for a group of actors like the Trust Players, or an opera company.

* * *

WITH next week's Australian premiere of Strauss' "Salome" exciting great expectations, conductor Karl Rankl and the Elizabethan Trust might be giving more than a passing thought to the possibility of adding such things as Strauss' "Electra" and Berg's "Wozzeck" to the season's repertoire.

Why not? Sydney soprano Marea Wolkowsky, home on a six-month visit, has sung the star roles in these operas in many German centres in recent years, so that some of the casting difficulties of "Electra" and "Wozzeck" are already solved.

* * *

THE Sydney branch of the International Society for Contemporary Music is organising two more concerts at the Conservatorium.

Musica Nova, which gave an admirable Australian premiere of Schoenberg's "Pierrot Lunaire," a few months ago, will give a recital on April 2.

The program includes a flute sonata by Pierre Boulez, some Webern songs, and a string quartet by Bernard Wagenaar.

Marilyn Richardson, who confidently and lucidly managed the difficult vocal part of "Pierrot," will sing the Webern songs, and the Australia Quartet will play the Wagenaar.

There will also be a performance by a small instrumental group of Webern's arrangement of Schoenberg's Chamber Symphony.

On May 14, the Hoffman String Quartet will play the second quartet of Ernest Bloch, the first quartet of Bartok, and either the C Major Benjamin Britten work or a new quartet by Goffredo Petrassi.

* * *

TWO ventures being planned by the Phillip Street Theatre are an interstate tour, with a revue composed of favourite numbers from all its shows of the past six years, and a new Australian musical show ("Mistress Money"), by the same team which made Phillip Street's outstanding Christmas show, "Ride On A Broomstick" — Eleanor Witcombe, John McKellar and Dot Mendoza.

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AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

From

"WEST AUSTRALIAN"

Perth, W.A.

15 MAR 1960

MARCH 15, 1960.

Some Feel Snub In Orchestra Omission

Leaders of Perth's cultural activities yesterday expressed disappointment or disgust that the Boston Symphony Orchestra will not visit Perth during its Australian tour.

They were varied in their suggestions as to how West Australians could prevent a similar happening.

Adult Education Board director Hew Roberts said that West Australians had shown an active interest in good music by producing a Festival of Perth long before any other capital city, and in having two symphony orchestras before the A.B.C. developed its own.

"It seems unfair," he said, "that simply because of geography—about which West Australians can do nothing—they will be unable to hear the Boston Symphony Orchestra."

Mr. Roberts suggested a special Commonwealth subsidy to give everyone an equal opportunity of seeing and hearing such outstanding visiting musicians.

Professor Frank Callaway, professor of music at the University of W.A., said: "One might have thought that Perth would have priority on this occasion because it was omitted from the itinerary of the Czechoslovakian Philharmonic Orchestra and the Czechoslovakian Wind Ensemble last year and some visiting soloists."

PUBLIC OUTCRY

Deputy-director of Adult Education Board John Birman, said that the only way to stop Perth being missed again was by a public outcry.

Mr. Birman said that if part of the job of such organisations as the A.B.C. and the Elizabethan Theatre Trust was to promote culture throughout Australia, then it was a public scandal that such attractions as the Boston Symphony Orchestra should visit the Eastern States and not here.

- *Australian Broadcasting Commission general manager Charles Moses said on Sunday that costs would be increased if the 117 members of the orchestra and their eight tons of equipment were sent to Perth by air. American authorities had insisted that the concerts should be arranged to give the greatest number of people the opportunity to hear the orchestra.*

Est. 1904 'Phone: MU 5133

AUSTRALIAN PRESS CUTTINGS
Melbourne, Victoria

From
"WEST AUSTRALIAN"
Perth, W.A.

16 MAR 1960

Wrong To Omit W.A. —Premier

Premier Brand yesterday expressed disappointment that the Boston Symphony Orchestra would not come to Perth during its Australian tour.

All too often, Perth and W.A. seemed to be the first to be excluded from the itineraries of eminent visitors to Australia, the Premier said.

West Australians were entitled to some real consideration when there was an opportunity of hearing such artists as the players in the Boston Symphony Orchestra.

West Australians had responded well in the past in supporting entertainment of this nature and there was evidence that such a world-famous combination would have found good support here.

Est. 1904 'Phone: MU 5133

AUSTRALIAN PRESS CUTTINGS
Melbourne, Victoria

From
"AGE"
Melbourne, Vic.

31 MAR 1960

Symphony Orchestra Telecast

The Boston Symphony Orchestra probably will be telecast during one of its two Melbourne concerts in the Olympic Pool on June 13 and 14.

The 100-strong orchestra is conducted by Charles Munch.

Aaron Copland, famed American composer, will be guest conductor during the orchestra's Australian tour.

Est. 1904 'Phone: MU 5133

AUSTRALIAN PRESS CUTTINGS
Melbourne, Victoria

From
"News",
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14 APR 19

THE NORTHERN T

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PROGRAMME
HIGHLIGHTS
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The ABC has arranged many special programs for Good Friday.

The first one, Meditation Upon A Cross, a B.B.C. program of readings of scriptures and verse and including carols for the Passiontide, will be broadcast at 8.30 a.m.

At 2 p.m. a program called Holiday In Italy will present songs with orchestra, marimba and accordeon accompaniment.

Then at 2.45 the world-renowned Marlene Dietrich will sing some German songs, including Lili Marlene. The great violinist Alfredo Campoli may be heard in a recital of well known pieces at 3.30.

The Boston Symphony Orchestra, which is to perform in Australia soon, will be heard at 4.10. At 5.30 the One hundred and One Strings will play several attractive tunes from Gershwin's Porgy and Bess.

EASTER FEATURE

Father Genesius Jones and the Julian Singers, together with a group of actors and instrumentalists, "proclaims the Noble Triumph of Calvary" in a half-hour feature, The Faithful Tree at 6.45 p.m. Father Jones' script is based on the Roman Liturgy for Good Friday.

Est. 1904 'Phone: MU 5133

AUSTRALIAN PRESS CUTTINGS
Melbourne, Victoria

From
"AGE"
Melbourne, Vic.

30 MAR 1960

Music in the Air— Literally

SYDNEY, Tuesday. — A separate aircraft will be needed to transport the eight tons of baggage — mostly musical instruments —which the Boston Symphony Orchestra will bring to Australia in June.

Another two aircraft will be chartered to fly the 115-member orchestra between Australian capital cities.

The orchestra will begin the first of seven Australian concerts at Brisbane on June 6.

It will then visit Sydney for three performances, Adelaide and Melbourne, for its final concert on June 14.

Est. 1904 'Phone: MU 5133

AUSTRALIAN PRESS CUTTINGS
Melbourne, Victoria

From
"WEST AUSTRALIAN"
Perth, W.A.

21 MAR 1960

It's Time We Got Our Cultural Dues

... SAYS FRANCIS KING

THE protests against the cancellation of the scheduled visit by the Boston Symphony Orchestra have focussed attention on a more than usually blatant example of a very widespread attitude.

Western Australia tends still to be regarded as a backwater, pleasant and friendly, perhaps, but not ranked with other States by the cultural powers-that-be.

A national institution like the Elizabethan Theatre Trust, subsidised by the taxpayer to the extent of £110,000 per annum, including £50,000 from the Commonwealth Government and £5,000 from our State Government, can make £40,000 profit on the Bolshoi Ballet season and still not extend the tour to W.A.

Nor did they send "Kolo" —the Yugoslav National Ballet Company—or the 1959 opera season with Sylvia Fisher and Ronald Dowd in "Peter Grimes," "Lohengrin," "Fidelio," "Carmen" and th "Barber of Seville."

Of the trust's subsidised funds, £120,000 was absorbed by one season of opera and by the Australian musical "Lola Montez."

From that expenditure, Perth got "Madame Butterfly" which, by all reports, made a fairly small loss.

On the credit side, the trust sponsored three plays at the Playhouse—"Man and Superman," "Long Day's Journey Into Night" and "Fire On The Wind"—and lent to the Festival of Perth committee (at full cost) producers and costumes for "Dalgerie."

It agreed to pay any losses on "Dalgerie" over £1,000; but since the losses were £890, they were born by the festival.

The trust also sent the profitable "Tintookies," a puppet show.

The Elizabethan Theatre Trust is dedicated to the promotion of drama, opera and ballet in Australia, and has done much in the Eastern States to encourage activities that cannot be maintained as commercial ventures.

In view of Western Australia's contribution and far greater need for subsidies, have we really received our fair share of the year's activities?

The attitude behind this starving of Western Australia is in part a hangover from the days—not so distant—when a visiting musical group could be relied on to attract little audience and less money. This state of affairs has gone.

The same excuse was used when Perth was excluded from the itinerary of the Pascal and Koerkert Quartets in 1955, who were then visiting the major cities of Australia, New Zealand and Indonesia.

However, when the Music Council, by guaranteeing audiences, persuaded the Australian Broadcasting Commission to go to the expense of bringing the Robert Masters Quartet to Perth, the three recitals were sold out.

Since then the musical community has backed the Amadeus and Smetana Quartets with full houses and the latter, at the end of the tour, said the audience response here was the most exciting they had received in Australia.

Encouraged, the A.B.C. is bringing two more chamber groups during the year and we have an interesting celebrity season ahead of us.

W.A. CLAIM

However, in view of the fact that Perth has missed the Czech Philharmonic, the Czech Wind Ensemble, David Oistrakh and Daniel Barenboim in the past 18 months, and will not hear conductors Georges Tzipine and John Hopkins, singers Joan Hammond and Ken Neate, pianists Glenn Gould and Eva Bernathova and cellist Mstislav Rostropovich, this year, isn't it about time the A.B.C. took a new look at its responsibilities in this State?

The principle at stake is whether we are to be culturally rationed according to population and distance, or given our due as a junior but responsible and certainly responsive member of the Commonwealth.

Est. 1904 'Phone: MU 5133

AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

From

"HERALD"

Melbourne, Vic.

1 8 MAR 1960

● *Boston venue*

EVERY music-lover in Melbourne must be in complete agreement with your music critic and the various correspondents who have emphasised that the holding of the Boston Symphony Orchestra's concerts in the Olympic swimming stadium means that nobody will be able to hear the orchestra as it should be heard.

If the ABC persists in these plans it will earn the lasting contempt and opprobrium of us all—to say nothing of the members of the orchestra.

The visit of this orchestra to Australia is a tremendous highlight in our musical history.

As a substitute for the Town Hall, could the concerts be given in the Palais Theatre, St. Kilda? I believe this theatre has more seats than the Town Hall, and the National Theatre's recent opera performances there showed that the acoustics are suitable.

I put forward this suggestion for the ABC's consideration as being a more practical solution than the Olympic swimming stadium.

—**Gilbert Prince**, Marne-st., South Yarra.

IF several thousand music - lovers feel so strongly about the aesthetic error of Boston Symphony Orchestra concerts at the Olympic swimming stadium that they refuse to buy tickets for such concerts, their transfer to the Town Hall would be assured.

I, for one, would readily pay to hear the Boston Orchestra in the Town Hall, but would refuse to listen to it in the swimming pool.

—**J. O. N. Perkins**, Riddle-st., Bentleigh.

I FEEL that the Festival Hall, with its capacity for 7500 and its excellent acoustics, is the most suitable place for the Boston Symphony Orchestra's Melbourne concerts.

—(Mrs) **T. M. Schlemmer**, Pembroke-rd., Balwyn.

MUSIC And THEATRES

Sydney Morning Herald
Mar. 15
1960.

Overseas Interest In Scriven Show

By The "Herald's" Music and Drama Critics

Puppeteer Peter Scriven has just returned to Sydney after an overseas trip aimed at interesting people on Broadway and in London in "Bright Side," the musical which he and Eric Rasdall have written.

THE results seem to be promising. "I worked on the book of the show in New York," says Scriven, "and I have interested a director and a producer who has taken an option on it.

"If it is performed here it will have an American director. London is also interested."

Scriven is now trying to arrange for an Australian production, and is simultaneously working on his marionette adaptation of Norman Lindsay's classic children's story, "The Magic Pudding."

Working to drawings and sketches provided by Norman Lindsay, Scriven and his staff are already at work making the marionettes for the production, which is scheduled to open later this year. It might also go to London—with the "Tintookies"—for the Christmas season, a very rewarding time for theatre people who can provide good entertainment for children.

* * *

FOR some people the Adelaide Festival will involve a great deal more than a pleasurable round of concerts, plays and opera.

One group—made up of composers, critics and scholars—will be going there to work as well, at the UNESCO Seminar for Composers, to be held at the Elder Conservatorium concurrently with the last week of the festival.

The seminar will undertake a lot of useful work. It will help people variously interested in the problems of Australian composers, and composition generally, to establish contact with each other; it will consider—in discussion sessions — the ways in which Australian composition might be stimulated and more widely publicised; and it will discuss and hear performances of contemporary Australian music.

The seminar, to be directed by Professor G. Loughlin, Ormond Professor of Music in Melbourne, has been thoroughly organised by a representative working party led by Professor John Bishop, of Adelaide.

There will be three sessions a day, one of which will be open to the public, and four public concerts of Australian music.

* * *

A GLANCE at the program reveals some interesting events. On the first day, for example, the seminar will break up into small study groups to discuss subjects as diverse as string textures and twentieth-century counterpoint, new material to be drawn from primitive music, and the planning of orchestral writing.

The concerts of Australian music (made possible through the help of the Australasian Performing Right Association) include works by Felix Werder, Meta Overman, George Dreyfus, Miriam Hyde and Margaret Sutherland.

The seminar working committee has also made it possible for some scores to be reproduced. Altogether, it seems an admirably worthwhile event, which could easily have more far-reaching effects than any other single Festival activity.

THE announcement of the Boston Symphony Orchestra's plan to tour Australia is great and exciting news; the contribution this orchestra can make to our own performing and listening standards may even be greater than the huge contribution made by the Czech Philharmonic concerts here last year.

Is Boston's the world's best orchestra, though, as so many reputable people claim? There is much to support the claim in the orchestra's work, but—so far as one can safely generalise from a few hearings of all the world's [illegible] orchestras—it has a [illegible] great deal to beat in both the Berlin Philharmonic and the Philadelphia.

Conductor Charles Munch and the Bostonians will be given a wonderful welcome, but one can also be rather sad that Eugene Ormandy, who strove for so long to find opportunities to bring his Philadelphians to Australia, is to see the great opportunity go [illegible] rivals.

The welcome for Aaron Copland (as associate conductor) will be generous, too, perhaps more in recognition of the remarkable leadership he has been able to give to American-made composition through a lifetime of ardent and dynamic advocacy than in recognition of his own gifts as a composer of somewhat arid style and Hollywood sound-track inspiration.

There is some interesting material in the Boston Symphony Orchestra's official biography, passed around the other day when the news of its visit was announced. It points out, for example, that a "truly interested and judicious" audience grew—in the early days—from the innovations of conductors, particularly George Henschel, who was attacked for being a modernist (he was devoted to Brahms and Wagner).

It points out, too, that one of the reasons for the orchestra's present pre-eminence is that while Americans were just discovering a taste for symphonic music, and were listening largely to Beethoven, Brahms and Tchaikovsky, Serge Koussevitzky struck out boldly to average three new works in every two programs.

"Koussevitzky was giving the Boston listeners something they still have, which is valuable and rare," says the biography.

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Times (m)
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APR 16 1960

Boston Symphony on Tour

The Boston Symphony Orchestra with 117 members is touring Australia in June, 1961, with concerts at Brisbane, Adelaide, Sydney and Melbourne.

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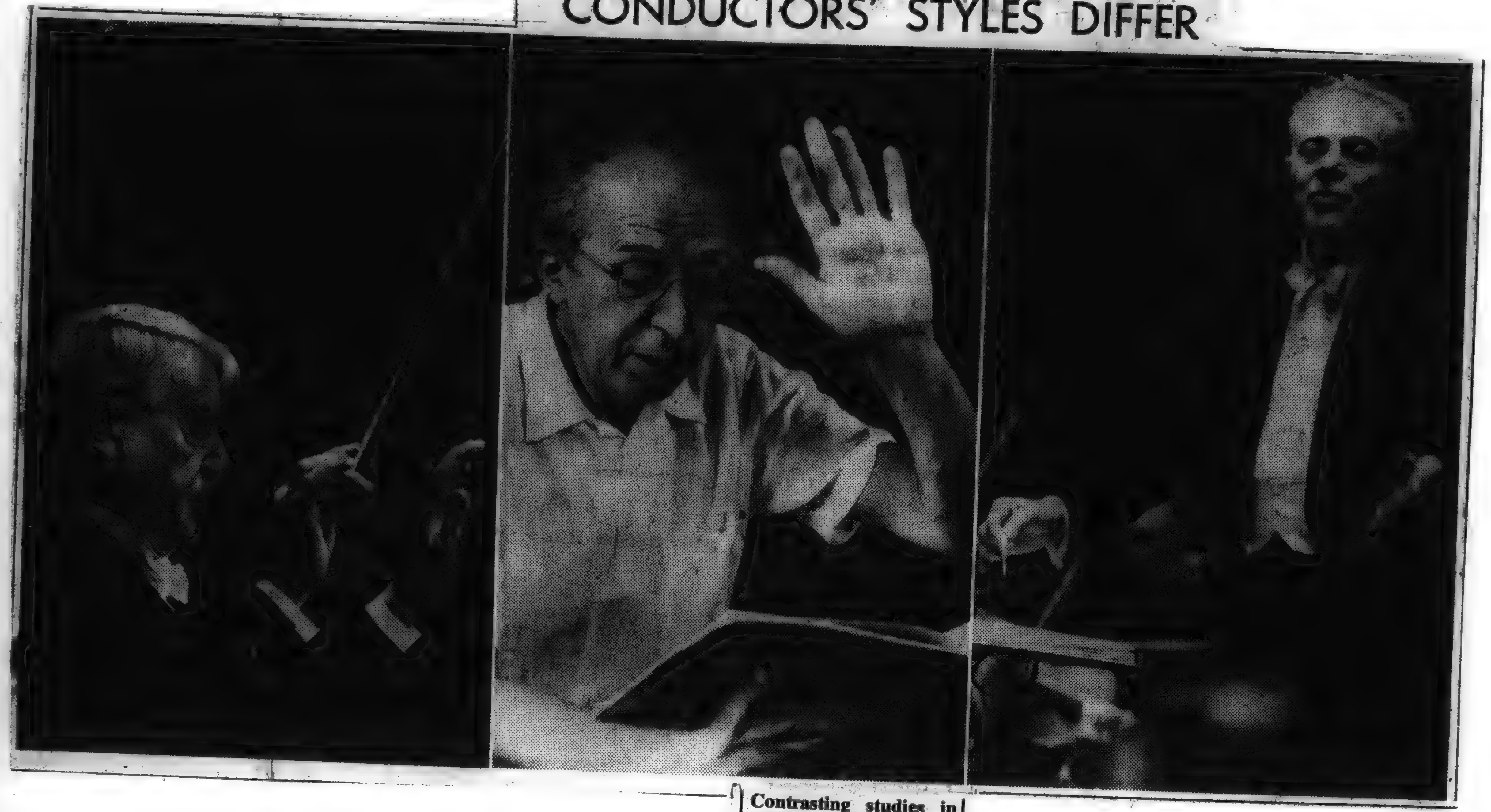
AUSTRALIAN PRESS CUTTINGS
Melbourne, Victoria

From
"MORNING HERALD"
Sydney, N.S.W.

2 APR 1960

circ

BOSTON SYMPHONY ORCHESTRA CONDUCTORS' STYLES DIFFER



Contrasting studies in concentration are seen in these portraits of the three conductors of the Boston Symphony Orchestra. The orchestra's musical director and principal conductor of the tour, Charles Munch (left) is calmly authoritative. Composer Aaron Copland (centre) is informal, but uncompromisingly forthright. Richard Burgin (right) is gently cajoling. The conductors will lead the orchestra in three concerts in Sydney in June.

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AUSTRALIAN PRESS CUTTINGS
Melbourne, Victoria

From
"SUN"
Melbourne, Vic.

5 APR 1960

CIRC

THE ABC has received a movement order from the Boston Symphony Orchestra. They are bringing 85 theatrical trunks, total weight, 16,000 lb. They recommend that four Army-type trucks be provided to shift the trunks and that one of the trucks be fitted with a power-operated tailboard to lift the heavier equipment. The party will consist of 115 to 120 persons, including three conductors, three stage hands and a doctor.

Well, the Australian cricket team found it necessary to take its own doctor to Pakistan. You never know what you might run into in these strange countries.

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AUSTRALIAN PRESS CUTTINGS
Melbourne, Victoria

From
"SUN-HERALD"
Sydney, N.S.W.

10 APR 1960

No sour note

MELBOURNE, Saturday. — Visiting Boston Symphony Orchestra members are not likely to be asked to pay a £5 union fee each.

The 117 members of the orchestra will tour Australia next June.

A demand by the Musicians' Union that the 110 members of the Czech Philharmonic Orchestra should pay the fee to become visiting members during their tour caused a stir last September.

Finally the union withdrew the demand and made the visitors honorary members.

The general secretary of the union, Mr C. M. Wheatland, said today that the Federal executive was still considering the question of the Boston Symphony Orchestra's visit.

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AUSTRALIAN PRESS CUTTINGS
Melbourne, Victoria

From
"AGE"
Melbourne, Vic.

11 APR 1960

Whirlwind

WHEN Bostonian William J. Cox flew (the word is appropriate) in and out of Melbourne at the week end, we had our first indirect contact with the Boston Symphony Orchestra, due to invade us. 115-strong, next June

Mr. Cox, the orchestra's advance tour manager, is passing like a whirlwind through Japan, Korea, the Philippines, Australia and New Zealand—the places on its coming itinerary.

On his 20,000-mile circuit, he hit Brisbane on Wednesday, Sydney on Thursday and Melbourne on Saturday, before taking off for New Zealand.

In his 18 hours in Melbourne, Mr. Cox fitted in a concert in the Melbourne Town Hall ("your orchestra is first-class"), a thorough inspection of the hotel where the entire Boston orchestra will stay, and a visit to the Olympic Pool where it will play.

Though he had no opportunity to hear an orchestra at the pool (which is enjoying Garden week at the moment), he apparently gained enough idea of its acoustics to suggest the erection of a colored canopy—rather like a tent fly—above the orchestra platform.

The A.B.C. which is arranging the concerts will oblige.

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AUSTRALIAN PRESS CUTTINGS

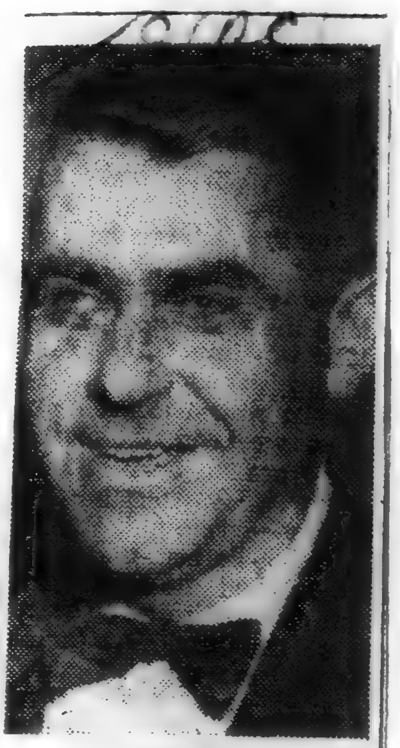
Melbourne, Victoria

From

"MORNING HERALD"

Sydney, N.S.W.

APR 1960



MR COX

CHECKING TOUR BY ORCHESTRA

The advance manager of the Boston Symphony Orchestra, ~~Mr~~ William J. Cox, arrived in Sydney yesterday to confer with the A.B.C. on the orchestra's tour, which begins in Brisbane on June 6.

Mr Cox said the tour would be the longest the orchestra had undertaken, and that its members were looking forward to it.

Mr Cox's conferences will deal with the mechanical arrangements of the tour. The orchestra will travel in Australia by air.

Mr Cox intends to inspect the concert halls where the orchestra is scheduled to play.

He said it was not likely that any Australian soloists would appear with the orchestra. This was because the orchestra's tight schedule would not allow enough time for special rehearsals.

Last night Mr Cox attended the Sydney Symphony Orchestra's concert at the Sydney Town Hall.

MR COX

Checking Up On Orchestra's Tour

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Last night Mr Cox attended the Sydney Symphony Orchestra's concert at the Sydney Town Hall.

Later, he said the Boston orchestra might find people sitting in the organ-gallery seats at the Town Hall "a little disconcerting."

He described the Sydney orchestra as "well disciplined."

As far as he could tell, the acoustics of the Town Hall were excellent.

Mr Cox said the Town Hall was similar to the Boston Symphony Hall—"except, of course, the interior decorating," but they had the same floor layout and disposition of side-gallery seats.

SYDNEY MORNING HERALD.
FRIDAY APRIL 8TH 1960

FRIDAY DAILY TELEGRAPH APRIL 8. 1960

Long tour for Boston Orchestra

The Boston Symphony Orchestra's tour of the Eastern Hemisphere will be the longest it has undertaken.

The advance manager (Mr. William J. Cox) said this in Sydney yesterday.

Mr. Cox arrived from Manila to arrange details of the orchestra's visit to Australia and New Zealand in June.

Beginning on April 25, the 117-piece orchestra will make a 10-week tour of Korea, Japan, Manila, Australia and New Zealand.

It will give 36 concerts, including eight in Australia.

The orchestra will arrive in Brisbane on June 5.

Mr. Cox said the orchestra's second longest tour was in Europe in 1956 when it celebrated its 75th year by giving 28 concerts.

It was the first American orchestra to visit Russia, playing to enthusiastic audiences in Moscow and Leningrad.

The orchestra's music director (Mr. Charles Munch) will be principal conductor.

Aaron Copland and Richard Burgin will be associate conductors.

MUSIC And THEATRES

Sydney Will Hear Composer Conduct

By the "Herald" Music and Drama critics

Sydney music lovers will hear Aaron Copland conduct two of his own works—the first symphony, and the suite from "The Tender Land," when the Boston Symphony visits Australia in June.

Copland will conduct the third and final concert in Sydney, on June 9, and the rest of the program is a Purcell string fantasy and Haydn's 95th symphony. The only other concert he will conduct—with the same program—will be in Melbourne.

Charles Munch will conduct the first concert in Sydney, and Richard Burgin the second; Munch's program is the "Fantastic" Symphony of Berlioz, Norman Dello Joio's "Variations, Chaconne and Finale," and Roussel's second suite from "Bacchus and Ariane."

Burgin's program is a Toccata by Leon Kirchner, the Adagio from Mahler's unfinished tenth symphony, and Tchaikovsky's fifth symphony.

Sydney is not to hear Brahms or Beethoven, which go to Adelaide and Melbourne respectively, nor will it hear the orchestra's great showpiece, the second suite from Ravel's "Daphnis and Chloe," which will be played at the opening concert of the tour in Brisbane on June 6. This concert also includes Beethoven's third symphony.

From the look of the programs the Boston Symphony planners seem to regard Sydney as a slightly more sophisticated city, musically, than the others it is visiting. And the Tchaikovsky apart, we should be grateful not only for the orchestra's visit, but also for the music it is bringing us.

★ ★ ★

THE University of Sydney is planning to have a series of carillon recitals this year on Sunday afternoons at 3 p.m.

The carillon is not nearly the formidable instrument many music-lovers imagine. Provided one sits in the right place—in the quadrangle opposite the tower or, for the more rapid and brilliant music, outside the quadrangle—an afternoon's carillon listening can be extremely satisfying.

PROFESSOR BURNARD

For one thing, there are no strictures on seating positions; listeners can wander about to their heart's content. The only stipulation is that the listening distance should be at least equal to the height of the tower—or a little more.

Music ranges from original compositions to transcriptions from Arne, Purcell, Scarlatti and Mozart. Among original music is a carillon tune by the late Robert Dalley-Scarlett, whose widow has donated the Brisbane musicians' library of scores and reference-books to the university.

Alex Burnard, Professor of Harmony and Composition at Sydney Conservatorium, is represented by "Four Experiments for Carillon."

University carillonist John Gordon heads the list of recitalists. Honorary carillonists taking part are J. Lindsay Gordon, Marjorie Oakes, Hazel Dawson and Errol Lea-Scarlett.

Programs setting out the dates of the recitals and the music to be played are available from the Department of Music at the university.

★ ★ ★

THE Arts Council is claiming an Australian record for the tour it has planned for the company from the Independent Theatre, which is taking "A View From the Bridge" to the country late in April.

The tour will last five months, will take the company to 101 country towns in N.S.W. and Queensland, and will cover more than 9,000 miles—all of them to be travelled in the Arts Council's new travelling theatre unit, which is being built.

The tour will take the company as far north as Cairns and the Atherton Tableland, as far west as Broken Hill, and as far south as Cabramurra and Albury. Before it goes, the company will give three performances at the Independent, beginning on April 21.

★ ★ ★

PETER KENNA'S play, "The Slaughter of St. Teresa's Day," televised last week by the A.B.C., adds another figure to the ranks of the indomitable aunts and grannies who appeal to much of our playwrights.

In this case, Aunt Essie was played by Alma Butterfield, who gave a splendid performance in a role which, although not obviously rewarding, strikingly repaid the skill she brought to it.

★ ★ ★

JOHN TASKER, who directed the lively and inventive production of Sartre's important play, "Lucifer and the Lord," for Sydney University Dramatic Society, believes that the Wallace Theatre production may easily have been the first ever in English.

He has heard from London that the Stratford-on-Avon company is planning the English premiere soon, and that a New York production is being discussed.

Mr Tasker believes it unlikely that the play would have been produced in English anywhere else, and is modestly claiming a quite significant "first" for S.U.D.S. Anyone who saw the production would probably agree that they deserve it.

SYDNEY MORNING HERALD
TUES. MARCH 29TH 1960.

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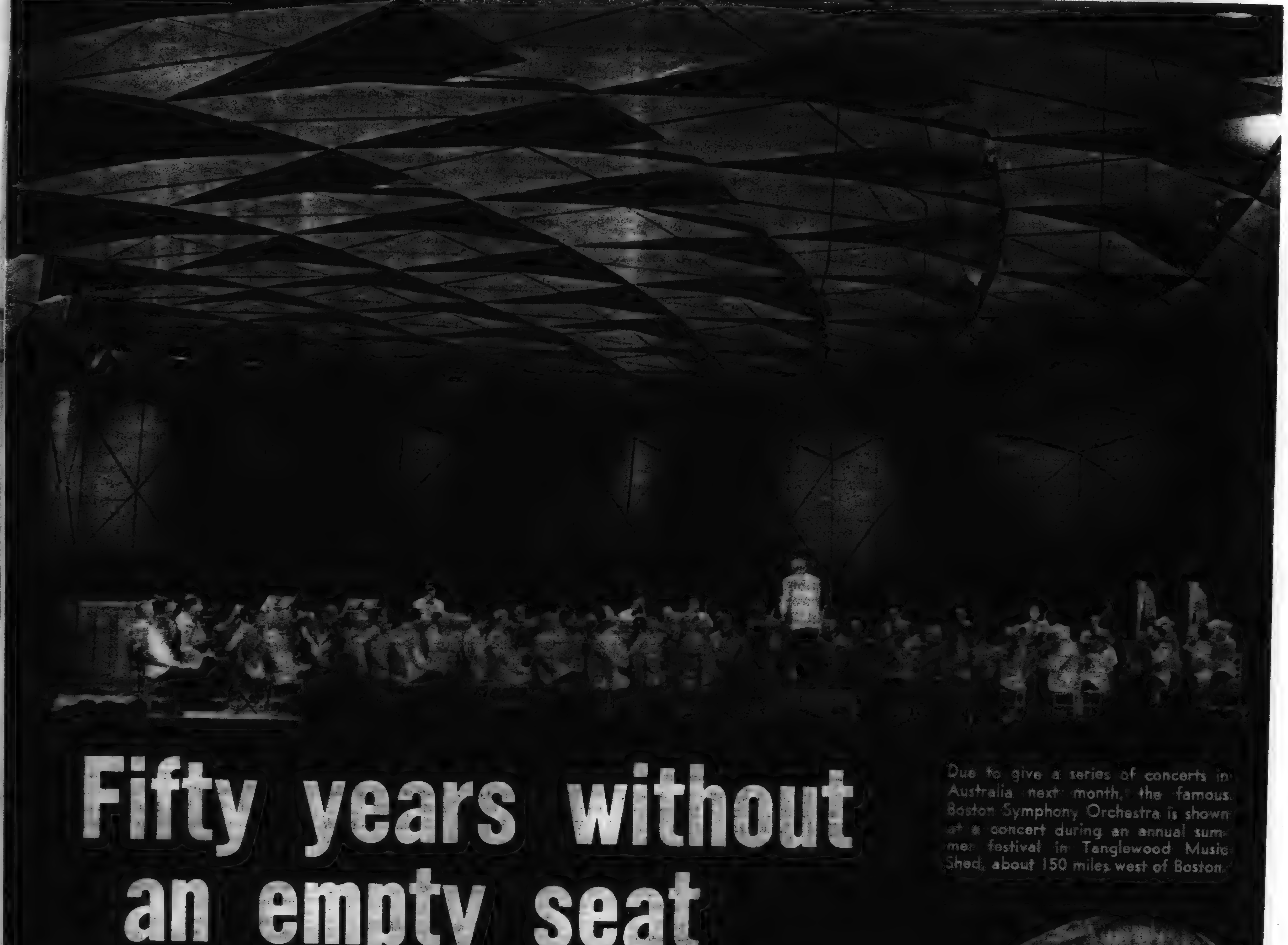
AUSTRALIAN PRESS CUTTINGS
Melbourne, Victoria
From
People
Sydney, N.S.W.
11 MAY 1960



Fifty years without an empty seat

Due to give a series of concerts in Australia next month, the famous Boston Symphony Orchestra is shown at a concert during an annual summer festival in Tanglewood Music Shed, about 150 miles west of Boston.

By **MAURICE ADAMS**

NEXT MONTH AUSTRALIA WILL HAVE A CHANCE TO HEAR "THE FINEST MUSIC ON EARTH"

ONE of the world's most famous musical organisations, the Boston Symphony Orchestra, which will be in Australia within the next few weeks, has not played to an empty seat in the past 50 years.

The orchestra's tour, under the management of the Australian Broadcasting Commission, begins in Brisbane on June 6 and includes seven concerts.

Already the orchestra has toured Britain, Europe and the Soviet Union, as part of U.S. President Eisenhower's idea that cultural missions help to improve international relations. This year the orchestra is on a 25,000-mile Pacific tour that includes South Korea, Japan and the Philippines. After its Australian appearances, it will go to New Zealand.

In Boston, the home of the orchestra, its music is described as "the finest this side of Heaven." Those fortunate enough to hear it have literally to go underground on the city's electric trains, which all stop at a station which is called, appropriately, Symphony.

At street level is the orchestra's imposing home, a structure with an eight-column facade reminiscent of an ancient Athenian theatre. To Bostonians this is known and revered with almost religious fervour as Symphony Hall. Its three-tiered gilded auditorium seats 2631 persons.

For a visitor or stranger to be allowed to cross one of its four portals to one of its regular concerts is something akin to a miracle.

The miracle is necessary because the 79-year-old orchestra, having achieved the majestic eminence of a glittering cultural institution in what is known as "the Athens of America," no Bostonian worth his or her tea would be found dead without a subscription ticket to one of its five annual concert series.

A vacant seat outside the magic circle of subscribers is rare indeed.

The orchestra, 117 strong including players and other personnel with seven tons of luggage, equipment and instruments, arrives in Brisbane by charter planes on June 5 and will give its first Australian concert there on June 6, followed by concerts in Sydney on June 7, 8 and 9, Adelaide June 10, Melbourne June 13 and 14.

In Australia, as everywhere else, one man will stand out — its 6ft-tall, silver-haired conductor, Charles Munch, who inherited the Boston Symphony's leadership in 1949.

Despite the honours, academic awards and bouquets with which he has been showered these past 11 years, Charles Munch, 68, is a shy, retiring widower with a boyish charm and a modesty which his friends find appalling. "I am a conductor only because I am too stupid to be anything else," he has been quoted as saying.

Actually, his entire life now seems in retrospect to have been an arduous preparation for what he is — one of the greatest living conductors.

He seemed to have had as little chance of escaping his career as the sons of Johann Sebastian Bach. Like Bach, his father, Ernest Munch, pro-

The orchestra [illegible] Charles Munch, 68, is rated [illegible] of the world's greatest [illegible] is a shy, retiring [illegible] boyish charm.

INFORMATION OBSCURED

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“Does Australian beer mix with lo[illegible] Ca[illegible]e?”

fessor of music at the Strasbourg Conservatory, was an organist. And like Bach, Charles Munch's first music teacher — organ, piano and violin — was his father.

Because he was born in Alsace, lying between those two great musical — and often enemy — countries, France and Germany, Munch's early life consisted of creating harmony not only in musical arrangements but in the stark reality of everyday life.

Bred in the traditions of both countries, Munch, a French citizen for the past 30 years, is the personification of this double culture. Like his music, he too is a blend of Germanic perfectionism and French romanticism.

His father was a staunch Alsatian with a name derived from the German Monch, meaning monk. He was also an austere Protestant — a man whose stern gaze was firmly riveted on his family of six children, music and God. His mother, Celestine Simon, was the daughter of a French Protestant minister in Paris.

Because of his devotion to the music of the great French composers, Berlioz, Debussy, Roussel or Honegger, Munch has been described as “Gallic to his fingertips.”

Great Bach authority

The music of Bach, however, is his Bible, a natural result of a boyhood steeped in the music of that master, conducted by his father in Strasbourg, and his uncle, Eugene Munch, who produced the cantatas and passions of Bach in the Cathedral at Mulhouse.

Albert Schweitzer, the philosopher and greatest living authority on Bach, was a pupil of Munch's uncle, as well as a close friend of the Munch family, a friendship which resulted in the marriage of Albert's brother to Charles' sister, Emma.

At 21, Charles contemplated a medical career and went to Paris to study. But soon he was devoting all his time to his violin under the French master Lucien Capet.

World War I found him holidaying with his family in Strasbourg, where he was caught in the draft and conscripted into the Kaiser's army. He was wounded at Verdun and demobilised after the armistice. He was 26.

He returned to Paris a few years later where he obtained French citizenship—and eventual fame as conductor. In 1933 he married Genevieve Maury, a Swiss novelist and heiress to one of the founders of the Nestle chocolate company.

Mrs Munch, who died in 1956, was instrumental in launching her husband's career as a conductor. She hired both the hall and the very first orchestra that her violinist-husband ever conducted.

Famous matinee idol

Success was assured when the critics acclaimed the virtuosity of this unknown conductor. Offers poured in from other Paris orchestras, and fans gathered around. Among the instrumentalists, the women and girls who jammed the front rows to admire “Le beau Charles” were called “Les Munchettes.” In the following years his fame as conductor was matched only by his fame as a matinee idol.

In 1948, a French magazine conducted a poll asking 10,000 Parisiennes the question: “What man would you like to have dinner with tonight if you could make your choice?” Munch ran second only to Winston Churchill, and away ahead of such film stars as Gary Cooper and Jean Marais.

On the podium Munch is not known as a man of temper, but he is human enough to be provoked. Shortly after he took over the Paris Conservatoire Orchestra in 1937—a post he held till 1946—a drunken trombonist disrupted the calm of a Beethoven adagio with a terrific blast. Everyone, audience and musicians alike, was outraged and Munch expressed his feelings in no uncertain manner.

Next evening, just before the second performance, a smiling Charles Munch walked on stage with a large bottle of potent raspberry brandy in his hand. Before audience and orchestra, he handed it to the flabbergasted trombonist with the words, “I treated you pretty roughly last night. Here's some consolation.”

When he went to Boston, he found an orchestra which had been disciplined [illegible] ng the 25 years' s[illegible] his predecessor, Russ[illegible] Koussevitzky. The Bostonians found their new leader “the most economical rehearser we ever had.” Unlike Koussevitzky, Munch does not believe in making the orchestra repeat passages until they play them by rote.

As one of his musicians remarked, “After all, if you were to repeat a speech, you wouldn't try always to repeat the same words or in exactly the same way. Your inflections might be different.”

Munch's major contribution to the Boston Symphony—other than maintaining the high standing it has enjoyed for decades—has been the addition of American works in his repertoire.

He is particularly devoted to the works of Aaron Copland, America's foremost composer, whose association with the Boston Symphony dates back to 1927. Copland is coming to Australia at Munch's invitation as a guest conductor to conduct some of his major compositions.

The American composer has little in common with the French conductor other than his dedication to music and the fact that the one, like the other, began his professional career in Paris at the age of 21.

In background and upbringing, however, the two men offer striking differences. In tastes, too: Munch likes the French cuisine; Copland is addicted to Chinese cooking.

Munch was born in a family devoted to the tradition of music making. Copland was born in Brooklyn in 1900 in a family of Russian migrants struggling to make ends meet.

When he was 11, Copland's elder sister began teaching him the piano, and by the time he was 15, he had decided he was going to become a composer no matter what.

Debussy and Ravel

He studied harmony, counterpoint and composition in New York for a few years, until he persuaded his parents to part with the family savings so that he could go away to pursue his studies in France.

He became the first student to enrol in the newly established Conservatoire American at Fontainbleau, where he came under the influence of the music of Debussy and Ravel. Of greater importance, however, was his association with Nadia Boulanger, the brilliant woman teacher who had had enormous influence on numerous composers of our time.

Home of the orchestra, Symphony Hall has an eight-column facade reminiscent of an Athenian theatre. Its three-tiered auditorium seats 2,631.

When he returned to the United States in 1924 he soon gathered an impressive number of “firsts.” He was the first American composer, whose first work—a Symphony for Organ and Orchestra — was performed by the New York Symphony Orchestra, with his former teacher, Miss Boulanger, as organ soloist.

He was the first composer to be awarded a Guggenheim Fellowship, and the first American to compose works not only for orchestra, but also for the ballet, opera, the stage and the screen.

Chinese restaurants

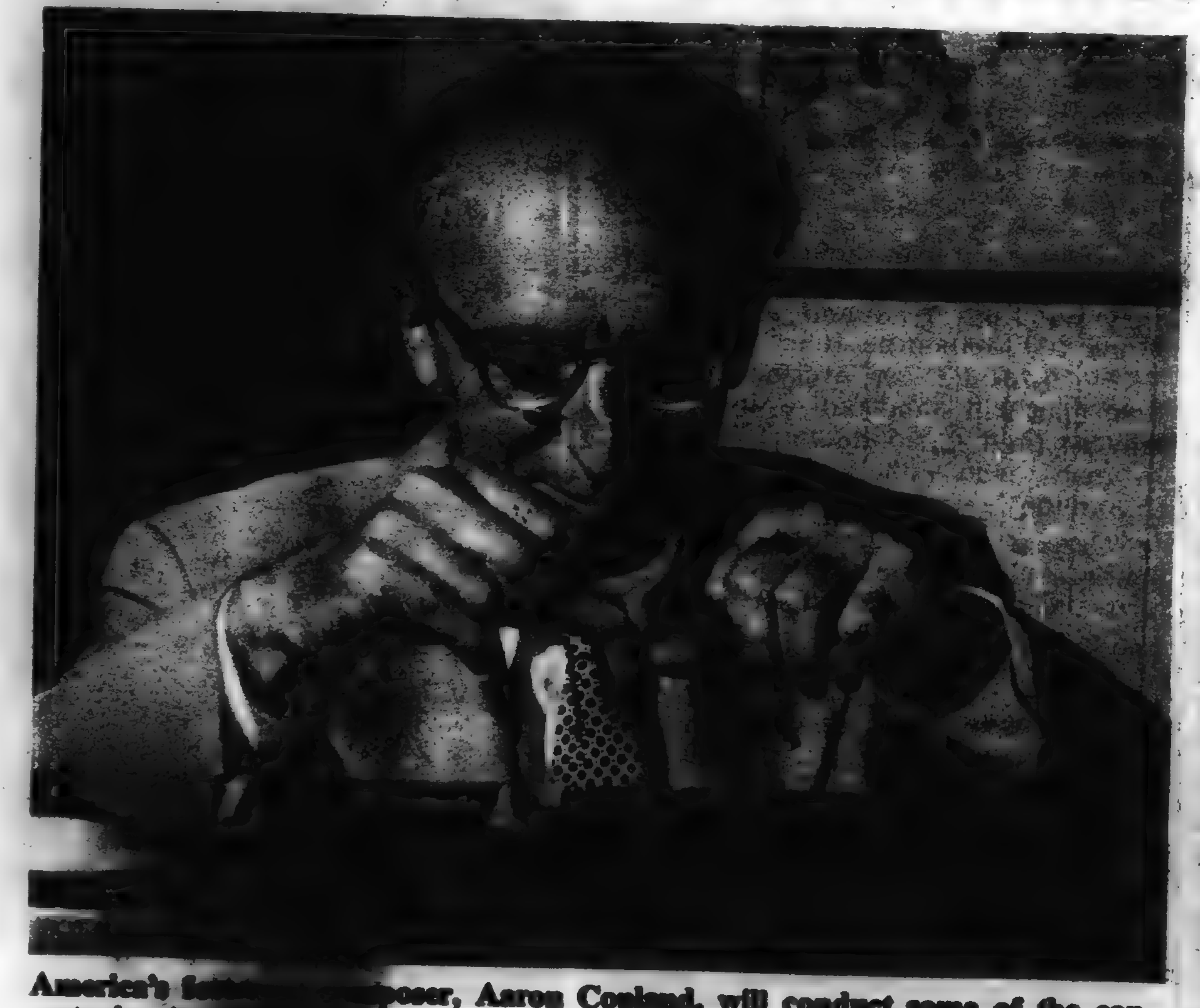
A bachelor, Copland now has more than 150 works to his credit and a great string of prizes, honours and awards of importance.

Copland's opera, “The Tender Land,” excerpts of which will be heard in Australia, has had several performances in the United States and has been recorded by the Boston Symphony under his direction.

In addition to the Boston Symphony which he first conducted, as Charles Munch's guest, in 1957, Copland has guest-conducted the symphony orchestras of New York, Washington, St. Louis and Chicago, as well as the major orchestras in England, Europe and Scandinavia, and in Central and South America.

Like Munch and the Boston Symphony, this will be Copland's first visit to Australia and New Zealand. “But,” says Copland, whose only hobbies are travel and music, “I hope in this jet age it won't be my last—that is if the Australians would like to have me back. I hear there are some good Chinese restaurants in Sydney.

“How does that potent Australian beer mix with lobster Cantonese?” he asks. #



America's [illegible]mposer, Aaron Copland, will conduct some of the concerts in A[illegible]rpts of his “The Tender Land” will be presented.

Three conductors spanned 41 of the orchestra's 79 years—Pierre Monteux (left), Serge Koussevitzky and Munch. Koussevitzky succeeded Monteux in 1924, Munch took over from Koussevitzky in 1949. Koussevitzky died in 1951.

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From

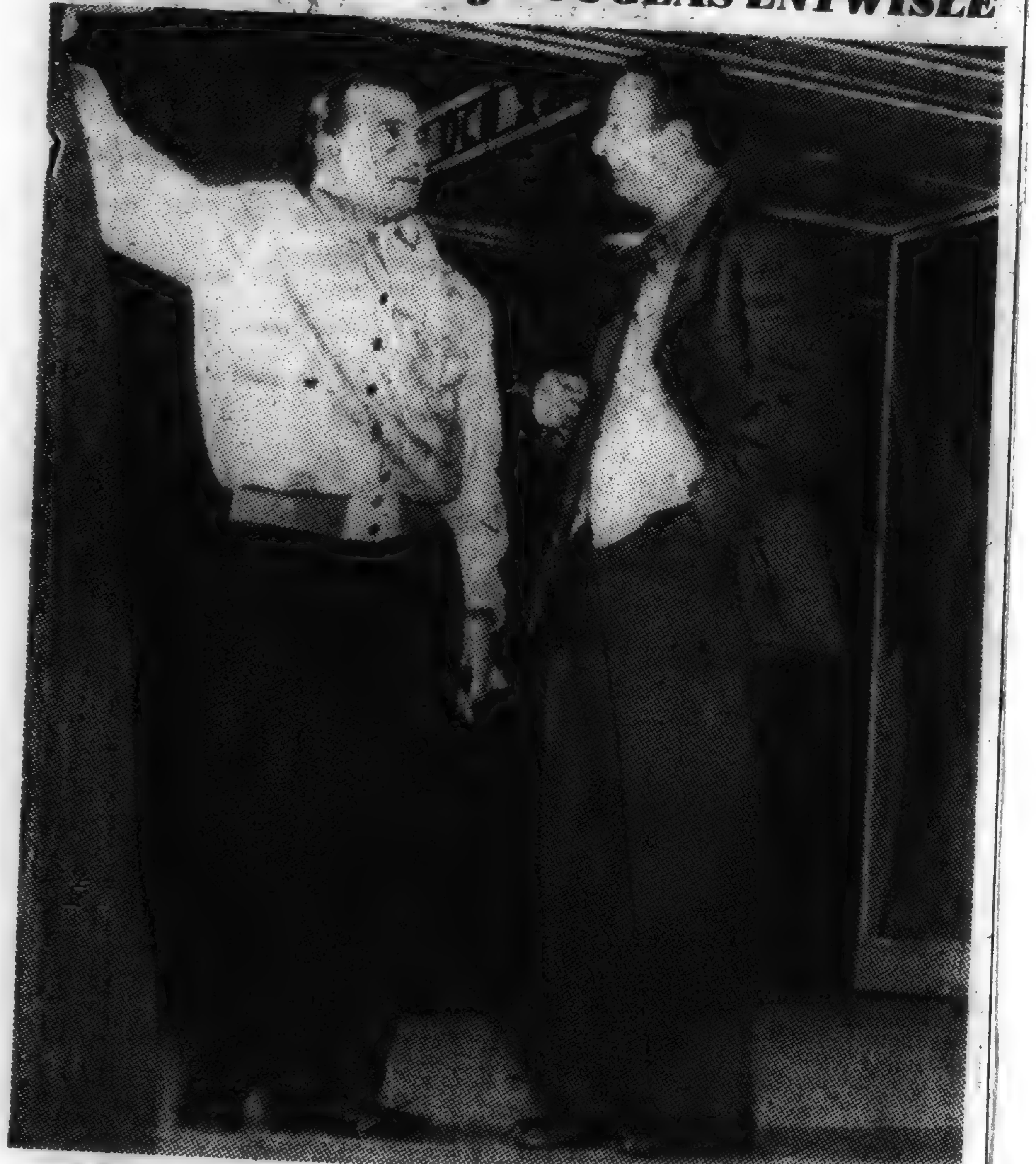
"HERALD"

Melbourne, Vic.

2 JUN 1960

RECORD REVIEW

By DOUGLAS ENTWISLE



The late Jean Baptiste "Django" Reinhardt (above left) was one of the few Continental musicians to leave his mark on the jazz world and he was such a phenomenal artist that he achieved international standing as a guitarist although he had lost use of two fingers of his left hand as the result of a fire when he was 18. "Django Reinhardt" (Pye ILP1007) is set displaying his talent with two Quintets, neither the original, but groups in which his guitar shines. He wrote nine of the 14 tunes.

A cheap way into history

TO commemorate the coming visit of the Boston Symphony Orchestra a special 12-inch LP of musical history has been issued at a very special price of 15/6!

This is easily the lowest price yet for such a record and, if you're interested in such a history which records can provide so well, it's a little money well spent. The disc's number is RCA SP12.

The disc traces the history of the orchestra from its earliest recording days under Karl Muck, through its noteable years under Serge Koussevitsky to today under Charles Munch and gives snippets of their records as illustrations.

Good editing

One of the neatest parts on the record is right at the end of side one where, by careful editing, the orchestra may be heard playing Berlioz' "Rakoczy March" as recorded in 1917 with Muck, 1940 with Koussevitsky and in 1954 with Munch.

Side two of the disc traces the story of the [illegible] Orchestra ([illegible] up from [illegible] Boston [illegible] their [illegible] conductor [illegible] Fiedler is heard speaking on several aspects of their activity.

One of the most interesting parts of this side is at the beginning, where [illegible] tells the story of how they came to make the spectacularly successful record of the tango "Jealousy."

Done in 1956

Actually the disc was produced for the Boston Symphony's 75th anniversary in 1956.

England's current top comedian Tony Hancock gets on to the record shelves with a disc of two of his BBC "Hancock's Half-hours" (Pye, PLP-1039).

Hancock is for ever struggling against someone or something, and in these two shows, "Wild Man In The Woods" and "A Sunday Afternoon At Home," he tackles the cost of living, tourists, next-door neighbors and a dull Sunday.

Things sometimes get a bit confused, but although Tony doesn't always win, he does succeed in giving plenty of laughs. The

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Est. 1904 'Phone: MU 5133

AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

From

"COURIER MAIL"

Brisbane, Qld.

2 JUN 1960

Music fills every seat in 50 years

THE Boston Symphony Orchestra, which gives its first Australian concert in Brisbane on Monday night, has not played to an empty seat in the last 50 years.

The 63 concerts it gives every year in Boston (U.S.A.) itself are booked out long before each season begins.

Only a few seats are put aside for door sales to give students and young music-lovers a chance to hear the orchestra.

The Boston Symphony occupies a central place in its city's affairs.

Even the subway station nearest to the orchestra's own Symphony Hall is named Symphony.

Its players have the status of celebrities in smart society.

And Boston's music-lovers make private gifts of about 240,000 dollars a year to help keep the orchestra going.

Total cost of maintaining the orchestra is about £1 million a year.

Its current tour of Japan, Korea, the Philippines, Australia, and New Zealand is costing more than 500,000 dollars (£223,200).

The United States Government is paying for the tour out of a "cultural exchange" fund established by President Eisenhower.

The orchestra's programme for its Brisbane concert gives no chance to complain that we are being given small-town treatment.

Works chosen

It is exactly the same as the programme with which the Boston Orchestra opened its triumphant Russian tour in Moscow in 1956.

It consists of a standard classical work, Beethoven's "Eroica" Symphony, a famous orchestral showpiece, Ravel's Daphnis and Chloe Suite No. 2, and a contemporary American work, the Sixth Symphony of Walter Piston.

Directing the Brisbane concert will be the orchestra's chief conductor, Charles Munch (pronounced Moonsh), 68, successor to Serge Koussevitzky, Pierre Monteux, and other great names.

Munch, a skilled violinist, owed his first big chance as a conductor to his marriage to Genevieve Maury, a Swiss novelist and heiress to one of the founders of the Nestle company.

Paris success

His wife hired an orchestra and a hall for him in Paris. The concert was such a success that he acquired a reputation overnight.

He has been chief conductor of the Boston Orchestra, one of the most coveted posts in the musical world, since 1949.

Total travelling party for the Boston tour is about 120.

This includes more than 100 players, three conductors, a management staff of five, three stage hands, and a doctor.

Travelling with the orchestra is the distinguished American composer Aaron Copland.

His "El Salon Mexico" has been played in Brisbane.

FOOTNOTE: Fifty 42/6 seats for the Boston Symphony Orchestra's Brisbane City Hall concert next Monday night are still unsold.

Est. 1904 'Phone: MU 5133

AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

From

"ADVERTISER"

Adelaide, S.A.

30 APR 1960

SEVERAL recordings made by the Boston Symphony Orchestra at the Berkshire Festival in America will be broadcast from 5CL at 8.45 p.m. on Tuesday.

Charles Munch will conduct the orchestra in Mozart's "Prague" Symphnoy, and Pierre Monteux will conduct it in "L'Apres-Midi d'un Faune" (Debussy) and Introduction and Wedding March from "Coq d'or" (Rimsky-Korsakov).

From

"HERALD"

Melbourne, Vic.

3 MAY 1960

RECORDINGS made by the Boston Symphony Orchestra at the Berkshire Festival in America will be broadcast tonight at 9.15 on 3AR.

Est. 1904 'Phone: MU 5133

AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

From

"HERALD"

14 APR 1960 Auckland, N.Z.

TIGHT FIT FOR U.S. ORCHESTRA

The Auckland Town Hall was only just big enough to accommodate the 115-strong Boston Symphony Orchestra, said the advance tour manager, Mr W. J. Cox, who arrived in Auckland by air yesterday.

Mr Cox came to complete arrangements for a visit by the orchestra in June during a tour of the Far East and Australia. Two concerts will be given in New Zealand.

Mr Cox said the orchestra would arrive at Wellington on June 15 in three aircraft from Melbourne. They would present a concert there on June 16 and another in the Auckland Town Hall on June 17.

Baggage, including instruments, which would be carried in a special aircraft, would weigh more than nine tons. About 83 large trunks would be needed.

The visit by the orchestra is being sponsored by the New Zealand Broadcasting Service and is subsidised by the American State Department.

Mr Cox met the Mayor of Auckland, Mr D. M. Robinson, yesterday morning. A Mayoral reception and dinner party will be held for the orchestra before it leaves for the United States.

"I hope I get a seat by the window," said Mr Cox, as he rushed through Tasman Airways' booking office. "I haven't seen much of New Zealand as yet."

He left Auckland for Sydney at 1 p.m. on the first stage of his journey to Japan.

U.S. Composer Not Coming

Press Assn Wellington

The American composer Aaron Copland, who was to have appeared as guest conductor with the Boston Symphony Orchestra in New Zealand, has had to cancel the arrangement.

The advance manager of the orchestra, Mr W. J. Cox, said in Wellington that, because of other commitments, Mr Copland would be unable to visit New Zealand with the orchestra.

Est. 1904 'Phone: MU 5133

AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

From

"HERALD"

4 MAY 1960 Melbourne, Vic.

Herald, 4/5/60 — P.3

In BLACK and WHITE

QUITE a finger-cramping business trying to sort out some of these new telephone numbers. We dialled a UM number today and got a ghostly voice advising us to ring 013. Tried 013 and another voice told us to ring 5107.

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"Sure thing," said the committeeman. "What was his unit?"

Member's reply: "7th Panzer Regiment."

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LIFE in Toorak goes on, even in 1960. Among today's "Houses, Land, etc." ads.: "Toorak. Most favored road . . . two-storey small mansion house of 14 rooms, including staff quarters, central heating, tennis court . . ."

Sounds quite a nice little shack for £45,000.

—*E. W. Tipping*

Est. 1904 'Phone: MU 5133

AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

From

"MORNING HERALD"

Sydney, N.S.W.

1 6 APR 1960

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"They are not so well organised, however, or so efficiently conducted as this.

"Here you have colour, excitement, athletic skill and wonderful atmosphere."

Mr Cox said the various U.S. State fairs were "second-rate" compared with the Sydney Royal Show.

The Boston Symphony Orchestra will give seven concerts in Australia, including three in Sydney commencing in June.

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Kirk won in 32.9 seconds—well over his 1958 record of 27.7.

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Besides the sawing honors, he also won the final of the 12-inch log hard-hitting by one blow from Victorian Jack O'Toole.

He then took his heat of the championship standing cut on 15-inch timber.

O'Toole amazed officials by failing to gain a place in this heat—an event in which he was well favoured.

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Melbourne, Victoria

From

"SUN"

Melbourne, Vic.

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Burrelle's

ESTABLISHED 1888

BArclay 7-5371

PRESS CLIPPING BUREAU

165 Church Street – New York

CASH BOX
NEW YORK, N.Y.
W. - CIRC. NOT AVAIL.

MAY 21 1960

The Cash Box

AUSTRALIA

Falling in line with a similar move recently made by several other major labels, Mercury Records here have upped the retail price of their singles from 9/3d. to 1o/. (a shade more than one dollar) effective from the 1st May. The increase applies to Mercury, Clef, Verve, Astor and the Hi-Fi Record labels.

In a special promotion drive on their huge range of material by Mantovani, E.M.I. have declared "May is Mantovani Month." Mantovani is one of the best represented recording artists in this country, having thirty-three albums and fourteen EP's currently available in Australia. To support dealer efforts in their Mantovani campaign, E.M.I. have produced special Mantovani catalogues, a Mantovani/May calendar for use and display by retailers, multi-colored streamers, special Mantovani window display pieces, a wide range of LP and EP covers for dealer use and a press advertising campaign which covers all Australian states. This Mantovani sales action for the month of May is under the direct supervision of E.M.I.'s national record sales manager, [illegible]st.

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Sydney, N.S.W.

16 APR 1960

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The Sydney Morning Herald, Tues., April 12, 1960 11

MUSIC And THEATRES

Shakespeare For The Schools

By The "Herald" Music And Theatre Critics.

The Young Elizabethan Players will present two plays of Shakespeare to thousands of schoolchildren in N.S.W. and Queensland centres during an eight-month tour which began yesterday.

MISS MARSHALL

The Young Elizabethan—a professional company of young actors—is travelling in the Arts Council's mobile theatre.

They will present condensed versions of "Twelfth Night" and "Richard II" in N.S.W. and "The Merchant of Venice" and "Hamlet" in Queensland. These plays have been set for examinations this year.

The company will travel at least 8,000 miles, carrying with it lighting equipment, scenery, costumes and props.

It will play in the Sydney metropolitan area in May and April, in N.S.W. country centres in June, July and August, and in Queensland until November.

The company's first performance was at North Sydney Boys' High School yesterday.

Producer for the company is John V. Trevor, who has adapted the plays so that they can be performed in just over an hour, while preserving as much of the main threads of plot and verse as possible.

The tour has been organised by the Australian Elizabethan Theatre Trust and the Arts Council of Australia in association with the National Institute of Dramatic Art.

To cope with the demand for performances, a second company will also tour Victoria, South Australia and Tasmania this year.

* * *

AN interesting development in the forthcoming tour of the Boston Symphony Orchestra is a possible announcement by conductor Charles Munch about scholarships for young Australian musicians to Tanglewood, Boston.

Tanglewood is a summer school catering for professional musicians. Its auditorium seats 5,000 and thousands more can sit in the grounds outside without the need for amplification.

During the course, classes in various branches of music are conducted: Charles Munch, for instance, takes the conducting class and Aaron Copland the class on composition.

Conductor Leonard Bernstein was for a period associated with Tanglewood, until other commitments forced him to give it up.

If the scheme eventuates, scholarships will be worth about £150.

It might be possible to arrange some sort of reciprocal scheme so that Australian and American students could be interchanged.

* * *

CANADIAN soprano Lois Marshall will have a busy time in Sydney during May and June.

In May, she will appear thrice with other soloists and and the Hurlstone Choral Society in Beethoven's "Choral" Symphony, conducted by Nicolai Malko.

Her two concerts at the Conservatorium in June will include "O Had I Jubal's Lyre" (Handel), "An Evening Hymn" and "Hark, The Echoing Air" (Purcell), some Schumann, Debussy, Duparc, Strauss and Samuel Barber.

The barber songs—"Rain Has Fallen," "Sleep Now" and "I Hear An Army"—are set to poems of James Joyce.

At a later recital Miss Marshall will include a bracket of seventeenth and eighteenth century English songs; several Schubert lieder; a Constanze aria from Mozart's "Il Seraglio;" and songs by Mahler, Debussy and Gounod.

Est. 1904 'Phone: MU 5133

AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

From

"COURIER MAIL"

Brisbane, Qld.

10 MAY 1960

Boston Symphony Orchestra coming to BRISBANE . . .

From OLIVER HARVEY

SYDNEY. — A Cleveland (U.S.A.) journalist once wrote: "In Boston the leader of the orchestra is more important than the Mayor."

In Brisbane's City Hall on June 6, tall, sensitive, handsome Charles Munch, the leader — or rather, conductor — will open an Australia-wide tour with his world famous orchestra.

The 117-piece orchestra will be the first United States orchestra to visit Australia. The Australian Broadcasting Commission will manage its concerts in Australia.

Triumphs

Dr. Munch (pronounced "Moonsh") is the orchestra's 10th conductor in its 79-year-old life.

His appearances have invariably aroused critical acclaim, so much so that one critic described the orchestra's triumphs as "monotonous."

The Boston Symphony gave its first concert in October, 1881. It was founded by a music-loving banker, **Henry Lee Higginson.**

Higginson, destined by background for a solid Bostonian banking career, had in his youth a passionate fondness for music and went to Vienna to study the piano.

But while there he received an arm injury which ended his piano playing. So he returned to America and to banking.

By the age of 47 he turned his frustration over his permanently injured arm into assembling a symphony orchestra. He paid the orchestra's deficits every year until he died in 1919.

Higginson hired conductors, gave them a free hand, stood by them. His taste in music, like that of nearly all the American musical patrons of that period, was almost exclusively German.

But the turning point in the orchestra's history came in 1924. The Russian Serge **Koussevitzky**, a magic figure in Europe, began what was to be the longest term for a single conductor—25 years.

And under his stern, but benevolent rule, the Boston Symphony reached a peak of polished perfection.

American composers, subsidised and encouraged with commissions, had found a new home.

Koussevitzky won over the supposedly conservative Bostonians so effectively that the orchestra began to set the pace in up-to-dateness for other leading orchestras.

French

The names of the orchestra and its conductor (who died in 1951), seemed inseparable when, in 1948, he decided to retire. The trustees' choice then fell on Munch, one of France's foremost musicians who had been the conductor of four orchestras in Paris.

THE ORCHESTRA, IN DR. MUNCH'S WORDS IS NOW A PIONEER GROUP IN A PROGRAMME FOR CULTURAL EXCHANGE.

He took the orchestra on two world tours — in 1952, and again in 1956, when it became the first American symphony orchestra to perform in Russia.

Est. 1904 'Phone: MU 5133

AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

From

T. V. Week

Melbourne, Vic.

9 JUN 1960

World-famous BOSTON SYMPHONY ORCHESTRA, which will visit Australia as part of a Far Eastern tour, will be seen in a direct telecast from the Olympic Pool on ABV2 from 7.55 to 8.55 on Tuesday night, June 14. The item to be telecast will be "Symphonie Fantastique," under the baton of conductor CHARLES MUNCH.

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Est. 1904 'Phone: MU 5133

AUSTRALiAN PRESS CUTTINGS

Melbourne, Victoria

From "SUN-HERALD"

Sydney, N.S.W.

22 [illegible] 1960

Price tumble for Boston LP

AUSTRALIA'S cheapest LP will go on sale next week—a recording of the Boston Symphony Orchestra.

A 12-inch platter with two full sides, it will be 15/6—about £2 below the usual price.

RCA are using the visit of the Boston Symphony Orchestra to stage the boldest promotion scheme yet seen among local record companies.

Are they throwing down the gauntlet to their traditional rivals, American Columbia, which recently bought a controlling interest in its Australian outlet, Coronet.

There's plenty of scope for competition — in the form of occasional low price inducements — among the record companies.

Not so much for the sake of the habitual record collector. He has shown in the past that he will happily pay through the nose for the disc he wants.

Price tumbling stunts could, however, produce new customers.

For the Boston Symphony record, the orchestra has waived performing royalties and mechanical rights payments—all in the interests of promotion.

At 15/6, fans will get the memorial disc made in America in 1956 to celebrate the seventy-fifth anniversary of the orchestra (RCA SP-12).

Historical gems from the orchestra's past are heard.

Serge Koussevitzky plays double bass on a rare recording of Beethoven's Minuet in G.

The orchestra's first recording, in 1916, is repeated on the disc.

In a composite track, we hear the Rakoczy March played by the 1917 orchestra led by Karl Muck, the 1940 orchestra under Koussevitzky, and the 1954 orchestra under Dr Charles Munch.

There is a narration by Milton Cross. The disc is the sort of thing to spur the interest of both the devotee and the record collector seeking a break from dreary hit-parade music.

Est. 1904 Phone MU 5133

Australian Press Cuttings

Stalbridge Chambers
443 Little Collins Street,
Melbourne, Victoria.

21 MAY 1960

N.Z. HERALD
(Auckland)
Circulation approx. 180,000
Auckland Province.

Expensive Music

Sir,—The price of 42s 6d for preferential bookings for the Boston Symphony Orchestra's concert is outrageously excessive.

If it be said that New Zealand audiences have to pay for the expense of bringing the orchestra here, the answer is that their stay should have been prolonged to allow more than two audiences in this country to hear them.

Nor should it be pleaded that if we want good music we must pay such a price for it. To hear the best British and foreign orchestras in the Royal Festival Hall in London it is possible to obtain good seats for less than 10s.

I have long objected to the preferential booking system as practised in Auckland. Unless one works or lives near Queen Street it is not possible to obtain seats for shows by any other method. This time the limit has been overstepped, and I shall leave others to enjoy the Boston Symphony Orchestra.

DAVID HUNT.

Otahuhu.

Est. 1904 'Phone: MU 5133

AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

From "MERCURY"

Hobart, Tas.

21 MAY 1960

Boston

Page 22—The Saturday Evening Mercury, May 21, 1960

GOLDEN AGE OF SONG

Records
John Stafford
reviews
the new discs

WE read constantly these days about the so called Golden Age of Singing, which is supposed to have been during the first decade of this century. It may be a coincidence that this was also the first significant period of the gramophone's history—though I would not care to hazard a guess that there is any connection between the two.

For that matter, I have no intention of starting a Caruso versus The Rest controversy, but my personal feeling is that the Golden Age of Singers is, in fact, the present.

It is more than 12 months since Sydney singer Joan Sutherland set London on fire with her portrayal of Lucia in Donizetti's "Lucia di Lammermoor," and now at last we can hear why.

A Decca recording of operatic arias by Joan Sutherland which has just been released on mono and stereo has two excerpts from this opera, with arias by Verdi as well.

This is really great singing, youthful but mature, and should give devotees of the earlier Golden Age plenty to think about.

We have reason to be proud of the fast-growing tradition of Australian singers, and this latest addition should help to dispel the still existent feeling of inferiority when we talk about the "Arts." (Decca Mono LXTA [illegible] Stereo SXLA 2159).

SOME while ago I reviewed a Coronet record originating from Boston of music by Bach played by E. Power Biggs with orchestra — and very nice it was, too. One of the solo trumpets was played by Roger Voisin, who is, I believe, still a member of the Boston Symphony Orchestra.

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AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

From "MIRROR"

Sydney, N.S.W.

FOR PEOPLE who hear the Boston Symphony Orchestra at the Stadium instead of in the Town Hall the compensation for harder seats is in better sound.

ABC officials who say they used the Czech orchestra as a guinea pig (this was the first orchestra to play in the Stadium) claim their technicians discovered that the hall was almost perfect acoustically.

Because of the large area of "air" in the Stadium and lack of curtains and seat cushions sound is not absorbed and lost.

* * *

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AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

From "TELEGRAPH"

Brisbane, Qld.

27 MAY 1960

Concert People who do not have preferential booking rights probably will not be able to get seats for the Boston Symphony Orchestra's concert on June 6. The ABC would do the public a great favor if they televised this concert. Why keep it for a privileged few thousand? — E. N. (Taringa).

Burrelle's
ESTABLISHED 1888
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PRESS CLIPPING BUREAU
165 Church Street – New York

NEW YORK, N.Y.
TIMES
D. 614,169 S. 1,254,635
MAY 28 1960

A 'Heavy' Symphony

The Boston Symphony Or~~chestra is going to tour in Australia in June, 1960.~~ It will use three aircraft for its 115 members plus nine tons of musical equipment, including 700 pounds of sheet music.

Est. 1904 'Phone: MU 5133

AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

From "MORNING HERALD"

Sydney, N.S.W.

27 MAY 1960

The Boston Concert

Sir,—The A.B.C. advertised ("Herald," May 24) a concert of the Boston Symphony Orchestra at the Stadium, saying that for the Town Hall concerts tickets were sold out.

I could not believe my eyes, as these concerts were never advertised as being open for bookings, and I think I express the astonishment of thousands of disgusted music-lovers at the A.B.C.'s attitude. If their excuse is that season-ticket holders get first preference, why is it that for years I have tried in vain to obtain two season tickets and why doesn't the A.B.C. open another series of season tickets for the people who were unsuccessful 15 years ago?

E. LASLO.

Neutral Bay.

Est. 1904 Phone MU 5133

Australian Press Cuttings

Stalbridge Chambers
443 Little Collins Street,
Melbourne, Victoria.

24 MAY 1960
FREEDOM
(Wellington)
Circulation approx. 32,000
N.Z. National Party Weekly.

FREEDOM, TUESDAY, MAY 24, 1960

The world-famous Boston Symphony Orchestra, which will visit New Zealand for a two-concert tour in June, plays to a Leningrad audience during a recent Russian tour. On the podium is Charles Munch who will conduct the orchestra in its performances in this country.

BOSTON SYMPHONY'S N.Z. PROGRAMMES

The programmes chosen by the Boston Symphony Orchestra are so good that the joy of listening to them will lessen disappointment that this outstanding combination can perform only twice in this country.

At the Wellington concert, on June 16, the orchestra will present Berlioz' "Symphonie Fantastique", Dello Joio's "Variations Chaconne And Finale" and the "Baachus Et Arianne" of Roussel.

In Auckland, on the following night, Beethoven's glorious "Eroica" will be heard, as well as the "Symphony No. 6" by Piston and Ravel's "Daphnis And Chloe", second suite.

The orchestra's reputation exists in two dimensions. Seen from outside its home city it towers imposingly as one of the greatest instruments of artistc utterance developed by any civilisation. By contrast, from certain viewpoints within Boston, the orchestra is seen simply as a Boston institution, comparable to the public gardens and the codfish business. The citizens exercise a bland air of proprietorship about it.

The Boston Symphony Orchestra was founded in 1881 by Major Henry Lee Higginson, a banker with a passionate attachment to music. He was 47 when he founded the orchestra, and paid its annual deficits till the year before his death in 1919.

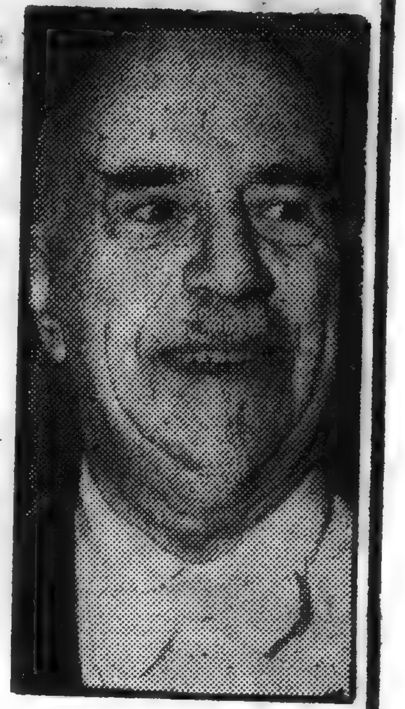
Just how far this dream of the major has travelled can best be reduced to lay terms by reporting that in Boston one of underground railway stations is named "Symphony."

Est. 1904 Phone: MU 5133
AUSTRALIAN PRESS CUTTINGS
Melbourne, Victoria

From
"MIRROR"
Sydney, N.S.W.
25 MAY 1960

MUSIC OF THE WEEK

By Frank Harris



BEECHAM . . . lollipops master.

Armenian-born Aram Khachaturian is one of those odd examples of a composer who showed no early talent for, nor interest in music.

Although he came from a race said to have "a sixth sense" for music, he didn't look sideways at a wandering crochet until he was 19 when he marched round to the studio of Gnesis, student of Rimsky-Korsakov, pounded on the door and clamored, "I want to be a composer."

Just how he came to that big decision still seems much of a mystery.

Fortunately Gnesin realised that even if the urge had come pretty late, it was none the less genuine, and he started Khachaturian on the career which led to world fame with his ballet suites and the Piano and Violin Concertos.

Excitement

The main characteristics of the Khachaturian Piano Concerto are, a whip-lash violence in the cliamactic passages, as well as a generous out-pouring of exotically - aired romantic passages, based on unusual Armenian rhythms—just the thing for staid Englishmen who have always loved it.

An intriguing touch is in the slow movement part for the flexatone, a sort of "musical saw" which produces a whimpering, whistling tone.

Pianist **Mindru Katz**, who put a wallop into his recent recording of the Beethoven Emperor, serves this music brilliantly on a **Pye** recording, in which the **Khachaturian Concerto** is coupled with the **Prokofieff Concerto No. 1. Sir Adrian Boult** conducts the **London Philharmonic**. Bright sound adds to the exhilaration of the music.

★ ★ ★

It is depressing to see that the new **R.C.A.** disc (12in.) by violinist **Heifetz** has for its No. 1 side the **Mendelssohn Concerto**, now approaching a sickening point of repetition, but exciting to find that, instead of the usual flip recording of the Bruch, Paganini or Saint-Saens Concertos, it is tied in with the **Prokofieff Concerto No. 2.**

Things seem to be looking up since Oistrakh featured Prokofieff during his visit here. Heifetz seems to agree. His Mendelssohn is a slick so-so job; his Prokofieff is inspired, with a sharp, cutting edge to the lyricism that gives it a diamond brightness.

★ ★ ★

A Musical History of the Boston Symphony and Boston Pops (RCA 12in) is a frankly promotional discs for the visit of the **Boston Symphony**. Price is cut to 15/6, and it's full of those irritating snippets of music. Yet the laugh is it could become a collector's piece because the narration telling the history of the orchestra is tied in so much with the history of recording, dating back to 1917 when they made "the first experimental recording of a great orchestra," with the players dying in a heat of over 100 degrees, and soloists obliged to dash from their seats and play into a special horn . . . Quite a fascinating fifteen bobs' worth.

★ ★ ★

Organ Concert, with **Austin C. Lovelace** at the pedals, is another of those stereo **Concert-Discs from Concertapes Inc.** in which the accent, unfortunately, is on sound brilliance. It's a lopsided accent, for instance, in this case where an appealing recital program of **Bach, Schroeder, D'Aquin,** and **Peeters,** is jazzed up in second rate style. Sound, of course, is tops, if you want just that. Careless packaging puts the disc in a fully-sealed packet, with a list of works showing (most of them in German) but not a word to Bessie about the composers.

Enthusiasm

Lollipops Beecham waves an enthusiastic baton with the Royal Philharmonic again for Coronet's Beecham Encores (12in.), in a round-up of Berlioz "Trojans" music, the Sibelius Karelia march and Tempest Suite music, and the Rimsky - Korsakov Coq D'Or march. Trust Beecham, too, to fossick out such a charming introductory novelty as Massenet's Sleep of the Virgin. Sound bright, and enthusiasm infectious.

★ ★ ★

Stereo is a setting worthy of the magnificent voice of soprano Eileen Farrell. Coronet's stereo reissue of Arias in the Great Tradition (12in) gives added dramatic intensity to a record that was impressive even in its mono form. Arias from Beethoven's Fidelio, Weber, Gluck and Cherubini (Medea) — all "big" numbers. Max Rudolf conducts.

Est. 1904 'Phone: MU 5133

AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

From

"AGE"

Melbourne, Vic.

27 MAY 1960

What People Value

THREE HUNDRED well-known Melbourne people have been asked to select their most cherished possession to be displayed at an exhibition in the Myer Mural Hall annexe to aid the Royal Children's Hospital building appeal. The "cherished possessions," however, cannot include their spouse, their children or their pets.

Among the articles to be shown are many lovely pieces of silver from the period of George II and George III, old laces, the running shoes worn by Herb Elliott when he ran his record mile, a racing print of Ascot in the last century, a tiny model cannon and a small, rare Chinese fete rug.

A beaten silver cup, presented to Dame Nellie Melba by the Boston Symphony Orchestra, will be displayed by Mrs. N. McPherson Smith.

The Speaker of the Legislative Assembly (Sir William McDonald) will lend the Speaker's wig which has been worn for the past 50 years.

Sir Charles Lowe's cherished possession is a gold sovereign case he won for debating as a young man.

The exhibition was the idea of Mrs. T. O. M. Edwards, a member of Mrs. Henry Bolte's committee working for the appeal.

Following a private viewing on the morning of Monday, May 30, the exhibition will be open to the public from 1 p.m. that day until June 4.

Est. 1904 'Phone: MU 5133

AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

From

"COURIER MAIL"

Brisbane, Qld.

2 6 MAY 1960

THE COURIER-MAIL THURSDAY MAY 26 1960 23

Queued at dawn

GOOD seats for the Boston Symphony Orchestra's concert in the City Hall on June 6, are still available, although people began queueing at 4.30 a.m. yesterday to book seats.

A special preferential booking period for A.B.C. Celebrity and Youth series subscribers began yesterday morning, and 250 people were queued in Queen Street when the box office opened at Palings at 8.15 a.m., half an hour early.

People were still waiting for bookings at midday, but an A.B.C. spokesman said they slackened in the afternoon.

Bookings for the general public will open next Wednesday, but it is not likely that any seats will be available.

Est. 1904 'Phone: MU 5133

AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

From

"TELEGRAPH"

Brisbane, Qld.

25 MAY 1960

Boston queue party

SOME QUEUED 7 HOURS FOR SEATS

People queued in Queen Street for seven hours today to booke seats for the Boston Symphony Orchestra concert in the City Hall on June 6.

The first arrival, at 4.30 a.m., was Mr. T. E. Hambling, of Homestead Street, Moorooka. Picture ↑ shows him (right) heading the queue.

At 7.30 a.m. more than 200 people had formed a queue from Palings to George Street.

Many sat on portable chairs, drank tea from vacuum flasks and ate sandwiches as they waited for the box office to open at 8.30 a.m.

At 11.30 the queue still stretched almost to George Street.

At 12.30 p.m. it had disappeared, but more than 50 were still crowded around the box office counter seeking seats.

Seats are still available

An ABC spokesman said this morning that 2300 preferential seats were available today for subscribers to the ABC's celebrity and youth series.

A Palings spokesman said this afternoon that seats were still available.

The Boston Symphony Orchestra will arrive in Brisbane on June 5 and will give only one concert.

It will be the first Australian appearance following a tour of the Far East.

The orchestra consists of 115 members, including four women. It is carrying eight tons of equipment and is travelling in three specially chartered planes.

In Brisbane they will present Beethoven's Symphony No. 3 in E flat major, Piston's Symphony No. 6 and Ravel's Suite Daphnis and Chloe No. 2.

Est. 1904 'Phone: MU 5133

AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

From

"NEWS"

Adelaide, S.A.

27 MAY 19

Many queue to buy seats

People queued today for n extra 300 tickets at 10/6 ach for the concert by he Boston Symphony Or-hestra on June 11.

The extra seats were ade available when the original 2,700 seats were ooked outi n three days.

Some seats are still vailable at Allan's.

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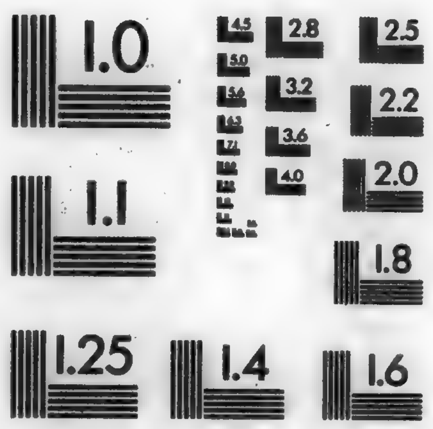

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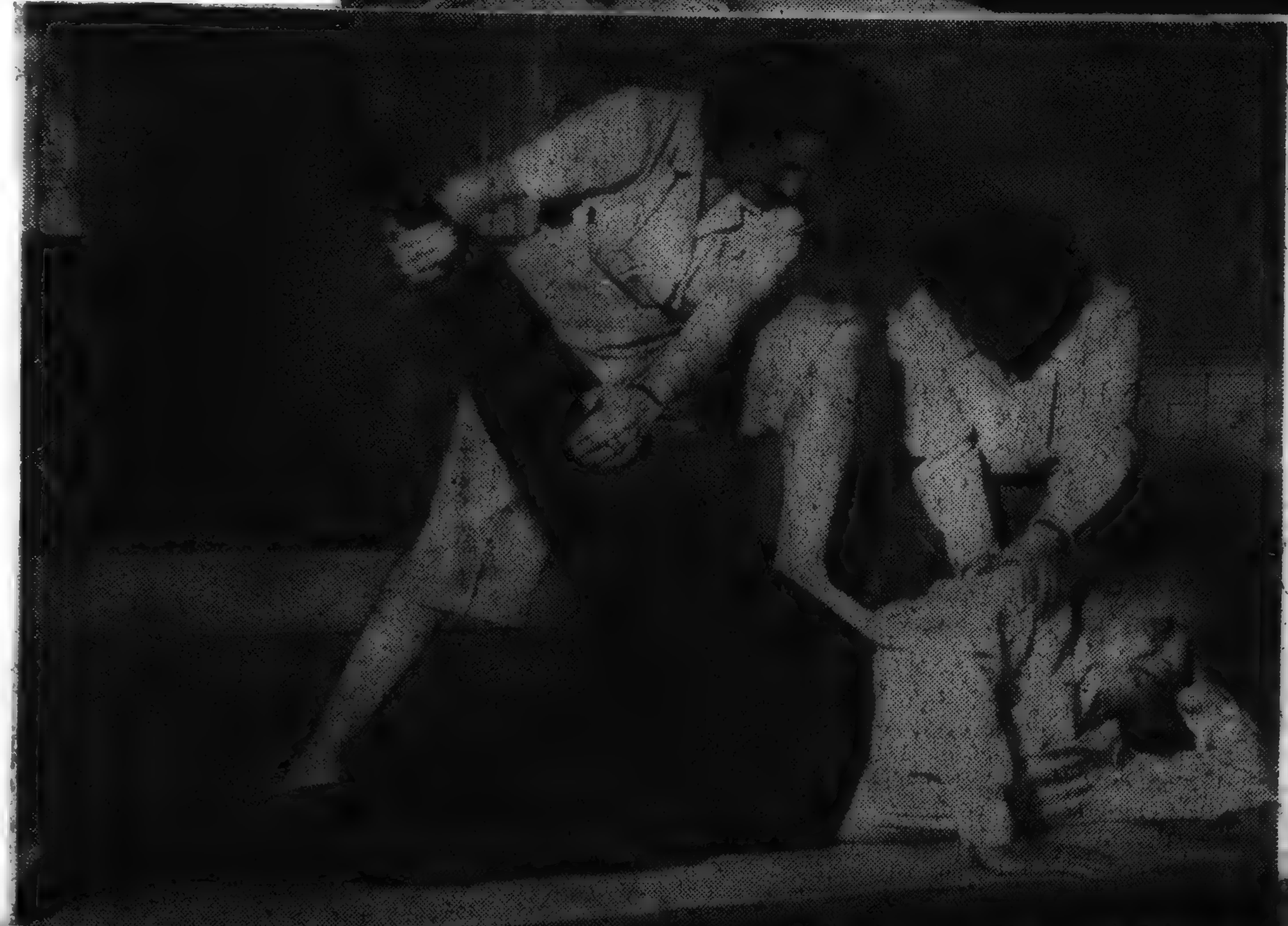
AUSTRALIAN PRESS CUTTINGS
Melbourne, Victoria

From
"MORNING HERALD"
Sydney, N.S.W.

2 6 MAY 1960

The Boston S. O. In Hours Of Ease



Dr Munch's housekeeper, CECILE, pours sherry. The conductor watches his diet carefully, and never drinks wine with his meals on concert days. "Imagine a conductor at work with a stomach-ache or a cold!" he says. "He loses a large part of his powers. He muddles through to seek the comfort of an armchair and aspirin or bicarbonate of soda."

Left:

DR MUNCH takes great care of his health, and believes in exercise. Here he is relaxing, being assis- [illegible]tching exercise.

MR and MRS MICHEL SASSON practising scales. Mr Sasson is the son of French parents, and was a child prodigy. He played in small chamber music groups in France, England and Egypt. His wife is working for her bachelor's degree in music, and teaches the violin. Right: Even when bers of the Symphony they are not playing in concerts, the mem-Orchestra like to play "for fun," and to entertain themselves and each other. MR and MRS AYRTON PINTO, both Mexicans, play South American ballads on their guitar.

Below:

When the orchestra is travelling between engagements chess is one of the most popular games for passing the itme. Here MR and MRS ANTHONY AMBROGIO Junr. aim for a checkmate.

OLIVIA LUETCKE, the orchestra's harpist, is often hidden from the audience's view. However, her size means that, after the concert, she can step inside her harp case and use it for a private dressing-room. On one occasion, a well-meaning person slammed and locked the door of the harp-case with Miss Luetcke inside it. She had the key, and the lock had to be forced to release her.

When The Music Is Over . . .

IF WE THOUGHT about it at all, after the spell-binding sounds have melted into air, some of us would probably see a great orchestra as a sort of collection of magicians.

Magicians who capture or create sounds that tell us of beauty beyond our own imagining, sounds that toss and tumble us in thunderous oceans of feeling we would never brave alone.

By the time the spell is ended, when the golden bubbles and curves of sound have died away in our minds, and our feet are back on the floor again, the music-makers are usually back in their drrssing-rooms, putting away their instruments.

Then, of course, they become once more mortal men and women like ourselves, neither more interesting nor less.

And just like ourselves, the music-makers of the Boston Symphony Orchestra have a wide variety of spare-time interests, and follow many different roads to relaxation.

Conductor Munch sometimes relaxes on the floor, and does exercises. Trombonist Josef A. Orosz (he was once a player in a Hungarian Gipsy band) haunts instrument-makers in search of old instruments to add to his collection. Clarinetist Rasario Mazzeo is a bird-watcher.

When Mrs Olivia Hall Luetcke puts her harp back in its case she probably begins to wonder what the puppies are doing at home, because she and her daughter breed Chihuahuas.

And violinist Ayrton Pinto finds relaxation in listening to his wife play South American music.

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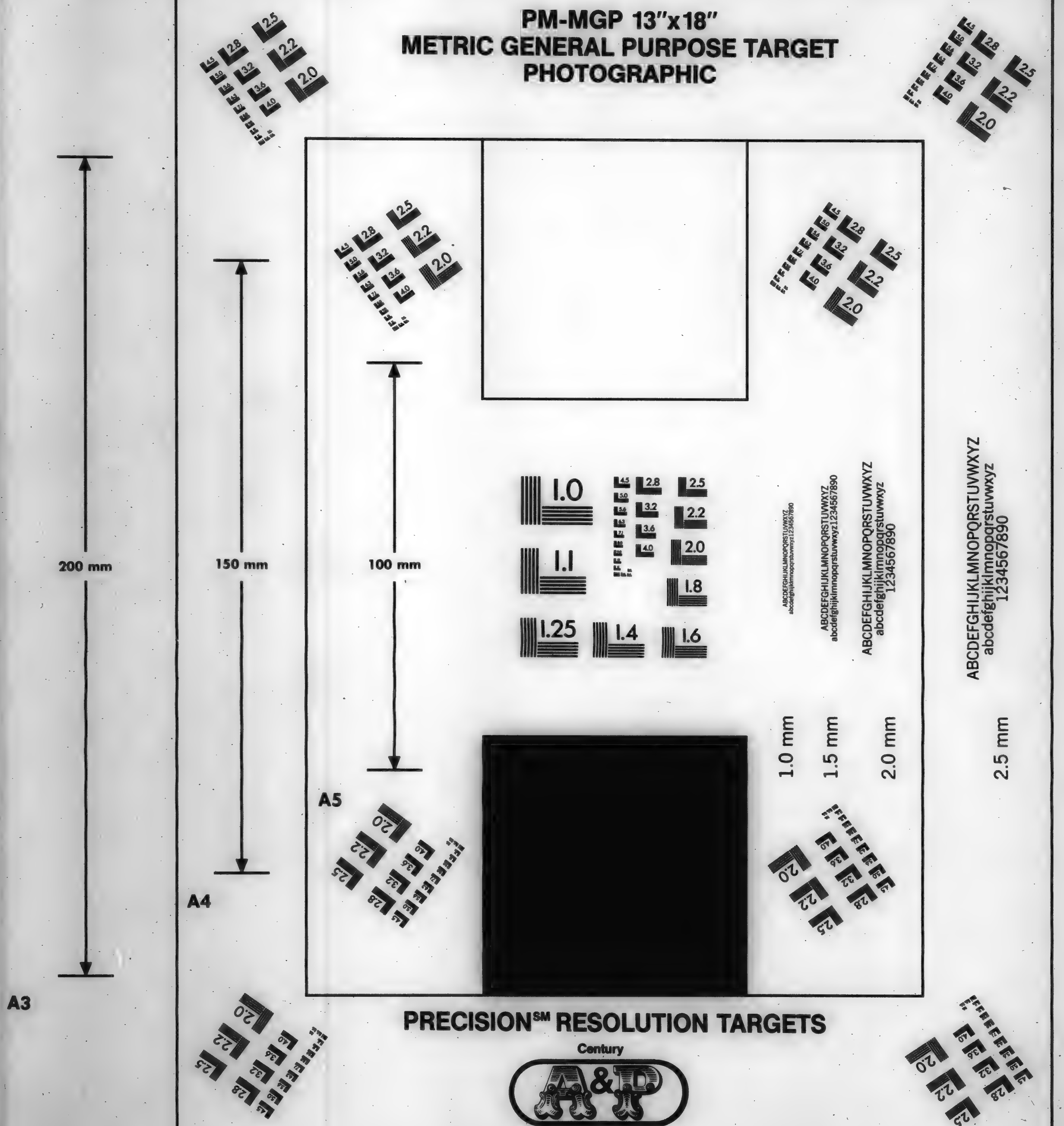
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PRECISION℠ RESOLUTION TARGETS

Century
A&P
1303 Geneva Avenue
St. Paul, MN 55119

Est. 1904 Phone: MU 5133
AUSTRALIAN PRESS CUTTINGS
Melbourne, Victoria

From
"MORNING HERALD"
Sydney, N.S.W.

26 MAY 1960

Bost

The Boston S. O. In Hours Of Ease

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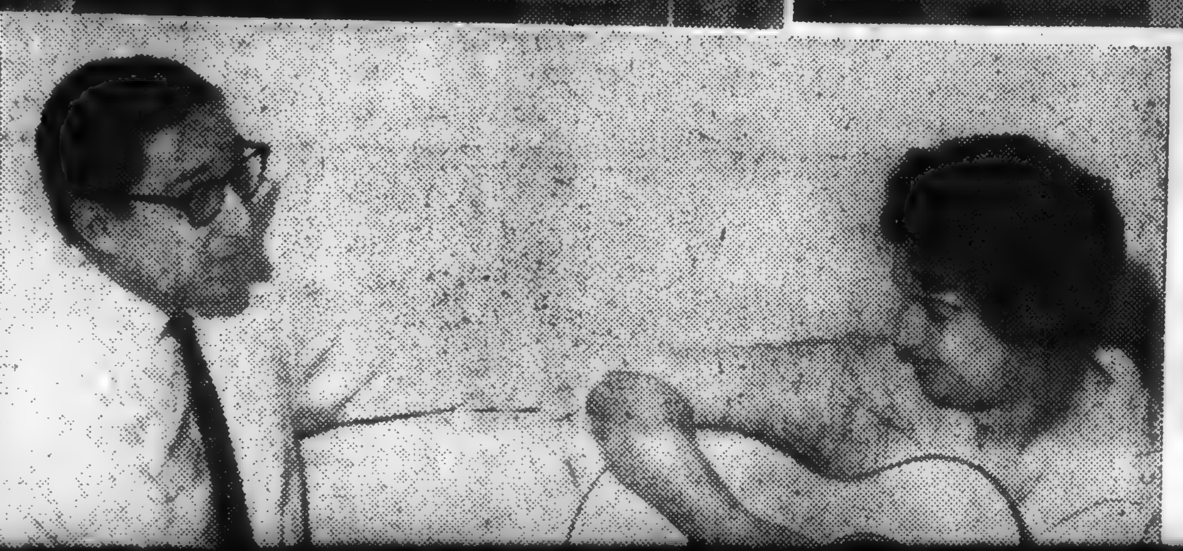

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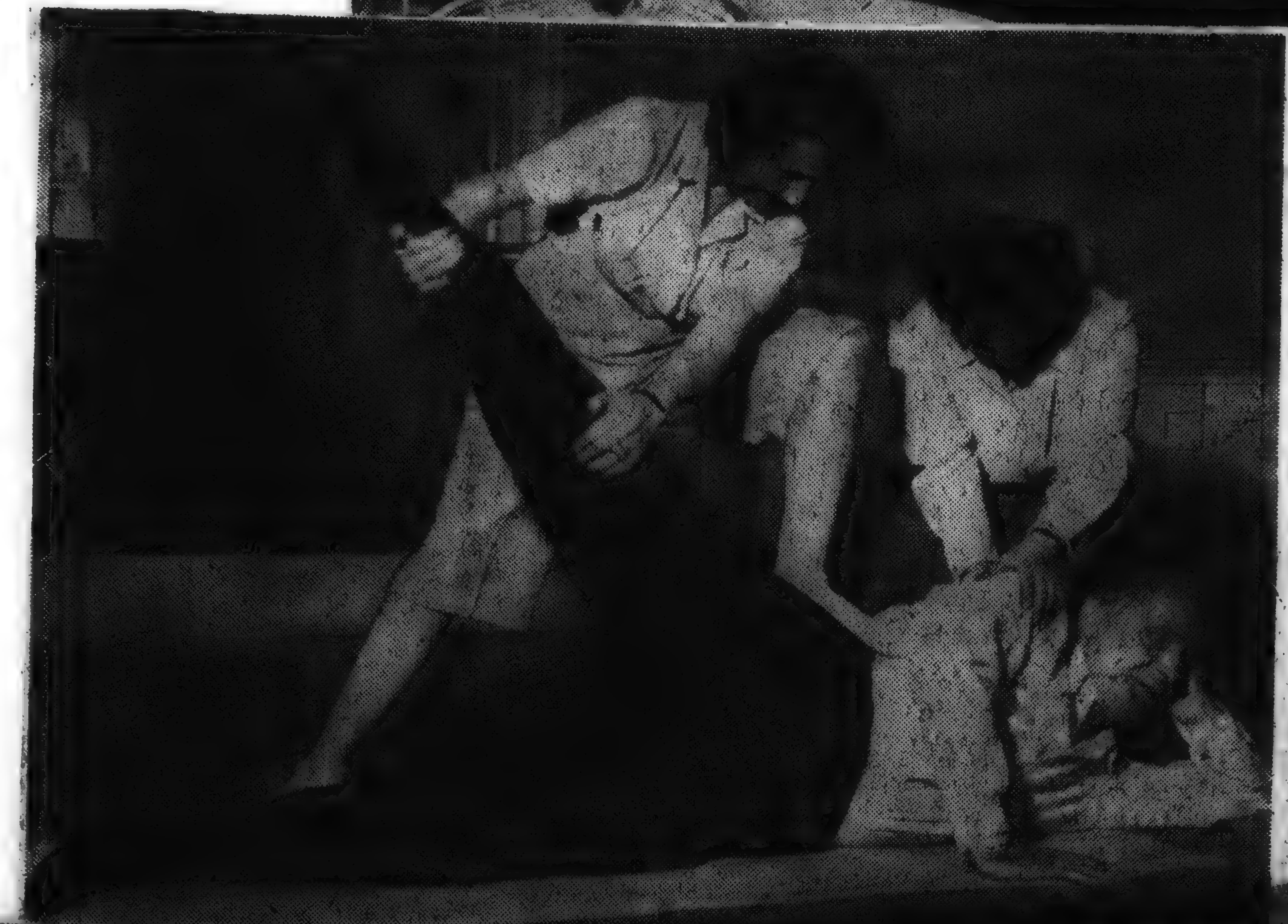

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Est. 1904 'Phone: MU 5133

AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

From

"ADVERTISER"

Adelaide, S.A.

28 MAY 1960

Famous Thriller To Be Heard Again

RADIO GUIDE . . . by EUGENE LUMBERS

THE classic thriller, "Night Must Fall," will be broadcast from 5CL at 3.30 p.m. tomorrow.

This play by Emlyn Williams tells the story of Danny, a young, illiterate Welshman with great natural charm and a way with women, who uses these gifts as a means to murder.

The author shows the workings of Danny's mind as he conceals one murder and plots another.

Yet the play has a leavening of humor, along with its analysis of behaviour, its melodrama and thrills.

▲ ▲ ▲

"WORLD Without End," by J. B. Warner, a drama of people surviving a nuclear explosion and becoming the only life left on earth, will be broadcast from 5AN at 7.30 p.m. in "Monday Night Theatre."

Five men who man a weather station in the Arctic, protected by the thick mass of ice and snow which covers their hut, survive a nuclear blast which destroys all other life.

The story deals with their reaction as individuals to the catastrophe.

▲ ▲ ▲

"THE Door of Opportunity" is the Somerset Maugham story chosen by 5AD for presentation in "Theatretime With Somerset Maugham," to be heard at 7.30 p.m. on Wednesday

It deals with a District Officer in Malaya suddenly faced with the need to make a dramatic decision.

▲ ▲ ▲

"MEDICAL File," a new series of half-hour dramas based on case histories of leading hospitals and research centres, will begin from 5 AD at 8 p.m on Wednesday.

The first story in the series deals with smallpox.

▲ ▲ ▲

A description of the running of England's racing classic, the Derby, will be broadcast from 5CL at 7.10 a.m. on Thursday.

▲ ▲ ▲

THERE will be a number of interesting musical presentations from national stations next week.

Recordings by the Boston Symphony Orchestra of its performance of Tchaikovsky's Symphony No. 6 in B minor, "Pathetique," and Bach's Brandenburg Concerto No. 3 at the 1959 Berkshire Festival in America will be broadcast from 5AN at 1.30 p.m. on Monday.

Recently received by the ABC, a recording of works by contemporary Israeli composers played by the Kol Israel Orchestra (the orchestra of the Israel broadcasting organisation) will be heard from 5AN at 8.45 p.m. on Tuesday.

This programme will include "Psalm" from Symphony No. 1 by Paul Ben-Haim, conducted by Karel Salomon. Josef Kaminski will conduct his own "Ballad for Harp and Orchestra," with Klana Sarvis as the harpist.

Heinz Freudenthal will conduct "Pastoral and Dance," from Symphony No. 1 by Shlome Joffe.

The recordings were supplied to the ABC by Kol Israel.

A recording of Mendelssohn's "Concerto for Two Pianos," made at the 1959 Mendelssohn Festival in Germany to commemorate the 150th anniversary of the birth of the composer, will be broadcast from 5AN at 6.45 p.m. on Wednesday.

The pianists are Dieter Zehlin and Gunter Kootz, who perform the work with the Radio Berlin Symphony Orchestra, conducted by Rolf Kleinert.

The recording was sent to the ABC by the German Democratic Radio.

The Mexican National Symhony Orchestra made concert history at London's Festival Hall in September, 1958, when it was called upon to repeat an item immediately after playing it.

A recording of the concert was made by the BBC and will be broadcast from 5AN at 8.30 p.m. on Wednesday.

The four works played are by contemporary composers who were born in Mexico or lived there.

Two items, "Homage to Garcia Lorca" and Symphonic Suite, "Fishing Nets," are by Silvestre Revueltas, who was an important figure in the musical life of Mexico and taught at its National Conservatorium after a period of cultural work in Spain during the Civil War.

The symphony orchestra of Hessischer Rundfunk in Frankfurt will play Praeludium and Fugue Op. 36 by a contemporary German composer, Walter Braunfels, who died in 1954, from 5AN at 10 p.m. on Thursday.

An orchestra on the move

BOSTON Symphony Orchestra members had really been looking forward to Brisbane after sleeping — or staying awake — in plane seats and in Japanese inns with headrests made from rice hulls, the orchestra's manager's wife said yesterday.

Tall, slim, charming, Mrs. Thomas D. Perry, jnr., and her husband arrived in Brisbane with the orchestra yesterday. The orchestra will give its first Australian performance on this tour here.

Before arriving in Australia the orchestra gave concerts in Taiwan, Japan, and Manila. "We're very happy to be here after the intense heat of Manila," Mrs. Perry said.

Hostess

Mrs. Perry doesn't always accompany her husband when he is travelling with the orchestra. "But I've been fortunate enough to accompany him on the last three tours, including this one," she said.

Being official social hostess for the orchestra keeps Mrs. Perry very busy while the orchestra is on tour.

During the rest of the year, despite duties most women do not have to cope with, she manages to find time for more interests than many women.

Her official duties include answering the telephone and writing all the "thank-you" letters for hospitality the orchestra receives on tour.

She takes a keen interest in the garden of more than an acre which surrounds their Hingham, Boston, home, is a trustee of a library in Hingham, works with handicapped children, and is sending home a series of articles to a Boston newspaper.

"I would very much like to see your botanic gardens and museum. I understand you have a very good art collection," she said.

Mr. and Mrs. Perry have two sons, Doane, almost 18, and Rodney, 15, who are boarders at Exeter Academy, Hampshire, Massachusetts.

Pride

There was a hint of maternal pride in Mrs. Perry's voice as she confessed that Doane (Thomas D. Perry III) had just been accepted for entry into Yale University — where his father was a student—in September.

Mrs. Perry finds it "great fun" working and travelling with the orchestra, which she describes as a "wonderful group."

WEEK

sbane organisations for this

11 a.m., Rifle Range Hall, Boundary Street. Q.W.E.L. Convention, luncheon 12.30 p.m., fork dinner and debate 5.30 p.m., City Buildings, Edward Street. District Nursing Association monthly bridge, 1 p.m., Nurses' Headquarters, Milton. Red Cross Ascot—Hamilton Branch bring-and-buy and garden party, 2 p.m., home of Lady Tooth, Eldernell Avenue, Hamilton. Y.W.C.A. All-Association Council meeting, 7 p.m., 278 Adelaide Street. Royal Overseas League Younger Members' Group square dancing, 7.45 p.m., League Rooms, Eagle Street. Brisbane Women's Club musical evening, 8 p.m., Club rooms.

★ ★ ★

FRIDAY: Q.C.W.A. Fortitude Valley Branch monthly meeting, 10.30 a.m., Rifle Range Hall, Boundary Street. Q.W.E.L. Convention, discussion meeting, 10.30 a.m., luncheon, 12.45 p.m., City Buildings, Edward Street. Methodist Home Missions Society Women's Auxiliary annual fete, 11 a.m., Wesley House, Ann Street. Lady Mayoress' Bridge Club benefit, 12.30 p.m., City Hall.

★ ★ ★

SATURDAY: Final day Lady Mayoress' Social and Welfare Committee exhibition of portraits by Trygve Torma in aid of World Refugee Appeal, 10 a.m. to 8 p.m., Reception Room, City Hall. Association of Civilian Widows, Brisbane Branch, general meeting, 2 p.m., Martin Building, 158 Roma Street.

Advertisement

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Courier-Mail June 6
page 9

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AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

From

"AGE"

Melbourne, Vic.

16 MAY 1960

U.S. Orchestra Member Dies

TOKIO, May 15.

A member of the Boston Symphony Orchestra, John Fiasca died yesterday in Fukuoka, Southern Japan following a heart attack.

Fiasca, 37 a viola player was found in the hotel where the orchestra was staying yesterday morning. —A.A.P. Reuters.

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STRALIAN PRESS CUTTINGS

Melbourne, Victoria

om

"HERALD"

Melbourne, Vic.

2 JUN 1960

Herald, 2/6/60 — I.J

In BLACK and WHITE

[illegible] to her friend. "There's Festival Hall," we heard her saying, "where they have the boxing. Then there's the Swimming Stadium where they're having the Boston Symphony Orchestra and they've just had the professional tennis. And the Sidney Myer Music Bowl where they had the circus in summer . . ."

Sounds screwy, doesn't it?

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AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

From

"NEWS"

Adelaide, S.A.

5 - MAY 1960

HEAVY MUSIC

The Boston Symphony Orchestra of 117 players has chartered a special aircraft to bring 17,000 lb. of musical instruments to Adelaide on June 10.

Ansett-ANA's SA manager, Mr. R. F. Johns, today said orchestra members would fly from Sydney in two other chartered aircraft.

The orchestra will give one Adelaide concert at Centennial Hall, Wayville, on June 11 before flying to New Zealand.

New England Newsclip Agency, Inc.
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Record (m)
BOSTON, Mass.
Circ. 369.809

MAR 4 1960

Boston Symphony To Tour Australia

SYDNEY, Australia, (UPI)—The Boston Symphony Orchestra will begin a seven-concert tour of Australia June 5, U.S. Ambassador William J. Sebald announced.

The orchestra, arriving from Manila, will give its first performance in Brisbane. Three concerts will be given here, one in Adelaide and two in Melbourne before flying to New Zealand.

Est. 1904 'Phone: MU 5133

AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

From

"LISTENER-IN"

Melbourne, Vic.

4 JUN 1960

The Boston Symphony Orchestra, the first American orchestra to visit Australia, will arrive in Sydney this week and will be heard in two national broadcasts. Conducted by Charles Munch, the orchestra will feature Berlioz's Symphonie Fantastique from 3LO-7ZR at 8 o'clock on Tuesday night, June 7; and "Medea's Meditation and Dance of Vengeance" (Samuel Barber) and Debussy's "La Mer" from the same stations at 8 o'clock on Thursday night, June 9.

AUSTRAL **NGS**

From

"MOR HERALD"

Sydney, N.S.W.

-2 JUN 1960

Four-day Visit By Gov.-Gen.

CANBERRA, Wednesday.—The Governor-General, Lord Dunrossil, and Lady Dunrossil, will arrive in Sydney next Saturday for a four-day visit.

On Sunday, Lord Dunrossil will attend a morning service at St. James', city, for the Order of St. Michael and St. George, of which he is a member.

On Monday, he will attend a dinner for members of the order.

On Tuesday evening he and Lady Dunrossil will attend a performance of the Boston Symphony Orchestra at Sydney Town Hall.

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AUST **TTINGS**

From

"SUNDAY TIMES"

Perth, W.A.

29 MAY 1960

THE history of the Boston Symphony and Boston Pops Orchestra will be heard in Sunday Serenade at 9.30 tonight from KY.

The orchestra conducted by Karl Muck, Serge Koussevitsky, Charles Munch and Arthur Fiedler will play Jalousie, Morning Journals Waltz, Circus Parade and Ta Ra Ra Boom Deay.

From

"MORNING HERALD"

Sydney, N.S.W.

30 MAY 1960

CLASSICAL MUSIC *The Boston Symphony Orchestra's performance at Rushcutter Bay Stadium will be telecast by ABN 2 from 8 o'clock to 9 o'clock on Wednesday night, June 8. The orchestra will play Tchaikovsky's Symphony No. 5 in E Minor.*

Est. 1904 'Phone: MU 5133

AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

From

"COURIER MAIL"

Brisbane, Qld.

-2 JUN 1960

A SLIGHT case of embarrassment in Mt. Isa.

General Electric, who built the new multi-million-pound power station for Mt. Isa Mines, put the plant into commission on Tuesday afternoon. And at night they held a cocktail party to celebrate the event.

Only trouble was that shortly after the party started, the power failed.

Telegrams of congratulation on the commissioning of the plant were read by match-light—that is, until someone managed to find a CANDLE!

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"Yes, I'm acquainted with him," said Don. "He's my FATHER."

IN [illegible] classification of well[illegible] [illegible] streets [illegible] Terrace opposite [illegible] Police Barracks is — SHERIFF Street!

John Elliott

Est. 1904 'Phone: MU 5133

AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

From

"AGE"

Melbourne, Vic.

7 MAY 1960

The Week In Wireless

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British music, like British weather, is often rather cold, and not very productive of the ecstatic warmth that comes [illegible] heat of other and sunnier [illegible].

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Ibsen's Rosmersholm in Monday Night Theatre from 3LO came through remarkably well and served to show the low state to which dramatic writing in this century has fallen. This is the kind of stuff in which every word tells and reveals. The actors did not always rise to the subtleties of the characterisations, but what a treat it was to hear genius on the air again.

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By Ariel.

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Melbourne, Victoria

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186

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AUSTRAL[illegible]**GS**

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AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

From

"MORNING HERALD"

Sydney, N.S.W.

-2 JUN 1960

Four-day

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AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

From

"SUNDAY TIMES"

Est. 1904 'Phone: MU 5133

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June 5, U.S.

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Est. 1904 'Phone: MU 5133

AUSTRALIAN PRESS CUTTINGS

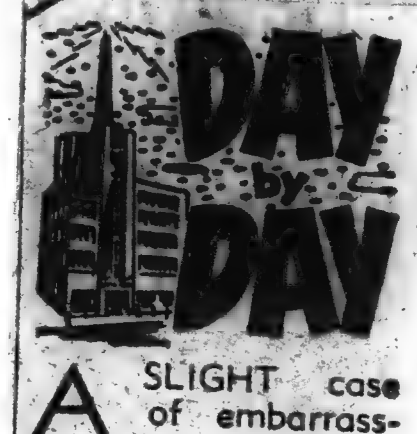
Melbourne, Victoria

From

"COURIER MAIL"

Brisbane, Qld.

-2 JUN 1960



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John Elliott

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AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

From

"AGE"

Melbourne, Vic.

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AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

From

"MERCURY"

Hobart, Tas.

- 4 JUN 1960

Most welcome this week is a lovely record of eight overtures written for Handel's operas and oratorios, played by the Bamberg Symphony Orchestra conducted by Rolf Reinhardt. (Vox APL 11380).

THE Boston Symphony Orchestra comes tantalisingly close to Tasmania next week, and no doubt there will be a lot of concerts relayed by the A.B.C. (Let's hope we are spared the whistles and crackles that the gremlins usually reserve for such occasions!) —A remarkable bargain issued to commemorate the visit has been released in Australia by R.C.A. in the form of a musical history of both the Boston Symphony and the Boston Pops orchestras — the latter is better known to us as the Boston Promenade.

It is a 12in. LP costing no more than a 45 and containing excerpts from records made by the orchestra from "pre-electric" times to the present day.

The only slight disadvantage is the main commentator, who seems a little out of step with things, pronouncing Koussevitsky's Christian name as if it were a material used in men's suits and Berlioz in a way that would have rocked the crew of the French frigate Francis Garnier. To his credit he has obviously rehearsed "Gregor Piatigorsky" very carefully.

The record has a rather interesting musical oddity in the form of Koussevitsky's recording of the Beethoven Minuet in G played by him on the double bass — the instrument with which he began his musical career. I'd like to see more orchestral biographies like this, particularly at this price.

BOSTON SYMPHONY TELECAST

The visiting Boston Symphony Orchestra will feature in a direct one - hour telecast from the Stadium, Rushcutter Bay on Channel 2, ABN, tonight at 8 o'clock.

The orchestra will play Tchaikovsky's Symphony No. 5 in E Minor and will be conducted by the Associate Conductor and Concertmaster, Richard Burgin.

The 115-member Boston Symphony Orchestra is making a tour of the Far East under President Eisenhower's programme for encouraging cultural visits to other countries.

Before their arrival in Australia they played in Japan, Korea and the Philippines.

Richard Burgin joined the Boston Symphony Orchestra in 1920 as concertmaster.

He studied the violin as a child and was considered a prodigy, making his debut with the Warsaw Philharmonic at the age of 11.

Est. 1904 'Phone: MU 5133

AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

From

"TELEGRAPH"

Brisbane, Qld.

1 JUN 1960

LATECOMER LOCK-OUT

Latecomers at the Boston Symphony Orchestra's City Hall concert on Monday night will be locked out until the interval at 9 p.m.

The concert starts at 8 p.m. The ABC's concert manager, Mr. T. Butler, said today that the audience should be seated by 7.50 p.m.

The queue at Paling's box office today for the general public was small and quiet compared with last week's rush by concert subscribers who have preferential booking rights.

Some of the 300 seats left are improvised on the stage and at the front on each side of the dress circle.

Stage being enlarged

Work at the City Hall began today to prepare the auditorium for the concert.

The stage is being enlarged by 900 square feet, to extend it 12 ft. towards the audience.

The stage lighting will be increased to the intensity of sunlight by extra floodlights and spotlights.

The 115 - member orchestra will arrive from Manila by airliners early on Sunday morning.

A special DC4 freighter will carry their eight tons of equipment.

Est. 1904 Phone MU 5133

Australian Press Cuttings

Stalbridge Chambers,
443 Little Collins Street,
Melbourne, Victoria.

From

- JUN 1960

"BULLETIN,"

Sydney, N.S.W.

June 1, 1960 *The Bulletin* 23

TALKIES
THEATRE
MUSIC
ART

SUNDRY SHOWS

THE BOSTON SYMPHONY

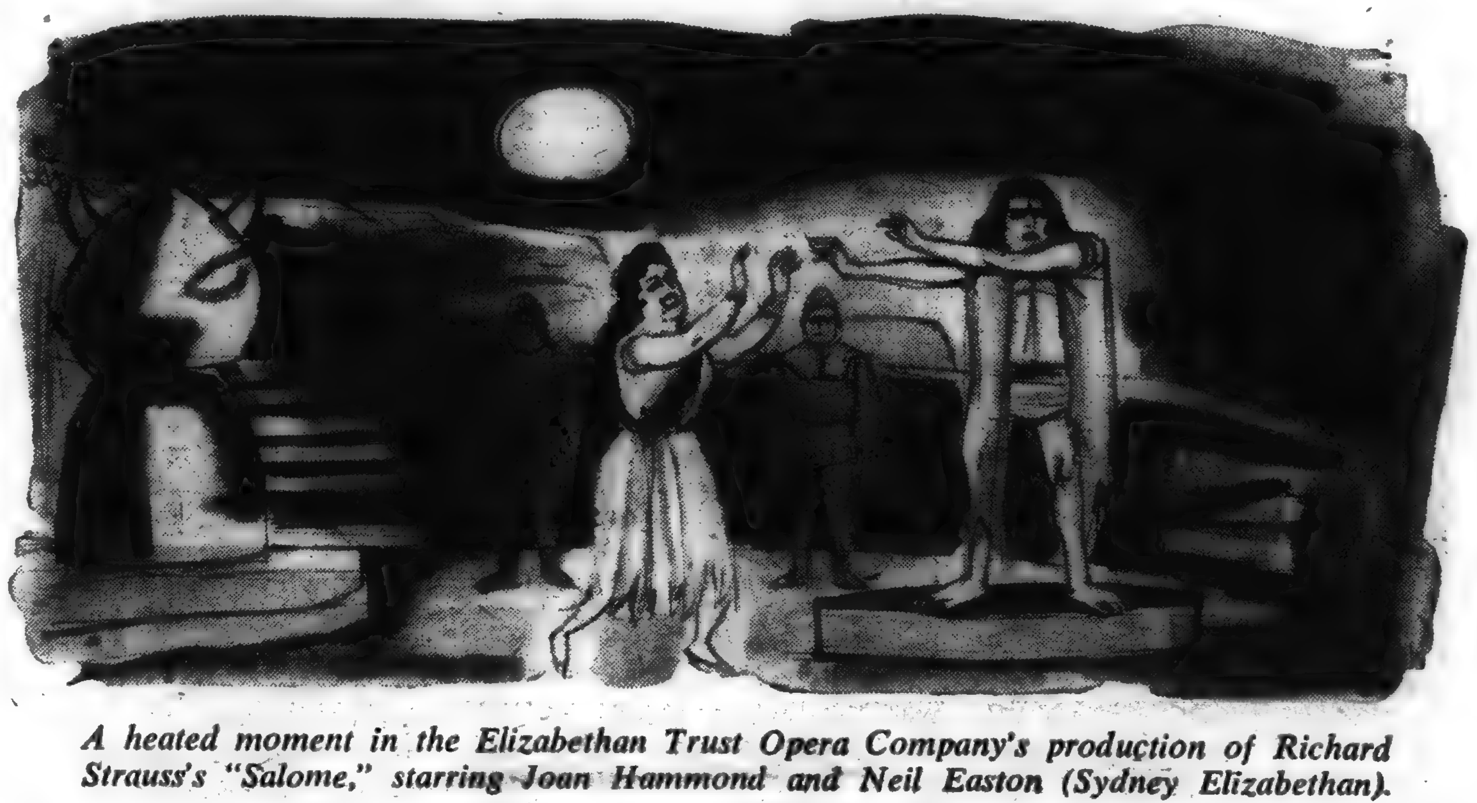
WHEN Charles Münch signals the first powerful chords of Beethoven's "Eroica" Symphony at the first Australian concert of the Boston Symphony Orchestra on June 6 (Brisbane) he will be introducing an orchestra that has claimed the title of world's best more often than any other.

This honor is no doubt shared by several great orchestras, and for different reasons. The Boston players could not be said to outdo the Vienna Philharmonic in Mozart or the Amsterdam Orchestra in Brahms; but their brilliance in all kinds of music from Bach to Bartók has been a revelation to us for many years through recordings, and no one can doubt that we will be hearing one of the finest-sounding ensembles the world of music has yet seen.

The Boston always admits the public to some of its rehearsals. In this way it trains its audience of the future, for by spending hours in the workroom of the master-craftsmen of music the student gets something worth all the music-appreciation lessons in the world.

This kind of thing has helped to build a great bond of affection between the orchestra and Bostonians, giving even the unmusical citizen a feeling that the orchestra is common property. And this spirit has been growing up ever since 1881, when a private citizen, Major Henry Higginson, founded the orchestra out of a devotion to music and the profits of a shrewd head in the banking business.

Ever since, through a succession of private supporters and conductors, the Boston has been one of the elect among orchestras, paying its musicians highly and hiring only the best.



A heated moment in the Elizabethan Trust Opera Company's production of Richard Strauss's "Salome," starring Joan Hammond and Neil Easton (Sydney Elizabethan).

The players who assembled under the legendary Koussevitsky (1924-1949) were handpicked from the best orchestras in Europe, with French wind-players and many Germans among the brass. For a time it was a French - German orchestra rather than an American one. The foreign importations stayed beyond their contract time, and many of them produced brilliant pupils. Now the orchestra is as distinctively Bostonian as Harvard University, and the family atmosphere is very strong in its ranks.

Still entirely financed by private subscriptions, the Boston Orchestra works hard, giving 24 Friday-afternoon and Saturday concerts in Boston and five in Carnegie Hall, New York. The event of its year is undoubtedly the Berkshire Festival, set among the glades of Nathaniel Hawthorne's enchanted Tanglewood, in Massachusetts. Here, in July and August, the orchestra gives concerts in a huge building to some 6000 listeners. The principal players take master-classes for some 400 young musicans, prospective instrumentalists or conductors.

Charles Münch, present head of the Boston Symphony, is a precise craftsman, French by birth and choice, though his birthplace, Alsace, made him at one time technically a German citizen. He was drafted into the German Army in World War I. War II he spent in Paris as a conductor, using his earnings and his country house for Resistance activities that earned him the Legion of Honor.

Münch is a relation of Albert Schweitzer and, like Schweitzer, is steeped in the music of Bach as a result of the family tradition of organ-playing. Nevertheless, he continues the Boston tradition of fulfilling its obligation to history by playing as much new music as possible. There has been no alteration of this policy for the Australian tour.

The programmes for Australia have been chosen to show-off all departments of the orchestra. Australian cities outside Sydney and Melbourne too rarely have the opportunity to hear music played by an orchestra with the full complement of strings that Wagner, Strauss and Debussy required; and the Boston Orchestra plays romantic composers with that wonderful pulsating string-tone that gives life to music which otherwise sounds limp.

The Boston visit may show us that some of our own orchestras are better than we thought. After the visit of the splendid Czech Orchestra last year, some were heard to say that what was remarkable was

188

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AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

From

"AGE"

Melbourne, Vic.

2 JUN 1960

National Relay of Concert by the Boston Orchestra

The first Australia-wide broadcast of a concert to be given in Australia by the Boston Symphony Orchestra will be relayed from the Sydney Town Hall through LO, at 8 p.m., Tuesday, June 7.

Charles Munch, resident musical director of the orchestra, will conduct the Symphonie Fantastique by Berlioz.

The final Sydney performance by the orchestra, also from the town hall, will be relayed through LO at 8 p.m., Thursday, June 9.

The orchestra will present Medea's Meditation and Dance of Vengeance by the American composer Samuel Barber, and Three Symphonic Sketches ("La Mer") by Debussy.

Part of the orchestra's concert from Melbourne's new Olympic Pool on Tuesday, June [illegible], will be telecast direct by ABV-2 at 9.15 p.m.

The Australian visit by the orchestra is part of President Eisenhower's cultural exchange plan between U.S.A. and the Far East.

The [illegible] of the Boston Symphony Orchestra and the [illegible] Pops Orchestra [illegible] of a low-priced record released in Australia to coincide with the visit.

The 12-inch record will sell at 15/6.

Philippines Herald

Boston Symphony Off For Brisbane, Australia

The Boston Symphony orchestra departed Saturday night aboard two chartered planes for Brisbane, Australia, after a successful three-day performance at the Rizal coliseum.

The 110-man symphony was headed by Charles Munch, musical director; Aaron Copland, guest conductor; and Richard Burgin, assistant conductor.

Before boarding his plane, Munch said he saw in the Filipino people "a warm heart for good music."

"I was very much impressed by your people's enthusiasm and interest in music," he said.

6 JUN 1960

Est. 1904 'Phone: MU 5133

AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

From

"SUN"

Melbourne, Vic.

THE Boston Symphony Orchestra has reached Brisbane and undoubtedly it is the greatest American invasion since the Coral Sea Battle celebrations. There are 108 players and they are rather better paid than the sailors. The minimum wage for the musicians works out at £3118 a year. They are flying round the country in two aircraft and they have another stuffed to capacity with violins, double basses, harps, cellos, tam tams, that sort of thing.

They have everything, even down to the conductor's podium. Charles Munch is just like a politician, he takes along his own platform.

Est. 1904 'Phone: MU 5133

AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

From

"ADVERTISER"

Adelaide, S.A.

4 - JUN 1960

Consul As Host

The US Consul (Mr. John Campbell Ausland) and Mrs. Ausland have sent out invitations to a reception in honor of the Boston Symphony Orchestra.

They will entertain in the South Australian Hotel at 10.30 p.m. next Saturday.

BSO departs for Australia

Manila Chronicle

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Manila Bulletin

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From

"AGE"

Melbourne, Vic.

Airliners Fly In Famous Orchestra

BRISBANE, Sunday. — One of the world's most famous orchestra, the Boston Symphony, arrived here today.

Three aircraft brought the 108 members' £100,000 worth of instruments and 20,000 lb. of baggage to Brisbane Airport.

The orchestra will give its first Australian concert here tomorrow night, starting a 10-day tour which will take them to Sydney and Melbourne.

With the orchestra were two of music's "big men"—top-rated conductor Dr. Charles Munch and American composer Aaron Copland.

Dr. Munch said the tours were not "cultural propaganda" but were dedicated purely to making music.

However, he hoped the tours were doing some good towards international relations.

Trouble has stalked the orchestra so far during its tour.

In Japan the tidal wave struck during their stay.

They had to cancel concerts in South Korea because of the riots, and a typhoon missed them by only two days in the Phillipines.

Best news for Australian musicians was that Aaron Copland will study Australian works during his stay here.

Musicians here said today that his sponsorship would lead to international recognition of composers.

Fifteen different nationalities are represented in the orchestra. Oldest member is Henri Gilard, 71, a bass player.

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AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

From

"SUN"

Melbourne, Vic.

Three planes flew orchestra in

BRISBANE, Sun. — The 108 members of the world-famous Boston Symphony Orchestra arrived in Brisbane from the Philippines today.

They will give their first Australian concert in Brisbane tomorrow night.

The musicians travelled, 54 to a plane, in a Qantas Electra and a Flying Tiger Line Constellation.

Baggage weighing 20,000 lb. arrived in a third plane, a freighter from Formosa, with the Nationalist Chinese flag painted on its tail.

The conductor, Dr Charles Munch, said that the tour was not intended to be "cultural propaganda."

"We are here to make music first," he added.

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AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

From

"TELEGRAPH"

Brisbane, Qld.

4 JUN 1960

Players in mass airlift

Boston Symphony Orchestra and its property will arrive in three aircraft tomorrow for a concert in the City Hall on Monday night.

A Constellation carrying 5[illegible] people, including the [illegible] director, Mr. Charles [illegible] the guest conductor, Mr. Aaron Copland, [illegible] the manager, [illegible] Perry, jun., will [illegible] at 10.5 a.m.

An [illegible] carrying another [illegible] persons will arrive an hour later.

A DC4 freighter carrying 17,500 lb. of luggage, including instruments, will also arrive tomorrow.

To have State reception

The orchestra will come from Manila, in the Philippine Islands.

After the concert the orchestra will be given a State reception at Parliament House.

Its instruments are worth at least £100,000.

189

~~Sydney Morning Herald~~

June 6-1960

BOSTON'S BIG MUSICIAN

The Boston Symphony Orchestra of 108 members arrived in Brisbane yesterday in two planes from the Philippines.

They occupied 109 seats—two for the double bass player, 24-stone Leslie R. Martin.

Mr Martin is pictured above talking to Barry [illegible], 4, of Camp Hill, at the airport.

A third plane carried the orchestra's 20,000lb of luggage.

The orchestra will start its season in Brisbane tonight and will be in Australia for 16 days.

Since it left Boston it has played in Japan, Formosa and the Philippines.

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AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

From

"SUN"

Melbourne, Vic.

3 WOMEN, 114 MEN

TWO *sisters, cellist Mrs Winifred Winograd, and flautist Miss Lois Schaefer, are among the three women musicians who arrived in Melbourne with the Boston Symphony Orchestra yesterday.*

The third woman is Mrs Olivia Luetcke, a harpist.

Mrs Winograd is the first permanent woman player in the orchestra's string section.

Formerly first cellist in the Fort Wayne Philharmonic Orchestra in Indiana, she was the only woman among 13 musicians who auditioned for the post three years ago.

"I felt I was being rather 'forward' in trying for the job," she laughed yesterday.

"But Charles Munch, our conductor, is less prejudiced than most against women players, and the men in the orchestra accepted me very quickly."

Miss Schaefer joined the orchestra to replace another woman flautist who was unable to make the trip.

She lives in New York, where she plays in the theatre-size orchestra at the New York City Centre of Music and Drama.

"This is a kind of experimental theatre which produces annual seasons of opera, ballet, drama and musical comedy," Miss Schaefer explained.

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AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

From

"AGE"

Melbourne, Vic.

18 MAY 1960

Three Women in Boston Orchestra

THERE will be only three women among the 117 players of the Boston Symphony Orchestra when it arrives in Australia next month.

They are Mrs. Winifred Winograd ('cellist), Miss Lois Schaefer (flautist) and Mrs. Olivia Hall Luetcke (harpist).

However, there are two other women travelling in the specially chartered plane which is bringing the orchestra on its tour of the Far East and Australia. The manager, Mr. Thomas D. Perry, jun., will be accompanied by his wife and his secretary, Miss Sally Hempel. Miss Hempel is also a registered nurse.

Mrs. Leutcke, the harpist, is one of the few Americans actually born in New York City; most New Yorkers gravitate there from somewhere else.

Suburban Colonial

She and her teenage daughter now live in a large colonial house in suburban Boston, where they raise Chihuahuas. Their dogs have been awarded many prizes at dog shows.

The flautist (or, as the Americans say, flutist), Miss Schaefer, is first flute with the New York City Centre Opera Company's Orchestra. But Dr. Charles Munch invited her to join the Boston Symphony Orchestra for this tour of the Far East and Australia.

She has been soloist with many American orchestras, including the Chicago Symphony and the Boston Pops. Miss Schaefer is a sister of 'cellist, Mrs. Winifred Winograd.

Mrs. Winograd was the first woman string player ever engaged by the Boston Symphony Orchestra. She joined it in 1957. She studied with Gregor Piatigorsky, at the Curtis Institute of Music in Philadelphia and at the Boston Symphony's summer school of music, the Berkshire Music Centre. She has a teenage son called Nicky.

Gardening Her Hobby

The manager and his wife, Mr. and Mrs. Thomas D. Perry, live in suburban Hingham, [illegible] miles from Boston, in a large Victorian house surrounded by an acre or so of lawns and gardens.

Mrs. Perry's hobby is looking after the garden, and caring for their large shaggy dog, Gus (short for Argus, of the hundred eyes). Their two sons, Doane, 17, and [illegible], [illegible], are pupils at a New England preparatory school.

It is Mrs. Perry's job to be "first lady" at the orchestra's many social functions, and she always attends the Friday matinee concerts.

Miss Hempel, who comes from Illinois in the mid-west, has been Mr. Perry's secretary for three years and a half. Before that, besides working as a nurse, she was for a time an air hostess.

The orchestra will give two concerts in Melbourne — the first on June 13 in Melbourne Town Hall, and the second on June 14 at the Olympic Swimming Pool.

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AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

From

"MAIL"

Brisbane, Qld.

5 JUN 1960

Music to Brisbane by plane

Boston Symphony Orchestra will descend discordantly on Brisbane this morning with the whine of aircraft, the rumble of 85 heavy trunks, and the chatter of 100 musicians.

Two aircraft carrying the musicians will arrive at 10 a.m.

Waiting for them will be 10 tons of luggage flown in earlier containing even their own podium and conductor's music stand.

The party will include three conductors, a management staff of five, three stage hands — and a physician. And there's a United Nation flavour to it.

The second clarinet player is from Niagara Falls, a flautist is from the United Arab Republic, there's an Austrian-born bassoon player, violinists from Russia and Poland, and the English Horn player comes from France.

Ten of the Boston Orchestra members were born in Boston.

The musicians earn no less than 7000 dollars (£3118) a year (many earn more) and this is about what the average concert sell-out brings in—enough to pay one musician for a year.

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AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

From

"HERALD"

Melbourne, Vic.

14 MAY 1960

Two sisters in orchestra

TWO sisters are among the three women in the 117-strong Boston Symphony Orchestra that arrives in Australia next month.

They are Mrs Winifred Winograd (cellist) and Miss Lois Schaefer (flautist). Third woman is Mrs Olivia Hall Luetcke (harpist).

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AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

From

"ADVERTISER"

Adelaide, S.A.

JUN 1960

Three Planes Bring Boston Orchestra

American composer Aaron Copland (left), and the Boston Symphony Orchestra conductor, Dr. Charles Munch, at the Brisbane Airport after they arrived from Manila yesterday.

A big welcome for Boston Symphony Orchestra double-bass player Leslie R. ("Tiny") Martin came from Barry Edington, 4, of Camp Hill. "Tiny," who weighs 24 stone, sat in two plane seats on the flight from Manila

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They will play in Adelaide on Saturday.

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Tidal waves struck Japan while there, and they missed a typhoon in Manila by only two days.

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At 68, Dr. Munch is leading the orchestra on his third overseas tour.

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Mr. Copland said that, musically, the tour had been highly successful, but the orchestra seemed to hit trouble spots all the way.

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Tomorrow morning, members of the orchestra will be taken to the Tintara winery at McLaren Vale for a tour of the cellars followed by a barbecue luncheon.

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RESS CUTTINGS

, Victoria

"SUN"

Melbourne, Vic.

7 JUN 1960

MEET THE BOSTON'S DOUBLE BASS

MR LESLIE MARTIN, double bass player with the Boston Symphony Orchestra, stops to say hello to Barry Edington, 4, on his arrival in Brisbane with the orchestra to start their Australian season. Mr Martin weighs 24 stone, and is booked to occupy two plane seats whenever the orchestra flies. A packed house gave the orchestra a big reception after its first concert in the City Hall last night.

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AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

From

"COURIER MAIL"

Brisbane, Qld.

25 MAY

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From
"SUN"
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"ADVERTISER"

Adelaide, S.A.

6 JUN 1960

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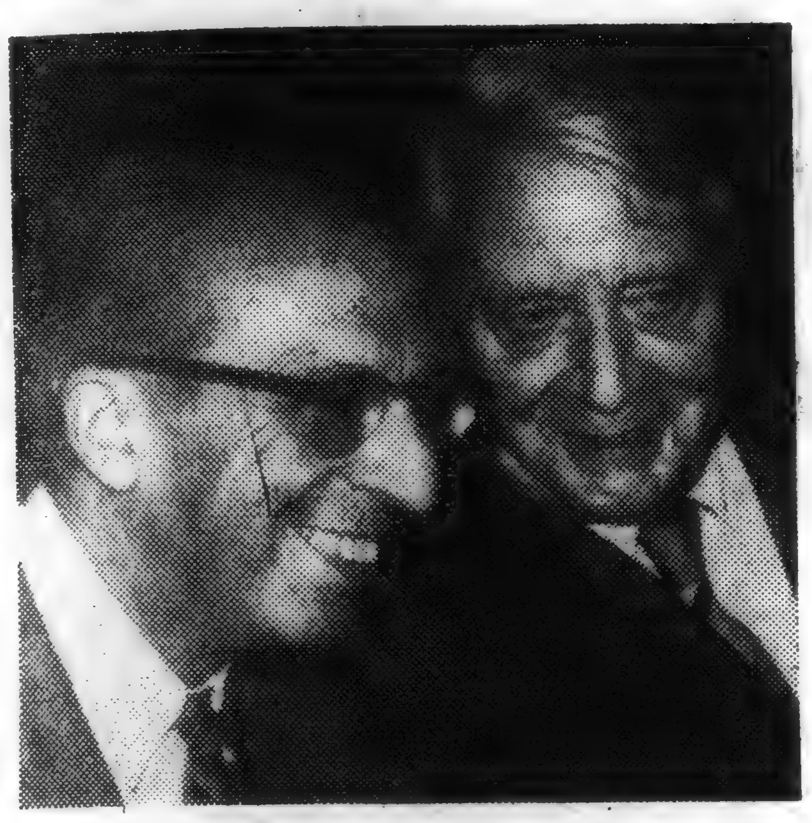

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RESS CUTTINGS

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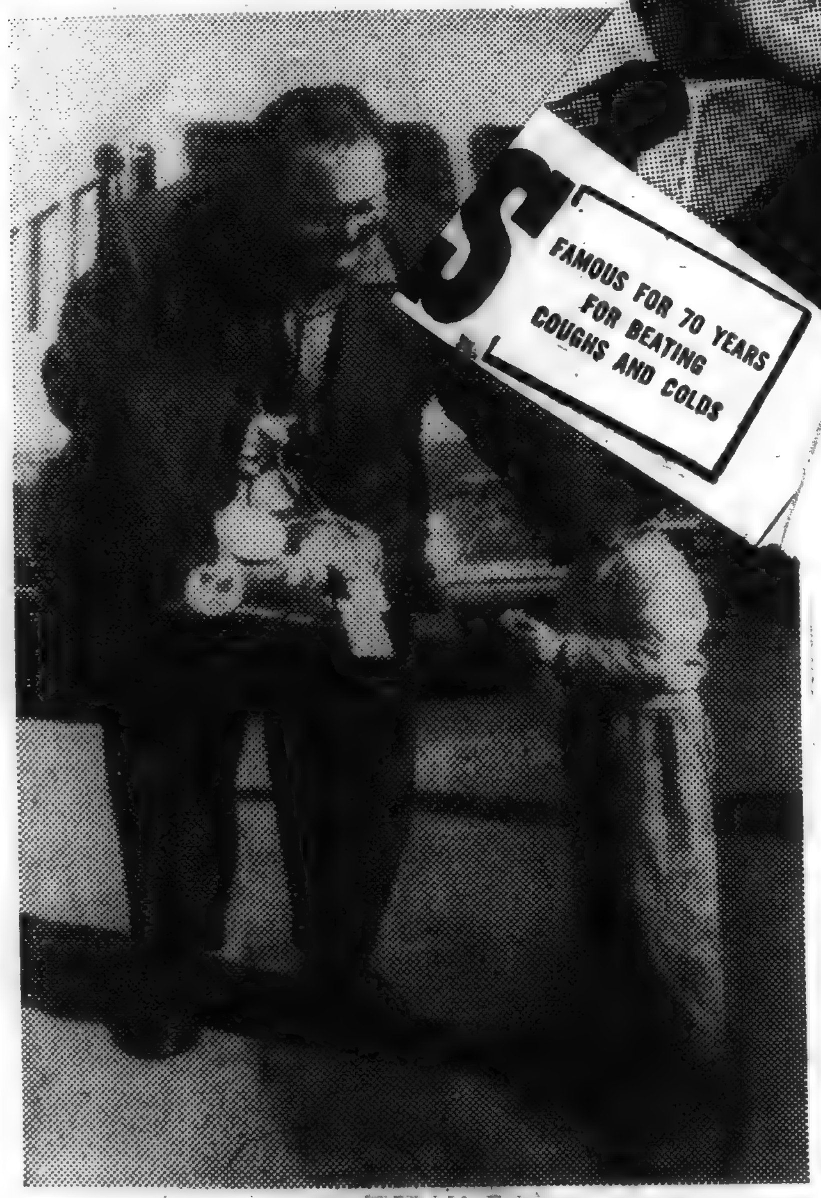

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STRALIAN PRESS CUTTINGS
Melbourne, Victoria

rom
"SUNDAY MAIL"
Adelaide, S.A.

14 MAY 1960

Bost

Great orchestra..

By a Staff Reporter

"This is the greatest orchestra in the world," said a leading Russian violinist after the Boston Symphony Orchestra had played in Moscow in 1956.

And it is this orchestra that Adelaide is to hear, giving one performance, in the Centennial Hall, on June 11.

The 100-piece orchestra is the largest from overseas ever to visit Australia.

Many factors have gone into making the orchestra great since it was founded in 1881.

High among them was the late Serge Koussevitsky, the orchestra's conductor for an unforgettable 25 years from 1924 to 1949.

Koussevitsky, a Russian Jew, was a citizen of the international world of music, and his influence on the Boston Symphony was immense.

Not that all was sweetness and light—far from it.

In his early years particularly, Koussevitsky was unpopular with his musicians for a variety of reasons.

FEUDS

Those years were colorful, to say the least, and feuds, fights, and short and long range sniping between conductor, musicians, and the orchestra's administration became commonplace.

Koussevitsky was slow to get the hang of the English language—which didn't help matters.

Here are two illustrations from the many stories told of him.

Expressing dissatisfaction with the way a passage had been played, Koussevitsky would say: "I will repeat it hundred times until I will not have it right."

Another time the conductor took to one of the musicians, and when the man went to reply, said excitedly: "Yes, yes, I don't know anything!"

To which the musician replied, with complete poise: "I discovered that some time ago."

But despite the pulling this way and the other, Koussevitsky's superb musicianship and his unflagging determination to make the Boston Symphony one of the most outstanding in the world, won out.

The orchestra now gives more than 200 concerts a year in its native United States.

AARON COPLAND . . . to conduct here.

It will arrive in SA on June 10 in three specially chartered aircraft, two to carry the 115 members and management, and the other to carry instruments and baggage.

The orchestra has been brought to Australia by the ABC, after a goodwill tour of Asian countries.

It will be under the baton of famous composer-conductor Aaron Copland, a Pulitzer Prize and Academy Award winner.

During its 80 years the orchestra has come under more influences than most musical bodies.

It was founded by philanthropist Major Henry Lee Higginson, and the comment was often made that the orchestra knew more German music than any German, and then more French music than any Frenchman.

Major Higginson pursued a policy whereby he hired conductors, gave them a free hand and stood by them while they wooed Boston's favors.

On this basis conductors came and went.

Among them were George Henschel, who drew fire for his attachment to the modernism of Brahms and Wagner, Wilhelm Gericke, Artur Nikisch, Emil Paur, Max Fiedler, and Karl Muck.

But World War I. broke out and conductor Karl Muck was interned as an alien, Major Higginson resigned, and Frenchman Henri Rabaud became musical director.

FLAIR

A period of French influence followed culminating in Pierre Monteux, who finished his term in a dispute with the newly formed American Federation of Musicians.

A special flair was needed to abate the distrust with which Boston was now apt to regard its orchestra.

The man with the flair was Koussevitsky.

It was a day of great splendor for American orchestras.

- Stokowski headed the Philadelphia.
- Toscanini was with the New York Philharmonic-Symphony.

The Boston was not over-available and this enhanced its appeal. People strove for tickets to its concerts in Boston and on its extensive tours.

The orchestra's musical director since 1949 has been Charles Munch, who once described his job as that of a "priest."

Cont. on opp. page.

e concert next month

From opposite page.

In more mundane terms, he describes his greatest responsibility as keeping the programs and performances good enough to deserve well of the people of Boston.

But it is not only the people of Boston who benefit.

The orchestra is the most-travelled of all U.S. orchestras, ranging over the whole of the U.S. and on tours to Edinburgh, London, Dublin, and the Continent.

This volume of music-making costs money. To mount just one concert takes about £3,800.

The annual operating budget is about £887,232, of which the orchestra earns 90 per cent.

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A member of one of Boston's oldest families, Henry Cabot, is one of the main trustees of the Friends' organisation.

He explains his exertions by saying: "It's exciting, it's good fun, and it's a privilege."

In spite of the omnipresent deficit, the orchestra has proceeded confidently about its business of providing more and better music.

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BOSTON HAS A HISTORY

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Members of the orchestra will stop over in Adelaide during the weekend and leave for Melbourne on June 13.

Bookings for the performance open to ABC season ticket holders on Monday, and to the general public a week later on June 23.

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JUN 7 - 1960

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Melbourne, Victoria

From
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19 MAY 1960

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INFORMATION OBSCURED

191

1904 'Phone: MU 5133
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Melbourne, Victoria

om "SUNDAY MAIL"
Adelaide, S.A.

14 MAY 1960

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From opposite page.

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91,000 AN SEETHED

- **When this instalment ope Dempsey-Carpentier figh first million-dollar gate soon to take place.**

French heavyweight fight star Georges Carpentier and I had ust finished our ound of golf and vere back in the ocker room. Carpentier smiled at ne and said:

"Jack, when our ight is done I hope ve will still be such ood friends."

We had worked ip a mild sweat acking around the ourse.

Carpentier stripped lown for a shower, and for the first time I could understand how he had knocked out some of those fighters overseas.

He had tremendous arms and legs, the sign of a puncher.

We had signed for either $300,000 or 50 per ent. of the gate. But a veek before the fight Kearns waived the 50 per ent.

"Just give us the 00,000 and we'll be appy," he said. Tex ickard, the promoter, as glad to oblige. As it urned out, our decision ost us $150,000.

The crowd started oming when the sun ose on July 2, and eople were still coming hen the fight started hat afternoon.

It was scheduled for 3 'clock, but at 1, the chief f police and the fire hief came to the place where I was waiting.

"It looks as if the arena's going to fall down," one of them said. "It's beginning to sway to and fro. Rickard wants to put the fight on before it ollapses and hurts a

pentier for one second, no matter what has been written. He went as soon as I could arrange it.

When I was introduced, the only response from my 91,000 fellow Americans was a little applause and a low murmur.

I heard a man with a bull voice yell, "I hope you get killed." But when Carpentier was introduced they went wild.

Carpentier, to my surprise, had a terrific right. It landed high on my left cheekbone in the second.

If he had hit me on the chin there is a good chance he would have knocked me down, and a fair chance he would have knocked me out.

He followed it up like a real professional. He bounced five in a row off my head before I could hit him.

But then I hit him a right in the mouth, and I thought I had hi beaten.

In the fourth I hit h with a left hook and went down for n Another left sent down again, and whi was falling, I nailed with a right. Tim seconds of the round.

Georges had sho the courage any could show. H fought until he v conscious.

But I was pret about the way t had behaved, him and practica ing me. No ma you've got, you crowd to like y

hill" in Sa then one fashionable hood.

This, I My moth gipsy mo and had bly hard

Now s and I h vants to They vous. S I got "Mo and Ange "You nice

THE SUND MA MAG

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Manila Chronicle Monday, June 6, 1960

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Brisbane, Qld.

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From

"COURIER MAIL"

Brisbane, Qld.

6 × JUN 1960

An orchestra on the move

BOSTON Symphony Orchestra members had really been looking forward to Brisbane after sleeping — or staying awake — in plane seats and in Japanese inns with headrests made from rice hulls, the orchestra's manager's wife said yesterday.

Tall, slim, charming, Mrs. Thomas D. Perry, jnr., and her husband arrived in Brisbane with the orchestra yesterday. The orchestra will give its first Australian performance on this tour here.

Before arriving in Australia the orchestra gave concerts in Taiwan, Japan, and Manila. "We're very happy to be here after the intense heat of Manila," Mrs. Perry said.

Hostess

Mrs. Perry doesn't always accompany her husband when he is travelling with the orchestra. "But I've been fortunate enough to accompany him on the last three tours, including this one," she said.

Being official social hostess for the orchestra keeps Mrs. Perry very busy while the orchestra is on tour.

During the rest of the year, despite duties most women do not have to cope with, she manages to find time for more interests than many women.

Her official duties include answering the telephone and writing all the "thank-you" letters for hospitality the orchestra receives on tour.

She takes a keen interest in the garden of more than an acre which surrounds their Hingham, Boston, home, is a trustee of a library in Hingham, works with handicapped children, and is sending home a series of articles to a Boston newspaper.

"I would very much like to see your botanic gardens and museum. I understand you have a very good art collection," she said.

Mr. and Mrs. Perry have two sons, Doane, almost 18, and Rodney, 15, who are boarders at Exeter Academy, Hampshire, Massachusetts.

Pride

There was a hint of maternal pride in Mrs. Perry's voice as she confessed that Doane (Thomas D. Perry III) had just been accepted for entry into Yale University — where his father was a student—in September.

Mrs. Perry finds it "great fun" working and travelling with the orchestra, which she describes as a "wonderful group."

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AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

From

"SPECTATOR"

Hamilton, Vic.

Entire Concert for Broadcast

On Thursday, June 9, Charles Munch will conduct the Boston Symphony Orchestra in its final Sydney concert at the town hall.

This performance will include works by Samuel Barber, Debussy and Brahms.

3WV and 3WL will broadcast the entire concert commencing at 8 p.m.

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6 JUN 1960 **Sydney, N.S.W.**

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AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

From

"SUNDAY TIMES"

Perth, W.A.

5 × JUN 1960

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By GEORGE WILLIAMS, The Sunday Times Radio Writer

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Melbourne, Victoria

From

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A typical Australian menu has been planned for the visitors, including kangaroo tail soup, Sydney oysters, Australian fillet steak, South Australian champagne and Hunter River claret.

From

"MAIL"

Brisbane, Qld.

5 × JUN 1960

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Love story

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AUSTRALIAN PRESS CUTTINGS
Melbourne, Victoria

From
"ADVERTISER"
7 x JUN 1960 Adelaide, S.A.

Boston Symphony's Notable History

FROM A NEW YORK CORRESPONDENT

The old adage that music knows no frontiers is no more strikingly reflected than in the Boston Symphony Orchestra, which has arrived in Australia to give a series of concerts, including one in Adelaide on Saturday night.

NONE of the conductors who have directed the Boston Symphony since its founding 79 years ago has been American. The orchestra's tenth (and present) conductor, Dr. Charles Munch (pronounced "Moonsh"), is French, and—as at present composed—only 69 of the orchestra's 105 members are Americans.

This "internationalisation" of what is unquestionably America's finest symphony orchestra follows a tradition that goes back to the days when Central Europe virtually dominated the music world.

The orchestra owes its creation to an unfortunate accident in Vienna which prevented a promising young Bostonian from becoming a concert pianist just over 100 years ago. The young pianist, Henry L. Higginson, son of a leading Boston banker, turned his frustration over a permanently injured hand into assembling, more than 20 years later, a permanent symphony orchestra.

Mr. Higginson followed the family tradition of banking, but in 1881 he gathered together the best musicians he could obtain in Germany and Austria. He chose a young German conductor, George Henschel, to lead them, and announced concerts in downtown Boston.

Mr. Higginson built his orchestra with a watchful eye in the following years. The Boston Symphony was not a musical "society" which met periodically to make music together, but a permanently maintained organisation of skilled musicians.

☆

His main contribution, which the orchestra's trustees follow scrupulously to this day, was to establish the principle that the conductor must be "the boss" in every sense of the word—in programming, choice of soloists and guest conductors.

Thanks to this rule, each conductor added something to the orchestra's sheen.

The Vienna Opera's bearded Wilhelm Gericke "gave to the orchestra its excellent habits and ideals" during two periods—1884 to 1889 and 1898 to 1906, Mr. Higginson wrote later. Gericke, he said, "taught those violins to sing as violins sing in Vienna alone."

Europe's greatest conductor, the fiery Hungarian Arthur Nikisch (1889-93) taught how to "poetise," and perhaps he taught too well. Richard Strauss, guest conductor at a rehearsal in 1904, growled: "You play that finely, but a little too finely. I want some roughness here."

The Berlin Opera's Karl Muck, who took over the orchestra's direction from 1906 to 1918, gave the orchestra, according to a critic, "a living voice."

Muck's successor, the Frenchman Pierre Monteux, let it sing modern music—Stravinsky, Falla, Honegger, Milhaud.

Then, in 1924, the Russian Serge Koussevitzky, a magic figure in Europe, began what was to be the longest term for a single conductor — 25 years. Under his stern but benevolent rule, the Boston Symphony reached a peak of polished perfection, and American composers, subsidised and encouraged with commissions, found a new home.

☆

The performances of the Boston Symphony became legendary under his baton—a model of symphonic virtuosity. The names of the orchestra and its conductor (who died in 1951) seemed inseparable when, in 1948, he decided to retire.

The [illegible] choice then fell on Charles Munch, who was one of France's foremost musicians, and who had been the conductor of four orchestras in Paris.

Dr. Munch has worked indefatigably in the past 11 years in the United States and abroad. His appearances have invariably aroused critical acclaim—so much so that one critic described the orchestra's triumph as "monotonous."

The Boston Symphony completed its 1959-60 season of more than 100 engagements in 20 American cities before it left for Korea on April 29 on the first leg of its tour.

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AUSTRALIAN PRESS CUTTINGS
Melbourne, Victoria

From
"MERCURY"
Hobart, Tas.

Space Music Taped

SYDNEY.—Some young American composers were experimenting with electronics as a means of producing music without the use of microphones or similar equipment.

Mr. Aaron Copland, guest conductor and composer with the 107-piece Boston Symphony Orchestra, said this in Sydney yesterday.

The orchestra is making a nine-day visit to Australia.

Mr. Copland said electronic music produced without the use of microphones was impressed electronically on to tape and not recorded.

This system of producing music was revolutionary and was, perhaps, an indirect product of the space era.

It sounded unreal, as if it was coming from outer space.

"It would be suitable music to play for space fiction," he said.

Mr. Copland was unable to explain technically how music could be placed on tape without recording it first through a microphone.

However, he said it was worked on the principle of controlling static noise in the air to make the sounds conform to a musical pattern.

Manila Chronicle Monday, June 6, 1960

Seriously SPEAKING

BY I. P. SOLIONGCO

Thirteen thousand people listening to a concert consisting of one well-known piece and two more or less unfamiliar ones is a spectacle that is rare even in the cultural centers of Europe and America.

And yet, there was such a spectacle in the Rizal Memorial Stadium the other night when Dr. Charles Munch conducted the Boston Symphony Orchestra through the eloquent cerebrations of Walter Piston and the seductive sounds of Maurice Ravel.

What was proved that night is that not all the inhabitants of the capital of the Republic are votaries at the shrine of Neil Sedaka and that—and this is most important—the culturally inclined are not incapable of detecting excellence.

The United States government, which sponsored the appearance of the Boston Symphony Orchestra here, and Impresario Alfredo Lozano under whose management the orchestra performed, should be commended for the spectacle we have mentioned. They have proved the point that in this city of jeepney drivers and ward politicians the voice of the unlettered and the uncouth is not always dominant. We suggest that this reservoir for culture be exploited to the full if only to reach the more barbarous portion of the population by osmosis and contamination.

But the cultural life of a community cannot exclusively be musical. It should be as well-rounded as possible and it should include everything that will enrich the life of the people and make them receptive to what are known as the finer things of life.

It is for this reason that we suggest that the United States government send here American dramatic troupes to enable the Filipinos who have not had the chance to visit American or European cultural centers to sample American achievements on the stage. We understand that the United States government has done this in various European countries and there is no reason why it cannot do this in the Philippines.

After all, the best that has been done in the United States is not confined to music. *The Bad Seed* and *Winterset, Mourning Becomes Electra* and *Long Day's Journey into Night* are as noble specimens of the American cultural effort as the works of Copland and Harris and Piston.

An American dramatic troupe on the Philippine boards will not be, to be sure, as attractive to the population as, say, the Boston Symphony Orchestra. But it will have special audience in the colleges and universities. Certainly it will be as effective a purveyor of American civilization as a pianist or a singer or a violinist.

All this is not in deprecation of what has been done in the way of fomenting closer cultural ties between the Philippines and the United States. But if this purpose is to be served fully, there should be some variety. (6-6-60)

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AUSTRALIAN PRESS CUTTINGS
Melbourne, Victoria

From
"HERALD"
Melbourne, Vic.
7 JUN 1960

Few book for pool

With a week to go, bookings for the Boston Symphony Orchestra at the Olympic Swimming Stadium on June 14, are only one-third of capacity.

The famed orchestra played to a capacity audience in Brisbane last night, and is expected to play to another in Sydney tonight.

It plans a two-night stop in Melbourne.

The June 13 performance at the Town Hall — capacity about 2500 — was booked out the first day of bookings, June 2.

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I PRESS CUTTINGS
bourne, Victoria

LEGRAPH"
Brisbane, Qld.

voy to ttend concert

The United States Ambassador to Australia, Mr. W. J. Sebald, will arrive in Brisbane on Monday to attend the Boston Symphony Orchestra's first Australian concert.

After the concert he will be among guests of the Premier, Mr. Nicklin, at a reception at Parliament House.

The 113 members of the orchestra will arrive at Eagle Farm airport from Manila on Sunday at 10 a.m.

The American Consu in Brisbane, Mr. John O'Grady, will be at the airport to greet them. The arrival scenes will be televised.

20 seats still available

Today there were 20 seats still to be sold for the one concert the orchestra will give in Brisbane.

The second half of the program will be broadcast, but the concert will not be televised.

The orchestra will leave for Sydney on Tuesday. Members will sta at Lennons in Brisbane.

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AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

From

"COURIER MAIL"

Brisbane, Qld.

6× JUN 1960

An orchestra on the move

BOSTON Symphony Orchestra members had really been looking forward to Brisbane after sleeping — or staying awake — in plane seats and in Japanese inns with headrests made from rice hulls, the orchestra's manager's wife said yesterday.

Tall, slim, charming, Mrs. Thomas D. Perry, jnr., and her husband arrived in Brisbane with the orchestra yesterday. The orchestra will give its first Australian performance on this tour here.

Before arriving in Australia the orchestra gave concerts in Taiwan, Japan, and Manila. "We're very happy to be here after the intense heat of Manila," Mrs. Perry said.

Hostess

Mrs. Perry doesn't always accompany her husband when he is travelling with the orchestra. "But I've been fortunate enough to accompany him on the last three tours, including this one," she said.

Being official social hostess for the orchestra keeps Mrs. Perry very busy while the orchestra is on tour.

During the rest of the year, despite duties most women do not have to cope with, she manages to find time for more interests than many women.

Her official duties include answering the telephone and writing all the "thank-you" letters for hospitality the orchestra receives on tour.

She takes a keen interest in the garden of more than an acre which surrounds their Hingham, Boston, home, is a trustee of a library in Hingham, works with handicapped children, and is sending home a series of articles to a Boston newspaper.

"I would very much like to see your botanic gardens and museum. I understand you have a very good art collection," she said.

Mr. and Mrs. Perry have two sons, Doane, almost 18, and Rodney, 15, who are boarders at Exeter Academy, Hampshire, Massachusetts.

Pride

There was a hint of maternal pride in Mrs. Perry's voice as she confessed that Doane (Thomas D. Perry III) had just been accepted for entry into Yale University — where his father was a student—in September.

Mrs. Perry finds it "great fun" working and travelling with the orchestra, which she describes as a "wonderful group."

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AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

From

"SPECTATOR"

Hamilton, Vic.

[illegible]

Entire Concert for Broadcast

On Thursday, June 9, Charles Munch will conduct the Boston Symphony Orchestra in its final Sydney concert at the town hall.

This performance will include works by Samuel Barber, Debussy and Brahms.

3WV and 3WL will broadcast the entire concert commencing at 8 p.m.

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AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

From

"TELEGRAPH"

6 JUN 1960 **Sydney, N.S.W.**

11.

Boston Symphony Orchestra arrives

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Three aircraft brought the orchestra's 108 members, instruments worth £100,000 and 20,000lb. of personal baggage.

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Brisbane, Qld.

5× JUN 1960

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Melbourne, Victoria

From

"TELEGRAPH"

Brisba

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Melbourne, Victoria

From

"NEWS"

Adelaide, S.A.

6 JUN 1960

THE NEWS

End this highbrow stranglehold on Adelaide's music

John Fahey's article in The News, "Pops Go the People," on Saturday was a humorous fantasy. But it has aroused so much argument and enthusiasm this weekend that it may lead to a revolution in South Australian music.

The arrival of the fabulous 110-strong Boston Symphony Orchestra to play in Centennial Hall on Saturday night lends point to the needs of tens of thousands of South Australians who are starved for [illegible] popular music they crave from Adela[illegible] many admirable musicians.

The SA Symphony Orchestra has 45 players. This does not mean there are only 45 musicians of sufficient standard. It means that neither the City Fathers nor the ABC has yet tapped the real money that music commands.

For years the good, cultured highbrows of Adelaide have exerted an understandable but tyrannical and essentially narrow control over what music can be dispensed by our only sizeable orchestra.

So, each month, thousands of pounds go to music from the pockets of Adelaide's lovers of popular music. But it all goes to the platter merchants, the disc retailers, and the big world-wide recording houses. Not sixpence of it goes to promote, pay for, or publicise our local musicians.

Professors of music and authorities on symphony music know much more about music than the ordinary citizen.

But there is no reason on God's green earth why they should strive perpetually to ram their educated highbrow tastes down his unappreciative, ignorant throat.

For every keen music lover who craves for Bach's "Brandenburgs," Beethoven's symphonies, or Wagner's super-gods, there are two dozen who get immense pleasure from very much simpler, lighter music.

Some of us—despite music teachers—even float a little off the ground as we listen to such "common" pops as Pinza or Tozzi singing "Some Enchanted Evening" or "Bali Ha'i." In our ignorance, blissful if uncultured, we do not pretend indifference when Julie Andrews sings "I Could Have Danced All Night."

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AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

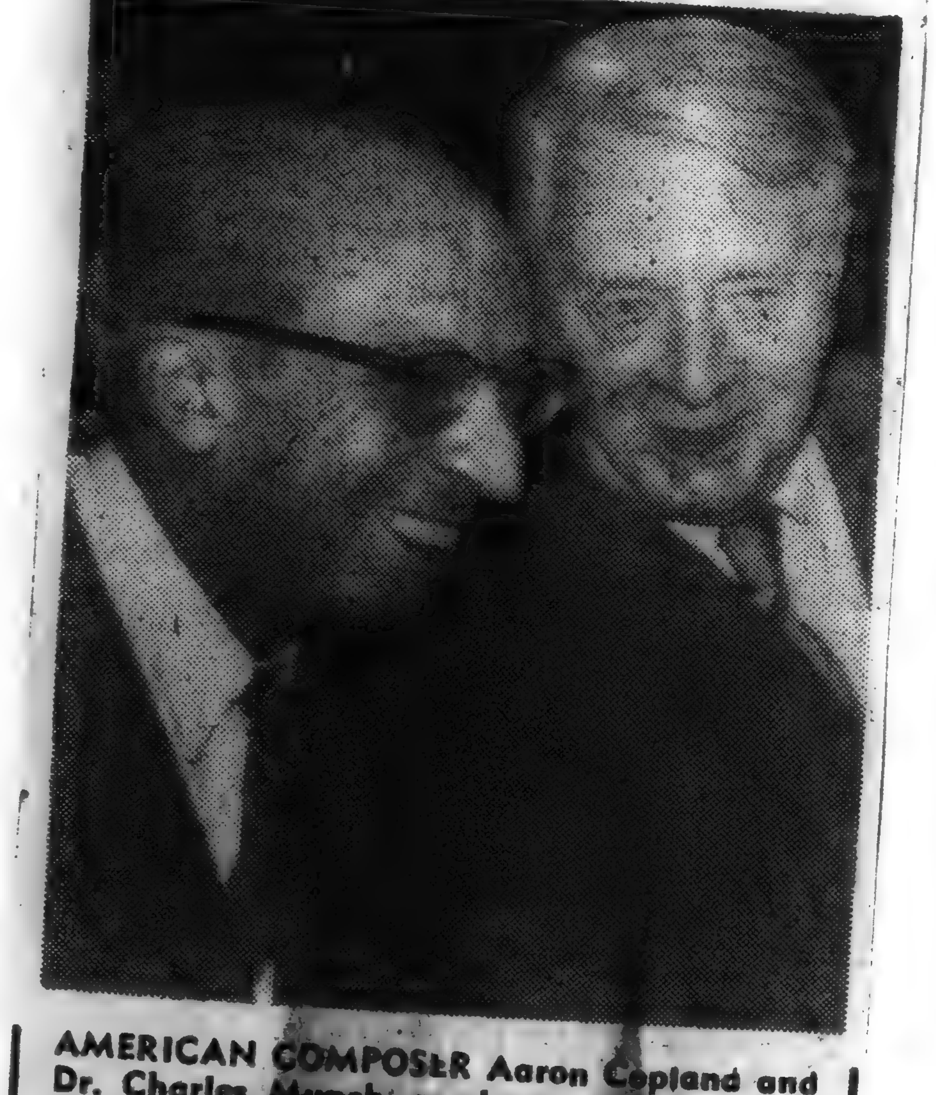
From

"AGE"

Melbourne, Vic.

6 JUN 1960

Arrived in Brisbane



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From

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Bris

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194

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TIGHT BINDING

195

Est. 1904 'Phone: MU 8133

AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

From

"ADVERTISER"

Geelong, Vic.

17 MAY 19

RECORD DIGEST -- -- -- By Tom Ramsey

Bach's Brandenburg's

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And seeing that the Boston Symphony Orchestra will visit Melbourne soon I was especially enthralled to hear it accompany the great violinist, Jascha Heifetz in Mendelssohn and Prokofieff.

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S.M.H. June 6-60

TOP MUSICIANS

The American composer, Aaron Copland (left), and the conductor of the Boston Symphony Orchestra, Dr Charles Munch, after they arrived in Brisbane from the Philippines yesterday. Mr Copland will travel with the orchestra during its Australian season.

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AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

From

"MIRROR"

Sydney, N.S.W.

6 - JUN 19

Boston Symphony concert

VICE-REGAL PARTY

The Governor-General, Viscount Dunrossil, and Lady Dunrossil, will attend the Boston Symphony Orchestra's first Sydney concert, in the Sydney Town Hall on Tuesday night.

Other guests in the official party will include the Chairman of the A.B.C., Sir Richard Boyer, and Lady Boyer, the director of the Sydney Conservatorium, Sir Bernard Heinze, and Lady Heinze, and the musical director and conductor of the Sydney Symphony Orchestra, Dr. Nicolai Malko, and Mrs. Malko.

The manager of the Boston Symphony Orchestra, Mr. Thomas Perry, and Mrs. Perry, and ABC Commissioner Mr. A. G. Lowndes and Mrs. Lowndes will also be in the official party.

The Governor (Lieut-General Sir Eric Woodward) and Lady Woodward, who are to be official guests at the concert at the Stadium on Wednesday night, will also attend the third concert, in the Sydney Town Hall, on Thursday night, as guests of the U.S. Ambassador (Mr. William J. Sebald).

The Premier (Mr. R. J. Heffron) and Mrs. Heffron, the Acting-Minister for External Affairs (Sir Garfield Barwick) and Lady Barwick, the Federal president of the Australian-American Association (Mr. E. K. White) and Mrs. White, and the State president (Mr. R. Keith Yorston) and Mrs. Yorston, U.S. Consul Mr. Orray Taft and Mrs. Taft, the Chief Justice (Dr. H. V. Evatt) and Mrs. Evatt and the chairman of the Sydney Symphony Orchestral Committee (Lady Lloyd Jones) and Mr. Charles Lloyd Jones will be among the guests in Mr. Sebald's party.

After the concert Mr. and Mrs. Taft plan to entertain at a supper party in the U.S. Consul-General's residence, Craigend, Darling Point.

The United States Information Officer, Mr. Richard Joyce and Mrs. Joyce will entertain officials accompanying the Boston Symphony Orchestra at their Vaucluse home before the concert on Tuesday.

From

"MORNING HERALD"

Sydney, N.S.W.

9 - JUN 1960

Bostonians Play To 5,000 Crowd

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The Russian atmosphere was set at once by the weather, and most of the orchestra, rugged up in overcoats as they played, blew upon cold hands and drummed cold feet to provide an additional counterpoint for a score already colourful enough to display the magnificent resources of heart and skill that this orchestra had to devote to it.

With an audience of more than 5,000 people shivering with a combination of excitement and cold, the whole event reminded one of the two little islands near Boston that go by the names of Great Misery and Little Misery, the weather casting itself as the first and Tchaikovsky's ghost (happier than in the "Pathetique") casting itself as the second.

Still, so far as weather goes, Bostonians ought to be among the most philosophic people in the world—Mark Twain once counted 124 different kinds of weather in their home town within a space of 30 hours.

GORGEOUS STRINGS

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Both proved thoroughly presentable works of, perhaps, no great durability. A powerful rhythmic sense—as in the spiky off-beat chirpings of the symphony's scherzo, and the county-fair dance around the prize pumpkins in the suite's finale—and a rich feeling for orchestral colour were considerable consolation for the patent lack of thematic invention of any notable order.—L.B.

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"Outer Space" Music Made Electronically

Some young American composers were experimenting with electronics and producing music which sounded as if it was coming from outer space, the American composer Aaron Copland said yesterday.

Mr Copland is guest conductor of the Boston Symphony Orchestra, which arrived in Sydney from Brisbane yesterday in three chartered Ansett-A.N.A. airliners.

He said electronic music was impressed on to tape without the use of microphones.

This system of producing music was revolutionary and, perhaps, an indirect product of the space era.

This music sounded unreal.

"It would be suitable music to play for space fiction," he said.

"Research work into this type of musical production made a great advance when the R.C.A. Victor Company invented an electronic device called a synthesiser."

"It produces electronic sounds much quicker than by older methods."

Mr Copland said three American composers who were carrying out this research work were Otto Luening and Vladimir Ussachevsky, both of Columbia University, and Milton Babbitt of Princeton University.

Mr Copland said rock 'n' roll was just a temporary phase, but jazz had come to stay.

TIGHT BINDING

195

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Melbourne, Victoria

From
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17 MAY 1960

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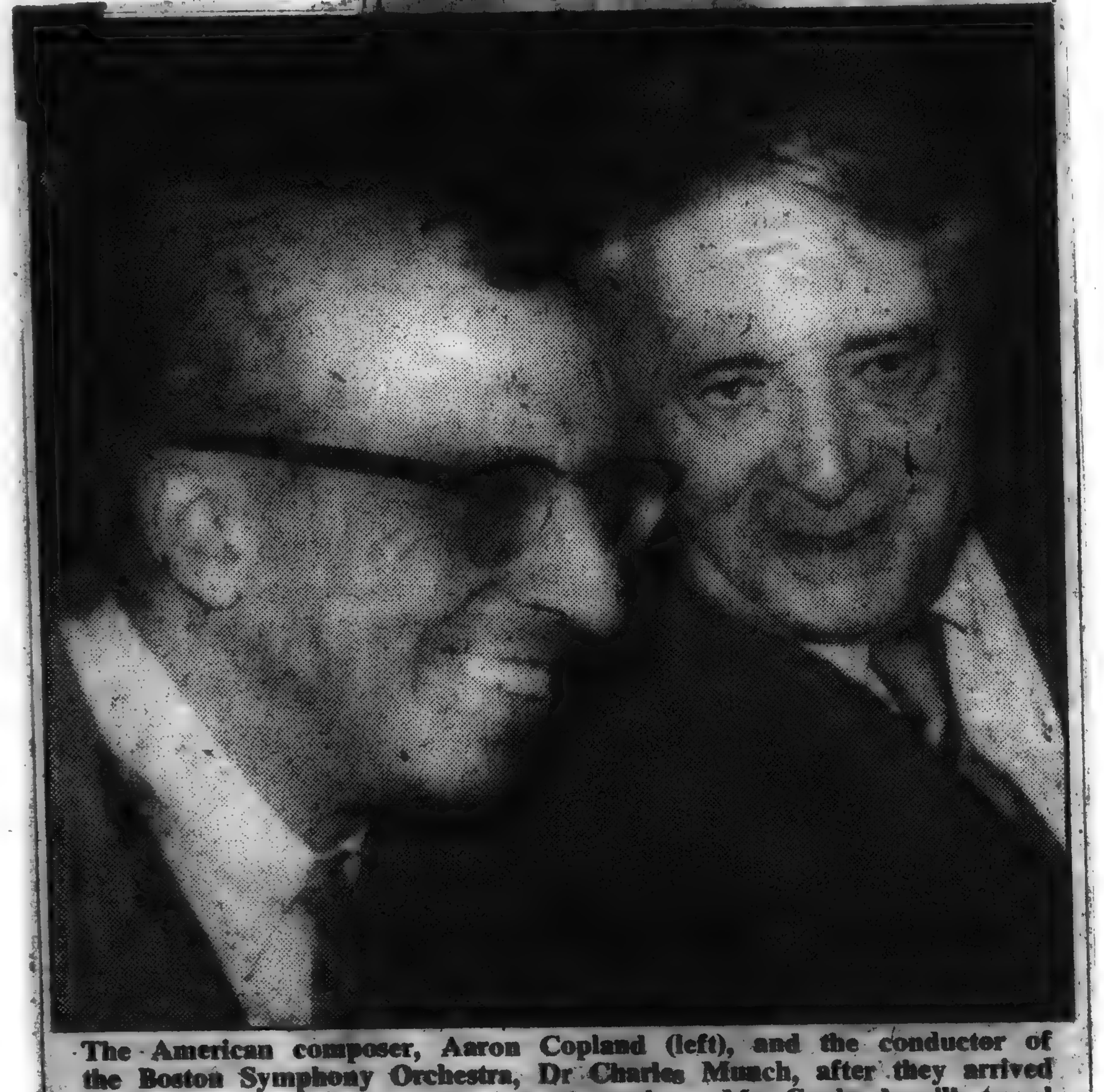

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Melbourne, Victoria

From
"MIRROR"
Sydney, N.S.W.

5 JUN 1960

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arranged in conjunction with the opening of new Knox Private in Double Bay, toda opening is timed p.m.

Judy Cass man, Elsie William

Boston Symphony Orchestra at their [illegible] before the [illegible] Tuesday.

From
"MORNING HERALD"
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Still, so far as weather goes, Bostonians ought to be among the most philosophic people in the world—Mark Twain once counted 124 different kinds of weather in their home town within a space of 30 hours.

GORGEOUS STRINGS

Close evaluation of the Tchaikovsky performance under conductor Richard Burgin was not possible from our seat a few feet from the conductor and the rear desks of the first violins. String tone was quite gorgeous, but brass and timpani shot their messages high overhead to come to earth in remoter quarters of the Stadium.

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New York

Sydney Morning Herald

PRICE, 5d

One Hundred And Thirtieth Year Of Publication · 48 PAGES · SYDNEY, WEDNESDAY, JUNE 8, 1960

SUN: Today rises 6.55, sets 4.53.
MOON: Rises 3.59 p.m., sets 4.52 a.m.
TIDES (Fort Denison): High 6.58 a.m. (4ft 10in), 7.21 p.m. (6ft 2in). Low, 0.56 a.m. (11in), 12.49 p.m. (10in).

THE MUSICIANS FROM BOSTON

The Boston Symphony Orchestra arrived in Sydney from Brisbane yesterday and had their first look at Sydney from a bus that took them from Kingsford Smith airport, Mascot, to the city. A trombonist, Josef Orosz (top left), sat quietly, clutching a wicker basket. E. Paneka (top right), who plays the bassoon and arrived in Sydney wearing a Digger's hat, poked his head through a window for a better view. Leslie Martin (above), the 24-stone double bass player, sat gingerly—on two bus seats.

Orchestra Packs Town Hall

The Boston Symphony Orchestra played to a capacity house at its opening concert in Sydney at the Town Hall last night.

The concert, which was attended by the Governor-General, Lord Dunrossil, and Lady Dunrossil, had all the glitter of a theatre "first night."

The audience of 2,300 regular Sydney concert-goers gave the orchestra a tremendous ovation, especially for its brilliant performance of Berlioz's Symphonie Fantasque, the principal work on the program.

The second part of the program consisted of works by Dello Joio and Roussel.

The orchestra arrived for its three-day visit only yesterday.

Tonight, at Sydney Stadium, it will play to an audience expected to number between [illegible] and 7,000.

The last [illegible] concert by the world-renowned orchestra will be at the Town Hall tomorrow night. This has been fully booked out [illegible]

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AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

From

"SUN"

Melbourne, Vic.

7 JUN

THERE has been surprise that plans are going ahead for a performance of the Boston Symphony Orchestra at the Olympic Swimming Stadium. Folk have been deciding whether the best seats would be at the deep or the shallow end. But as one man said: "It's not so surprising really. It would be a better story if the orchestra had a swim at the Town Hall.

—Keith Dunstan

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AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

From

"MORNING HERALD"

Sydney, N.S.W.

8 - JUN 1960

ONE ORCHESTRA, THREE PLANES

THE 104 members of the Boston Symphony Orchestra, led by their conductor, Charles Munch, trooped through Mascot terminal at noon yesterday.

Munch, stern-faced and grey-haired beneath his homburg, walked steadfastly to a waiting car. No, he could not answer questions; he was tired. He had conducted last night in Brisbane, and would do so again in Sydney tonight.

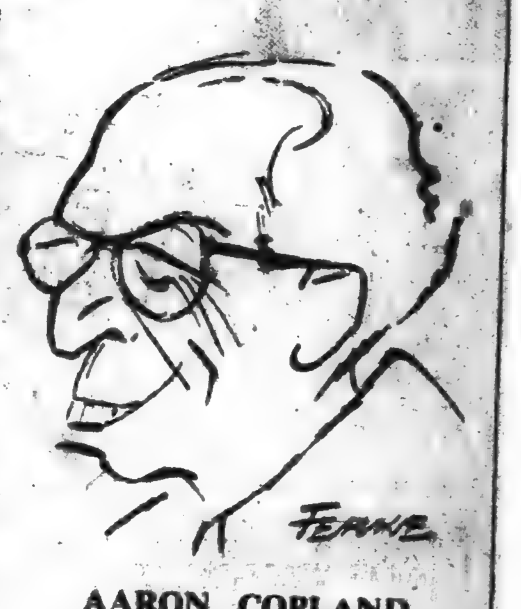
But Aaron Copland, looking like a benign raven in his long black coat, had time to spare.

Of all serious American composers, this 60-year-old native of Brooklyn is unquestionably the best known abroad. But he is not the only one. Mr Copland is as ready to talk about America's other composers as he is to point out that Boston is only one of 30 major symphony orchestras in the United States.

By A STAFF CORRESPONDENT

Walter Piston, Roger Sessions, Roy Harris, Virgil Thomson, Samuel Barber, William Schuman, and of course Copland himself; all these, in Mr Copland's view, add up to a recognisable American school. "Harris and Schuman, for example, tend to write an optimistic and straightforward form of music," he said yesterday. "It is rhythmic, and it has large forms. It is the reflection of a big country."

Much of Mr Copland's own work also reflects a big country, and like many another American composer he has made use both of folk themes (his 1954 opera, "The Tender Land") and to a lesser extent jazz (the second movement of Symphony No. 1).



AARON COPLAND

Has he started work on another opera? "You don't just start an opera. You work at it for years, and then suddenly one night it all collapses on you. You think twice before you start an opera—if you're smart."

The last of the musicians were now passing through the terminal. Mr Copland moved over to the television cameras, and an A.B.C. official introduced Mr Richard Burgin, associate conductor and concert master. "Ask him about Malko," said the man from the A.B.C. Yes, Mr Burgin knew Dr Malko of old. They had been fellow students at the conservatoire in St. Petersburg.

Over in the corner, Mr Copland was now facing the cameras. ". . . We need three planes, two for the men and one for luggage. Unless you've seen an orchestra on the move, with all the tympani and harps, you can never imagine what goes into the giving of a concert."

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Est. 1904 Phone MU

Australian Press Cuttings

Stalbridge Chambers,
443 Little Collins Street,
Melbourne, Victoria.

From

Truth

5 × JUN 1960 Brisbane, Qld.

The famous banker's band comes to Brisbane

CHARLES MUNCH

The Boston Symphony Orchestra, which arrives in Brisbane this morning, once was known as "The Banker's Band."

The orchestra will play its first Australian concert to a sell-out City Hall audience to-morrow night.

Its founder, Major H. L. Higginson, of Boston, was a successful banker — but not by choice.

His family were bankers and he was expected to follow in the tradition.

But he had a passionate love of music which took him to Vienna, where he studied the piano.

An arm injury put an abrupt end to his piano playing and he returned to the United States—and banking.

As a banker he proved such a success that, in 1881 at the age of 47, he was able to create and finance the Boston Symphony Orchestra.

For nearly 40 years he met its deficits every year until his death in 1919.

Before this, however, he retired from active management of the orchestra's affairs and a corporation took over direction.

In 1934, Henry Cabot and his fellow trustees founded the Friends of the Boston Symphony Orchestra to help maintain it by contributions.

It is now financed partly by income and endowments and partly by contributions from its friends.

The orchestra's musical director since 1949 has been Charles Munch, who will be principal conductor for the Australian tour.

Guest conductor will be Aaron Copland, probably America's best known living composer.

Richard Burgin, the orchestra's associate conductor, will also conduct some of the Australian concerts.

No one in the orchestra earns less than £3150 a year at regular orchestra work.

The more important members, of course, make substantially more.

It costs £3800 to organise a Boston Symphony Orchestra concert.

A sell-out in the United States usually brings in £3100.

The deficit of £800 multiplied by 220 concerts a year gives a grand annual deficit of £176,000.

Friends and wellwishers see to it that the money is found.

Henry Cabot, whose family is one of the oldest in Boston says: "It's a privilege to be associated with the orchestra—even in the lowly role of raising money."

Boston—indeed all America—is proud of the Boston Symphony Orchestra.

It was written years ago that in Boston the leader of the orchestra is more important than the mayor.

Charles Munch, however, is a shy man who dislikes after-concert receptions and other formal occasions.

The Boston Symphony is the second oldest orchestra in the United States. But it has a truly universal musical outlook.

Its visit here is the first to Australia by any great American orchestra.

Its presentation is one of the most ambitious projects ever undertaken by the A.B.C.

The 10-day tour is part of the Eisenhower program to encourage cultural visits overseas.

The Boston Symphony, which has the longest season of any American orchestra, giving an average of 220 concerts a year, was the first western orchestra to appear in the Soviet Union.

The conclusion of its opening concert in Leningrad's Philharmonic Hall in 1956 was marked by an unforgettable outburst of demonstrative enthusiasm.

The clamorous call for more, continuing for eight minutes, was silenced only by the encore.

There were similar outbursts in Moscow, where the orchestra was acclaimed by Russian musicians including David Oistrakh, Shostakovich, Kabalevsky and Khachaturian.

To mark its 75th anniversary, the orchestra, in association with the Koussevitsky Music Foundation of the U.S. Library of Congress, commissioned 15 new works by composers all over the world.

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AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

From

"LISTENER-IN"

Melbourne, Vic.

4 - JUN 1960

Brahms' First Symphony week's finest broadcast

Last week's more substantial items included a brilliant piano concerto, a performance of "The Magic Flute," and an evening devoted to "The Damnation of Faust."

But, to my mind, the week's finest broadcast—and this covers interpretation and performance as well as reproduction—came from none of these, but from one of the most familiar items of the standard concert repertoire.

This was the First Symphony of Brahms as played by Sir Malcolm Sargent and the VSO on Wednesday night. The powerful opening of this symphony usually sounds so massive and confused that I had come to the conclusion that the sound is too big and complex for a mere microphone to handle.

But in this performance the conductor, presumably without giving the microphone a thought, tidied up the complexities and strengthened the outlines, so that the whole work gained in power and nobility — and was actually easier to listen to.

At a time when some conductors are seeking individuality by highlighting subordinate and unsuspected details, Sir Melcolm seems to be doing very well on the opposite tack — by judiciously suppressing excessive detail in the interests of clarity.

The recording of "The Magic Flute," as performed by the Elizabethan Theatre Trust Company, was another example of an opera like some brilliant tropical fish, losing all its [illegible] taken from its proper environment.

Of course, the fact that it was performed in English made the opera a little easier to follow; but with some operas this sensible proceeding seems to be a liability rather than an improvement — at least when they are heard in cold blood.

Not that the music itself suffered. The reproduction was better than in some of the earlier broadcasts, and the singing, although varied in quality, was excellent on occasions. The soprano Valda Bagnal was outstanding.

The highlights of next week's programs should be the first broadcast by the Boston Symphony Orchestra from Sydney, and the concerts by the VSO with Lois Marshall, the Canadian soprano, as guest soloist.

S. G. DUNN

This week's laurels to:

SIR MALCOLM SARGENT for his interpretation of the Brahms First Symphony with the VSO (Wednesday, 3LO).

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AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

From

"MORNING HERALD"

Sydney, N.S.W.

31 MAY 1960

Bostonians' Accent On France, U.S.

By "The Herald" Music and Theatre Critics.

IT is not surprising that the emphasis of the Boston Symphony Orchestra's programs in Sydney next week will be on music from France and the United States.

The conductor, Charles Munch, is a Frenchman and the tour is a cultural mission financed by Washington.

Conspicuous among the American works chosen for performance here are Aaron Copland's first symphony and his "Tender Land" suite, both of which will be conducted by the composer at the Stadium concert on June 8, and Samuel Barber's "Medea," which Charles Munch will conduct at the final Town Hall concert on June 9.

French music will include Berlioz' "Symphonie Fantastique" at next Tuesday's opening concert by Munch, and Debussy's "La Mer" two nights later.

The second oldest symphonic organisation in the United States (it was founded in 1881), the Boston Symphony Orchestra averages 220 concerts a year—the longest season of any American orchestra.

The character of the orchestra is so distinct that American composer-critic Virgil Thomson was able, 14 years ahead, to predict that Charles Munch, whom he had heard conducting in Paris, would one day lead the Boston.

* * *

Est. 1904 'Phone: MU 5133

AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

From

"SUN"

Melbourne, Vic.

9 - JUN

THE Boston Symphony Orchestra, now in Australia, has several fine LPs out this week, notably a 15/6 LP that RCA put out to introduce the famous orchestra to us lucky disc-users. It went like hot cakes, the second pressing has gone too, and the third has just hit town.

Besides this cheap sampler, there's a regular LP called The French Touch by the Boston under Charles Munch, its regular conductor. The Sorcerer's Apprentice, of Dukas, and Saint-Saens' Omphale's Spinning Wheel are one side, Ravel's Mother Goose Suite, the other. All this fairy stuff makes surprisingly good music, an entity with variety. L 16227.

★

Est. 1904 'Phone: MU 5133
AUSTRALIAN PRESS CUTTINGS
Melbourne, Victoria

From
"COURIER MAIL"
Brisbane, Qld.

6 x JUN 1960

From Boston to Brisbane

BIG WELCOME at Brisbane Airport yesterday for Boston Symphony Orchestra double-bass player Leslie R. ("Tiny") Martin came from Barry Edington, 4, of Camp Hill. "Tiny", 24 stone, sat in two plane seats on the orchestra's flight from Manila.

There will be no slip

CITY HALL stage extensions will be thoroughly mopped before tonight's first Australian concert by the Boston Symphony Orchestra — to make sure conductor Charles Munch and his musicians don't slip.

Workmen surfaced the extensions with hardboard laid shiny side up.

Wetting the smooth hardboard will make it less slippery for Dr. Munch when he comes out to take his place on his own portable, canvas-covered podium.

Cello and double bass players will rest their instrument pegs in drilled wooden blocks to prevent them skidding.

Special planes

Lighting for the orchestra will be twice as powerful as that for normal City Hall orchestral concerts.

The 108 members of the Boston "music party" ended an overnight flight from Manila, capital of the Philippines, at Brisbane Airport yesterday.

They travelled, 54 to a plane, in a Qantas Electra and a Flying Tiger Line Constellation.

Baggage weighing 20,000-lb. arrived in a third plane, a Civil Air Transport freighter from Formosa, with the Nationalist China flag painted on its tail.

The players hope nothing happens to Australia while they are here.

Revolutionary riots forced them to abandon their Korean visit and go to Formosa instead.

Japan death

Tidal waves struck Japan while they were there. And they missed a typhoon in Manila by only two days.

But the orchestra has suffered only one casualty so far. A viola player died in Japan.

A violin insured for 8000 dollars belonging to concertmaster Richard L. Burgin was damaged in Formosa, but can be repaired.

Many of the players were laden with Asian souvenirs as they filed through a quick Customs clearance.

Violinist George Zazofsky struggled with a big square parcel containing an outsize monkey-wood salad bowl from Manila.

"I bought it in a moment of madness," he said. He will lump it back to Waban, Massachusetts.

Wants oddity

Clarinettist Felix A. Viscuglia shouldered a 16-stringed Chinese harp he bought in Formosa for 20 dollars American.

He picked up a balalaika when the orchestra was in Russia. Now he is hoping to find something distinctive in Australia.

Birth-places of the players represent 15 different nationalities. Oldest of them is bass-player Henry Girard, who will be 72 this month.

WARM-UP in the winter sun at Brisbane Airport yesterday for these members of the Boston Symphony Orchestra. They are (from left) Ayrton Pinto (violin), Olivia Luetcke (harp), and Robert Karol (viola).

From
"COURIER MAIL"
Brisbane, Qld.

198

7 JUN 1960

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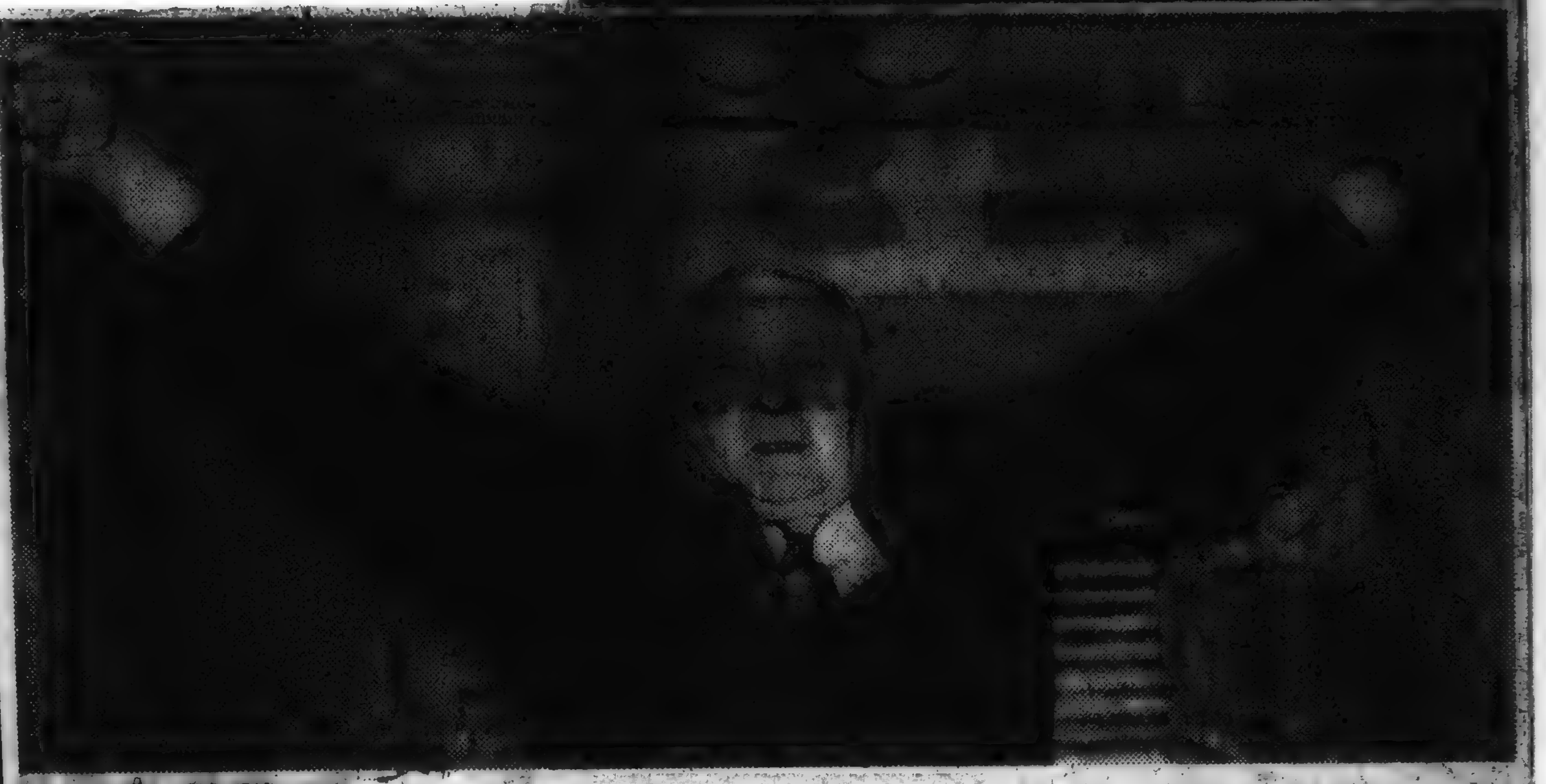
KEEPING IN TONE



THE BIG STRETCH as Dr. Charles Munch, 68, conductor of the Boston Symphony Orchestra, did his daily physical jerks at his Brisbane hotel yesterday morning. Dr. Munch regularly exercises, particularly before conducting.

BOSTON MUSIC WINS CHEERS

THE Boston Symphony Orchestra conquered its first Australian audience completely in the City Hall last night. And the packed audience's reaction made the orchestra certain it is going to enjoy its 10-day Australian tour.

Everything was "marvellous" for conductor Charles Munch after he had just finished the second encore of the night to a tumult of applause.

The audience? "Marvellous," he said. The hall? "Marvellous too."

Dr. Munch said he had been very happy with the acoustics of the hall from his position on the podium.

Leading American composer Aaron Copland, who sat in the audience, described the hall as wonderful "after some of the halls the orchestra has been in recently." But he said the strings had not sounded quite as brilliant as usual.

A total of 2330 concert-goers crowded into the hall. The choir seats facing the conductor were full. Some music-lovers sat on extra seats placed in the aisles, and even on the orchestra platform itself.

The audience, which included the Governor (Sir Henry Abel Smith), brought Dr. Munch back four times after the Beethoven "Eroica" Symphony, and there were cheers after the brilliance of the Ravel "Daphnis and Chloe" Suite No. 2.

Even a totally unfamiliar new American work, Walter Piston's Sixth Symphony, had a warm reception.

As encores the orchestra played Wagner's "Mastersingers" Overture and the Berlioz Rakoczy March.

The American Ambassador to Australia (Mr. William J. Sebald) told the audience the United States was very happy to bring one of its main cultural assets to Australia.

Concert one to remember

BY DR. W. LOVELOCK

IT is difficult to speak of the playing of the Boston Symphony Orchestra except in superlatives; the trouble is that one's stock of them is inadequate.

At the City Hall last evening they gave us, under the direction of their conductor Charles Munch, such playing as I have not heard for many a long day, and which I hardly hope to hear again for an equally long time.

It is needless to speak of the quality of their attack, balance, blending and integration of tone — such matters can be taken for granted in any first-class orchestra.

Beautiful tone

What impressed one was the simply lovely sound which Dr. Munch obtained, whether in piano or forte, whether in Beethoven or Piston or Ravel. In every department beauty of tone is pre-eminent, and every soloist is an artist of fine calibre.

Dr. Munch's reading of the Eroica Symphony is as convincing as I have ever heard; it has breadth of conception, intimacy of detail, and an intensity, especially in parts of the Funeral March, which I have rarely heard equalled.

One hesitates to single out any particular player or players. But I cannot forbear to remark on the artistry of the solo oboe, and on the simply gorgeous playing of the horns in the trio of the Scherzo.

Effective work

We rarely have the opportunity of hearing works by Contemporary American composers, and the 6th Symphony of Walter Piston, which opened the second half of the concert, was awaited with considerable interest.

It is an impressive and enormously effective work, brilliantly scored (as one would expect from one who has written one of the best modern books on orchestration) and structurally sound.

Despite its occasional asperities, it is evident that the composer is of true "romantic" descent, and is not afraid to write a melody which has real emotional meaning. The Scherzo is a fantastically brilliant piece of writing.

Superb playing

The formal programme ended with the second series of the "orchestral fragments" from Ravel's "Daphnis and Chloe". Although I have already used the adjective "gorgeous" it is the only one I can find to describe the performance. The playing of every section of the orchestra was superb.

The tremendous ovation which followed induced generosity in the shape of two encores—an extract from the finale of "Meistersinger" and the "Rakoczy" March, the latter being almost unbearably exciting.

The thanks of all music-lovers must go not only to Dr. Munch and the orchestra, who spared themselves not at all, but also to the A.B.C., which made their visit possible. It is all too rarely that such an experience can come our way; our delight will long be remembered.

PASTE OVER

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From

"LISTENER-IN"

Melbourne, Vic.

1 1 JUN 1960

MUSIC ON THE AIR

RECORDED BY S. G. DUNN

Attack was unnecessary

Since Saturday night's concert by Georges Tzipine and the VSO, Melbourne critics have been very much in the news — so that Monday night's broadcast of the same program took on an added interest.

I only hope those listeners who tuned in to the second concert to judge for themselves fared better than I did. My reception was marred by an undercurrent of vague noises, apparently confined to 3LO's wavelength, which effectively covered all impressionistic subtleties.

In any case, as Mr Tzipine wishes to bar me, together with the other Melbourne critics from his concerts . . . he has had only one adverse notice, and no previous mention in this column . . . I will confine myself to commending the beautiful, single-minded singing of Lois Marshall, whose performance of Debussy's "Air de Lia" was the highlight of the concert.

This leaves me in a position to comment briefly on the unfortunate relationship between the average artist and the critic.

Mr Tzipine, on the strength of one adverse notice, seems to have joined those artists who regard any critic as their natural enemy — unless he is "constructive."

I wonder if this same critic is still his natural enemy when he gives the artist valuable publicity in the form of quotable rave notices — or perhaps this is what Tzipine means by the word "constructive."

Whether this particular criticism was right or wrong, Mr Tzipine's violent, undiscriminating attack on Melbourne critics suggests that it was the pretext, rather than the cause of his outburst.

The outstanding event next week will be the visit of the Boston Symphony Orchestra and the appearance of Alfredo Campoli in the Thursday night Youth Concert.

This week's laurels to:

LOIS MARSHALL, for [illegible] singing with the VSO in Saturday night's concert (3LO).

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JUN 8 - 1960

2300 Aussies Hail Hub Symphony

SYDNEY, Australia — (AP) A capacity audience of 2,300 in Sydney town hall gave the Boston Symphony Orchestra a tumultuous reception. Gov. Gen. Lord Dunrossil was among the many distinguished members of the audience.

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9 - JUN 1960

IN the audience at the Boston Symphony Orchestra concert at the City Hall were (left to right) Miss Diana [illegible], of Ascot, [illegible] Wiltshire, of [illegible], and Miss Jill [illegible]brick, of Tarinaa.

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AUSTRALIAN PRESS CUTTINGS

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7 JUN 1960

Composer

THE Camerata Society scored something of a scoop as far as visiting American composer Mr Aaron Copland is concerned.

On Sunday the society will hold its first recital in its new musical "headquarters," the Lyceum Club.

MR. AARON COPLAND . . . . here for own quartet.

The programme will comprise two works by Melbourne composers Margaret Sutherland and Noel Nickson and a quartet for piano and strings by Mr. Copland.

By coincidence, Mr. Copland is in Australia with the Boston Symphony Orchestra, for which he is guest conductor.

And, to the society's delight, he has rearranged his schedule so that he can be in Melbourne on Sunday to attend the recital.

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8 JUN 1960

"Jazz is Here to Stay"

SYDNEY, Tuesday. — Rock 'n' roll may disappear, but not jazz, according to noted composer Aaron Copland, who arrived in Sydney today with the Boston Symphony Orchestra.

Mr. Copland, composer and guest conductor with the 107-piece orchestra, is known as the "Dean of American Composers."

"Jazz is here to stay," he said. "It is a very permanent thing. Just try to stop it.

"Rock 'n' roll? After all, it's only one phase of jazz."

He said the middle movement of his Symphony No. 1 was jazz-inspired.

Members brought with them 10 tons of luggage, including one ton of sheet music.

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Melbourne, Victoria

From

"MIRROR"

Sydney, N.S.W.

8 × JUN 1960

Women's News and Views

DUNROSSILS SEE "BOSTON"

The Governor General, Viscount Dunrossil, and Lady Dunrossil attended the first concert of the Boston Symphony Orchstra at the Sydney Town Hall last night.

Mr. Charles Moses, General Manager of the ABC and Mrs. Moses, received the official party.

Among the guests were the musical director and conductor of the Sydney Symphony Orchestra (Dr. Nicolai Malko) and Mrs. Malko; the chairman of the Australian Broadcasting Commission (Sir Richard Boyer) and Lady Boyer; the manager of the Boston Symphony Orchestra (Mr. Thomas Perry, Jnr.) and Mrs. Perry; and ABC Commissioner Mr. A. G. Lowndes and Mrs. Lowndes.

Also in the capacity audience were Mr. Justice Macfarlan and Mrs. Macfarlan, of Neutral Bay, Mrs. Macfarlan wearing a blonde mink wrap over her short black wool dress; Lady Plowman; visiting French pianist Phillippe Entremont; Mr. and Mrs. Eric Kennedy, of Edgecliff, and their daughter Joan; Mr. and Mrs. Selby Davidson, of Warrawee; and Mr. and Mrs. John Carter, of Turramurra.

Both Mrs. Davidson and Mrs. Carter wore fur stoles over short black dresses.

Mr. and Mrs. Gordon Russell and their daughter Jane, Mrs. Rowley Walker and Diana Alexander and her fiance, Peter King, were also there.

The Boston Symphony will play again tonight at the Stadium, and tomorrow night the final Sydney concert will be held at the Town Hall.

● MRS. CAMPBELL SCOTT, of Darling Point, wore a lightweight woollen coat and a black and white checked dress when she attended the first concert of the Boston Symphony Orchestra at the Town Hall last night.

From

"MIRROR"

Sydney, N.S.W.

26 APR 1960

FOG DELAYS ORCHESTRA

BOSTON, Tues. (UPI).—The Boston Symphony Orchestra left for the Far East yesterday after fog at Logan Airport delayed for almost three hours the take-off of 89 musicians.

The orchestra has scheduled concerts for Taipeh (Formosa) next Friday and Saturday, 22 concerts in Japan in May, and visits to Australia and New Zealand.

200

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Brisbane, Qld.

5 × JUN 1960

Glamour at Symphony Concert

BRISBANE women, in brilliant coloured brocades, silks and velvets, worn with fur stoles, will make tomorrow night's Boston Symphony Orchestra concert in the City Hall one of the fashion highlights of the year.

Seasoned concert-goers who regard tomorrow night's programme as the musical treat of the year are planning to wear some of their most glamorous evening wear.

The Governor (**Sir Henry Abel Smith**) and **Lady May**, will be among the guests at an after-concert supper party at Parliament House. Host and hostess will be the Premier (**Mr. Nicklin**) and **Mrs. Nicklin**.

A full length gown of deep blue brocade will be worn by **Mrs. Rudolf Pekarek**, who will be accompanied by **Mrs. George White**. Mrs. Pekarek will carry a petit point evening bag sent to her from Vienna.

Mrs. White's short evening gown in grey silk taffeta will feature a full skirt and draped bodice with a V back.

Mrs. David Feisman will wear a mink stole over her gown of black, silver, and gold French brocade. She will add black accessories.

Regular concert-goer, **Mrs. Arthur Sharman**, who will be accompanied by her daughter, **Mrs. Brian Armstrong**, will wear a Kingfisher blue brocade gown with matching stole and silver grey accessories.

Mrs. Armstrong has chosen a street length, simply cut autumn toned velvet frock.

★

THE ground floor of **Mt. Olivet Hospital** was turned into a huge bazaar yesterday afternoon for the third annual fête held at the hospital.

Rain prevented the stalls from being set up in the garden so hospital staff and fete organisers converted the ground floor into an arcade.

More than 750 people crowded into the grounds and hospital to buy from the dozens of variety stalls.

The fete was officially opened at 3 p.m. by the Co.-Adjutor Archbishop (**Archbishop O'Donnell**) and continued until 10 p.m. yesterday.

★

YESTERDAY'S rain did not dampen the enthusiasm of the 1500 people who attended the annual garden fete at the Virginia [illegible] School.

The stalls, which were planned for the open, were set up under the shelter of the school and the organised displays took place when the rain had cleared.

Proceeds will aid the school amenities fund and tuck shop building fund.

Boston put on a U.S. show

The Boston Symphony Orchestra, in its Sydney debut in the Town Hall last night, almost made it an all-American show.

At one stage it looked as if the curtain-raising Star-Spangled Banner, blazing with pride and fervor, was going to be the prize of the night.

Certainly there was not much else to touch it in the first half. The Berlioz Symphonie Fantastique was brilliant, but surely should have spread more of its magic.

In the Berlioz, the massive string section was oversharp and bright, the woodwinds occasionally coarse; but the brasses came through unscathed and showed a magnificent brightness and preci[illegible] sharpened the feeling that everything was geared up to an overpowering Hollywoodish weight of tone.

But the second half showed a remarkable recovery from these disappointments, and here again the highest peak was reached in the Variations, Chaconne and Finale, by New York-born Norman Dello Joio—another American triumph.

One could feel the sheer fervor that was poured into this opulently sensuous piece, and for the first time there was some feeling of fine control from conductor Charles Munch, quite different from the technicolor clamor of most of the show.

There were times when the excessive crowd-pleasing thunders made one look back with nostalgic relish to some of the best performances of our own Sydney Symphony orchestra, where there has been much more suppleness of expression.

The orchestra again was happier in the final selection, the Bacchus et Ariane ballet second suite, by Roussel, with its lilting color changes gradually deepening in tone and tempo until the mood is swallowed up in a great blaze of sound. This Vistasound finale won ecstatic applause.

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From

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8 × JUN 1960

Women's News and Views

The Governor General, VISCOUNT DUNROSSIL and LADY DUNROSSIL, were welcomed by the General Manager of the Australian Broadcasting Commission, MR. CHARLES MOSES and MRS. MOSES, on their arrival at the Town Hall last night for the Boston Symphony Orchestra's first concert.

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8 × JUN 1960

MUSIC OF THE WEEK

By Frank Harris

Australian-born Percy Grainger was one of the original disc detectives of music.

Bitten with the folk-song collecting bug like Bartok (they were born only a year apart) he used to flourish a music notebook and jot down the songs as he tracked the old-timers at wharfsend, dead-ends, and villages elbowed out of the way by Time.

But Grainger, who was a frightening little ball of energy, got tired of the old pencil, soon was trotting round with one of the early phonographs, with a set of wax cylinders, recording those folksy voices "straight." No doubt, now, at 78 he's tottering round with a tape recorder.

In 1905 he rampaged into England's Lincolnshire, waxed a bundle of folksy recordings and turned some of the charming tunes into his Lincolnshire Posy suite, now given its first recording on Mercury's Winds in Hi-Fi (12in.) with Frederick Fennell conducting the classy Eastman Wind Ensemble.

Why write for winds and brasses? Grainger wrote one of his first compositions for wind instruments, did a wartime band stint with the U.S. Army.

This recording swiftly proves his originality and is a fine lead-in to this unique disc which is tops both on Hi-Fi and music grounds.

It also takes in the premiere performance of Rogers' Three Japanese Dances, and features Milhaud's Suite Francaise and the Richard Strauss E Flat Serenade.

★ ★ ★

The Boston Symphony on disc is a different proposition: **R.C.A.** honors the visit with one of their best discs yet of this orchestra, conducted by **Charles Munch**, giving the **Ravel Mother Goose Suite, Dukas' Sorcerer's Apprentice, and Omphale's Spinning Wheel**, by **Saint - Saens (R.C.A. stereo, 12in.)**. A sensuous spinning brightness in the sound, and Munch plays it with such lushness he seems reluctant to let it finish.

On the lighter side, **Arthur Fiedler** conducts the **Boston Pops** in the crackling chirpiness of **the Hershy Kay Cakewalk and Stars and Stripes ballets (R.C.A. Stereo 12in.)**, and a rip-roaring round-up of **Marches in Hi-Fi (R.C.A. mono 12in.)**. Bright sound in each of these discs.

BELARSKY . . . folk song specials.

Sidor Belarsky, who has performed with Toscanini and Rodzinski, is an enthusiastic collector of folk songs and specially features Yiddish and Israeli folk songs at his recitals. Critics in Melbourne commented on the power and richness of his voice.

CONCERT

When visiting bass-baritone Sidor Belarsky gives a recital at the Conservatorium on Saturday week night, there will be a couple of important friends in the audience—Sydney Symphony conductor Nicolai Malko and Mrs. Malko.

When Malko was director of Leningrad State Conservatorium, the young Belarsky was an outstanding student who came under his baton. They have met since on tour travels, but this will be their first greeting in some years.

32 DAILY MIRROR, WE

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COMPOSER TO HEAR HER PLAY

PIANIST Margaret Schofield, mother of two children, is practising this week for the next Camerata Recital at the Lyceum Club next Sunday at 3 p.m.

She will be the pianist in Aaroon Copland's Quartet for Piano and Strings.

And Aaron Copland, in Australia as guest conductor with the Boston Symphony Orchestra, will be at the concert.

This will be the third time Miss Schofield has played the work in public.

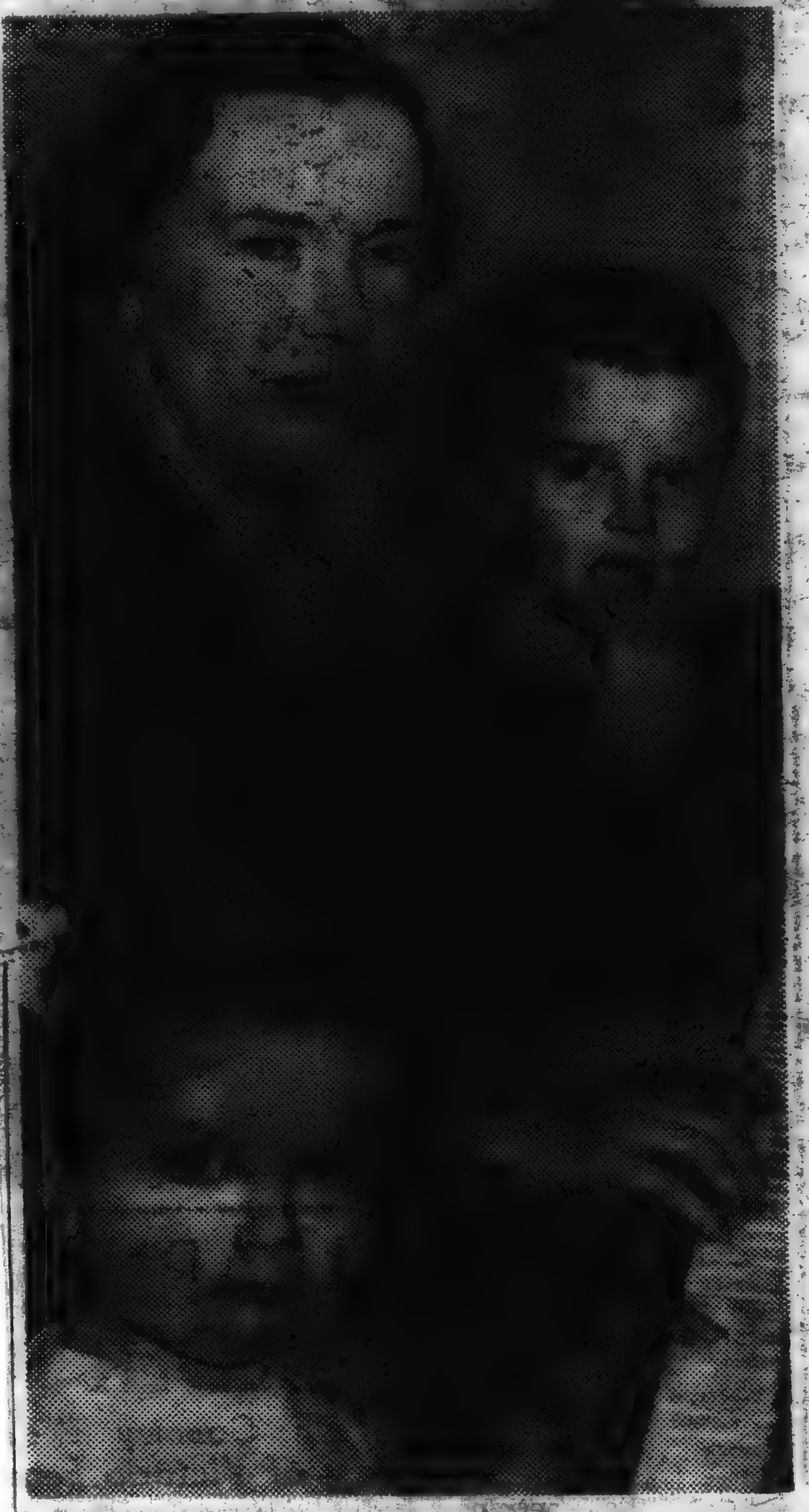
"I find that the only time I can practise is at night when the children are asleep," said Miss Schofield, who, in private life is Mrs Donald Cochrane, of Kew. Her children are Andrew, 5, and Fiona, 2.

Miss Schofield's husband, Professor Donald Cochrane, Professor of Commerce at Melbourne University, is on a six-weeks lecture tour of Pakistan, the Philippines and Thailand.

"When my husband is at home he works in his study until 1 a.m. while I practise," she said.

"Next year is my husband's year off from his studies, so we plan to travel with our children to England, Europe and America.

"I would love to do some work at the BBC, where I worked for two years from 1947-49."



↑ *PIANIST Margaret Schofield (Mrs Donald Cochrane) pictured with her two children, Andrew, 5, and Fiona, 2, at their home in Kew.*

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From

"AGE"
Melbourne, Vic.

9 JUN 1960

ENGLISH composer Benjamin Britten, who will be heard in Talking About Music, from LO, at 10.15 p.m., Sunday, June 12. RIGHT: Mrs. Oliva Luetcke, Boston Symphony Orchestra harpist. The orchestra is featured in a "live" telecast from the new Olympic Pool through ABV-2, at 7.55 p.m., Tuesday, June 14.

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From

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Sydney, N.S.W.

8 - JUN 1960

BOSTON SYMPHONY TELECAST

The visiting Boston Symphony Orchestra will feature in a direct one - hour telecast from the Stadium, Rushcutter Bay on Channel 2, ABN, tonight at 8 o'clock.

The orchestra will play Tchaikovsky's Symphony No. 5 in E Minor and will be conducted by the Associate Conductor and Concertmaster, Richard Burgin.

The 115-member Boston Symphony Orchestra is making a tour of the Far East under President Eisenhower's programme for encouraging cultural visits to other countries.

Before their arrival in Australia they played in Japan, Korea [illegible] the Philippines.

Richard Burgin joined the Boston Symphony Orchestra in 1920 as concertmaster.

He studied the violin as a child and was considered a prodigy, making his debut with the Warsaw Philharmonic at the age of 11.

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JUN 8 1960

Boston Symphony Given Warm Sydney Reception

SYDNEY, Australia (AP) — A capacity audience of 2300 in Sydney Town Hall gave the Boston Symphony Orchestra a tumultuous reception Tuesday night.

The orchestra arrived Tuesday after visits to Japan and the Philippines. It gives a concert today in Sydney Stadium where a 7000 strong audience is expected.

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From

"TELEGRAPH"
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9 - JUN 1960

CONTACT

With Jim Macdougall

GOOD MORNING! [illegible] one-third of the 100-strong Boston Symphony Orchestra last night played their concert at the Stadium wearing topcoats over their white ties and tails.

One of the oddest sights I have ever seen was the leader of the orchestra sawing away in his blue raincoat.

Speed the Opera House and central heating!

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From

"ADVERTISER"
Adelaide, S.A.

8 × JUN 1960

Electronics In Music

SYDNEY, June 7.

Some young American composers were experimenting with electronics as a means of producing music without the use of microphones or similar equipment, Mr. Aaron Copland, guest conductor and composer with the 107-piece Boston Symphony Orchestra, said in Sydney today.

He arrived at Kingsford Smith Airport in one of three chartered airliners which brought the full orchestra from Brisbane.

The orchestra is making a nine-day visit to Australia.

It will play in Adelaide on Saturday night with Mr. Copland as its conductor.

Mr. Copland said electronic music produced without the use of microphones was impressed electronically on to tape and not recorded.

This system of producing music was revolutionary and was, perhaps, an indirect product of the space era.

He had heard some of this music. It sounded unreal, as if it was coming from outer space.

"It would be suitable music to play for space fiction," he said.

Static Noise

Mr. Copland was unable to explain technically how music could be placed on tape without recording it first through a microphone.

However, he said it was worked on the principle of controlling static noise in the air to make the sounds conform to a musical pattern.

"Research work into this type of musical production made a great advance when the ACA Victor Company invented an electronic device called a synthesizer," Mr Copland said.

"It produces electronic sounds in a way which is much quicker to produce than those produced by older methods. By using this equipment, production of a piece of electronic music which used to take three months can now be written in three minutes.

"The Ford Foundation has recently made a grant of $200,000 (£76,600) available for further experiments with the synthesizer".

Research

Three US composers who were carrying out this research work were Otto Lueing, Vladimir Ussachevsky, both of Columbia University, and Milton Babbitt, of Princeton University.

Mr. Copland said jazz music had come to stay, but rock-'n-roll was just a temporary phase which one day would symbolise the 1950's.

"If you don't think jazz has come to stay, just try and stop it," Mr. Copland said.

"My first symphony has an influence of jazz in its middle movement. Some of my earlier works were also affected by jazz elements."

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Melbourne, Victoria

From

"COURIER MAIL"
Brisbane, Qld.

8 - JUN 1960

ON THE AIR TODAY

★ QR KQ QG BC BK BH ★

THE dramatic disappearance of a noted German biochemist is investigated by the Missing Persons Bureau in "Address Unknown" at 8 p.m. on 4BK, The Courier-Mail Station.

Aircraft documents showed that Professor Karl Grossman, or a person using his ticket, had boarded a plane in Berlin, yet he was missing when the plane landed in London.

The Boston Symphony Orchestra may be heard at 9.15 this evening from 4QR.

"I Flew for Bismarck," starring Dick Bentley, famous English comedian at present in Australia, may be heard from 4QG at [illegible] p.m.

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"TELEGRAPH"
Brisbane, Qld.

7 JUN 1960

CONCERT WAS EXCITING

Under the vigorous leadership of Charles Munch, the Boston Symphony Orchestra in the City Hall last night gave Brisbane one of its most exciting concerts.

The orchestra showed technical resources considerably more vast than those of the Czech Philharmonic and Sydney Symphony, other major orchestras which visited Brisbane last year.

This strength was evident throughout all sections, and enabled the orchestra to produce a beauty of tone with a snap and precision normally heard in Brisbane only on gramophone records.

One of the most intense readings of Beethoven's Eroica Symphony was distinguished by a power and elegance in the strings, particularly in the cellos and basses, and exquisite horn to unfamiliar to Brisban concertgoers.

American compos Piston's colorful an high-minded, but n heavy, Sixth Sympho gave the orchestra a fu ther opportunity to di play its technical skill.

But the highlight o the program wa Ravel's Daphnis an Chloe Ballet fragment

Charles Munch show in this work the appreci tion for absolute no values and the feeling atmosphere that recall the performances of th master of French i pressionists, Walt Gieseking. — F.J.B.

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From "COURIER MAIL"
Brisbane, Qld.

6 × JUN 1960

THEY KNOW THE SCORE

AMERICAN composer Aaron Copland, 59, and Boston Symphony Orchestra conductor Dr. Charles Munch, 68, at Brisbane Airport after their arrival from Manila yesterday. The orchestra will give a concert in the City Hall tonight.

"MES AMIS," SAID FRENCH MAESTRO

"MES amis" (my friends) . . . was the delighted response of Boston Symphony Orchestra conductor Charles Munch to the waves of the people who watched him drive from Brisbane Airport yesterday.

Dr. Munch, who joined the orchestra from Paris and still prefers to speak French, waved back.

He also posed patiently for amateur photographers.

Everything about Brisbane put the celebrated conductor, sometimes described as temperamentally "difficult," in a good humour.

He exclaimed over the flowering poinsettias, admired the drive from the airport, and nodded approvingly at the City Hall (where he will conduct the Boston orchestra's only Brisbane concert tonight).

Loved sunshine

Most of all, he loved the perfect Queensland winter sunshine, dry and not too hot.

"I would be glad to pay for this air after the thick air we have been having," he said.

For his concert in steamy Manila in the Philippines on Friday night, Dr. Munch conducted in an open-necked Filipino "tagalog" shirt.

The men of his famous orchestra also played in shirts and took their ties off.

No propaganda

At 68, Dr. Munch, tall (6ft.), furrow-browed, and grey haired, is leading the Boston orchestra on his third overseas tour.

He rejected any attempt to describe the tour as "cultural propaganda."

"We are here to make music first," he said.

Did goodwill tours improve international relations in a lasting way? "I hope so," he said.

In Japan, Formosa, and the Philippines, the Boston played to enthusiastic capacity audiences.

Dr. Munch said: "We were very surprised at the knowledge of these peoples of the Western music." Mozart, Beethoven, and Brahms were favourites in Japan.

Travelling with Dr. Munch is his personal aide, M. Roger Toureau, 57, who acts as valet and secretary.

M. Toureau was firm when officials suggested he was in the wrong car: "Where the maestro goes, I go," he said.

No, it wasn't a music box

AMERICAN composer Aaron Copland, 59, stringy, grey-haired, and cheerful, arrived in Brisbane yesterday with a huge black box under one arm.

The box didn't contain Copland's latest score for full orchestra.

It was full of presents from Japan.

Copland, widely-regarded as the best living American composer, is travelling with the Boston Symphony Orchestra.

His visit could mean good fortune for some Australian composers.

BEGAN IN TEENS

While here he will examine scores and listen to tape-recordings of works by leading Australian composers.

Copland's sponsorship of any of these works in America would be a big step towards international recognition.

The child of Russian-born parents in Brooklyn, he began composing in his teens.

He studied in Paris and began writing works in a fiercely modern style.

"Some of them were hissed," he said with a grin yesterday.

MELLOWER, NOW

But Copland's music has grown mellower as he has grown older and often draws on American folksong idiom.

His best-known works are ballet scores: "Billy the Kid," "Rodeo," and the Pulitzer Prize-winning "Appalachian Spring."

He is now one of the 10 "serious" composers in the United States who can live off performance and recording royalties for their own music.

He has written about 30 works of all kinds. His latest is a chamber music composition for nine strings.

Mr. Copland will conduct some of his own music at the Boston orchestra's concerts in Sydney and Melbourne.

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AUSTRALIAN PRESS CUTTINGS
Melbourne, Victoria

From "TELEGRAPH"
Brisbane, Qld.

Concert 'should have been shown'

AXE to Channel Two for its decision (in the face of all the ABC organisation's flag-waving for culture) not to televise the Boston Symphony Orchestra concert.

Its act in suddenly tossing quality entertainment overboard qualifies for the title "Boston TV-party."

I hope we have no more of it.

A milestone in Brisbane's musical history such as this deserved to be brought to as many people as possible particularly, as seats for the concert were restricted mainly to preferential ticket holders. — G. B., Indooroopilly.

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AUSTRALIAN PRESS CUTTINGS

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From

"TELEGRAPH"

Sydney, N.S.W.

JUN 19[illegible]

MR. AARON COPLAND, American composer and guest conductor with the Boston Symphony Orchestra, [illegible] seen in clay by Finey.

Est. 1904 'Phone: MU 5133

AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

From

"ADVERTISER"

Adelaide, S.A.

6 - JUN 1960

IN OTHER CITIES

Growth Of City Brings Pride — And Worry

From Our Staff Representative

MELBOURNE, June 5.

The people of this city never seem quite sure whether to laugh or cry over its turbulent growth.

Almost daily figures are released showing that Melbourne is progressing faster than its arch-rival, Sydney, in some aspect or another.

And whilst the hearts of Melbourne officials are bursting with pride over this dizzy development, their heads are bursting with the headaches of trying to cope with its problems.

The chief planner of the Victorian Board of Works (Mr. J. A. Hepburn) told the Parliamentary Committee on decentralisation the other day that Melbourne would have a population of 2.5m. in 20 years.

"I can't see the growth of Melbourne being stopped; it can be controlled, but it can't be stopped, he said, with what seems like a fairly typical mixture of pride and despair.

At about the same time, his colleagues from the Board of Works were informing 30-odd residents of the closely populated Richmond area that a proposed new eastern freeway would pass through their houses.

The freeway is certainly needed to clear the growing volume of traffic which pours in and out of the city from the exploding eastern suburbs.

But the board has twice changed the route of the freeway after protests from affected householders and councils, and it is likely that the vehemence of the protests from those affected by this latest proposal will bring further reconsiderations.

* * *

A particularly unpopular aspect of the latest route is that it will slice through several parks, involving an oval and eight or nine playing fields.

MELBOURNE LETTER

It seems more than coincidental that five leading citizens chose last week to form a committee of tree-lovers to plan a public campaign to make Victoria the "Garden State of Australia."

Its three aims are to:

- Enlist public support to prevent further spoiling of parklands and trees.
- Encourage the planting of tens of thousands of new trees.
- Create new parks and sanctuaries.

It is to be hoped this organisation can devise some system whereby traffic and trees can co-exist as this old war reaches it summit.

Lawbreakers

With traffic problems being aired, it was strange to hear this week police telling schoolchildren to break the law.

This happened after "Disgusted Mother of Nine" wrote to the editor of a daily paper to say that a policeman had told children during a lecture at her local school that they must ride their scooters on the road, as it was against the law to ride them on the footpath.

A higher police official responded by admitting that in this case "the law is a ass" and that children should ignore it and continue to ride their scooters on the safe footpaths.

Like other drivers, though, they should be careful of pedestrians, he warned.

Overhaul

With life so confusing a four-storey £170,000 super reconditioning centre for men and women which will open tomorrow should do well.

This atom-age version of the old gym has an underground car park, plastic indoor plants, piped music to every floor, squash courts, coffee bar, steam baths (with scented steam), hairdressing for men and women, lockers, wall-to-wall carpets and TV on every floor.

After this, it won't seem in the least strange that we have wrestling in the Festival Hall, the Boston Symphony Orchestra and professional tennis in the Olympic Swimming Pool, and a circus in the Sidney Myer Music Bowl.

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Standard-Times (e)
NEW BEDFORD, Mass.
Circ. 62,208

JUN 8 - 1960

Sydney Hails Orchestra

SYDNEY, Australia, June 8 (AP) — The Boston Symphony Orchestra received a hearty reception last night from a capacity audience of 2,300 in Sydney Town Hall. The orchestra will perform today in Sydney stadium before an expected audience of 7,000.

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Bulletin (e)
PROVIDENCE, R. I.
Circ. 142,535

[illegible] - 1960

AUSSIES HAIL SYMPHONY

Sydney, Australia — (AP) — The Boston Symphony Orchestra received a hearty reception last night from a capacity audience of 2,300 in Sydney Town Hall. The orchestra will perform today in Sydney Stadium before an expected audience of 7,000.

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AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

From

"MORNING HERALD"

Sydney, N.S.W.

6 × JUN 1960

A 60-minute direct telecast of a performance by the visiting Boston Symphony Orchestra will be presented by ABN 2 at 8 o'clock on Wednesday night.

The orchestra will be playing from the Sydney Stadium at Rushcutter Bay.

The 115 - member orchestra is making a tour of the Far East under President Eisenhower's program for encouraging cultural visits to foreign countries.

SYMPHONY ORCHESTRA TELECAST

Richard Burgin, who joined the Boston Symphony Orchestra in 1920, will conduct the first half of the Stadium telecast.

From

"SUNDAY TIMES"

Perth, W

5 × JUN 1960

• AARON COPLAND — This leading U.S. composer will conduct the Boston Symphony Orchestra in Sydney on Wednesday night.

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Evening Globe
BOSTON, Mass.
Circ. 149,750

JUN 7 - 1960

Australia Hails Hub Symphony

MELBOURNE, Australia, June 7 (Reuters)—The touring Boston Symphony Orchestra was greeted by capacity audiences and high praise with its opening concert in Sydney today.

An audience of 2300, which included Governor - General Viscount Dunrossil and Lady Dunrossil, gave the orchestra a tremendous ovation at the Sydney Town Hall.

The orchestra plays tonight at Sydney Stadium to an audience of 5000 and 7000. The Australian tour opened last night in Brisbane.

The Sydney morning Herald music critic described today's concert as a master stroke for American diplomacy and for music.

"This mighty orchestra . . . plays with the precision of a machine yet nowhere does this have the effect of submerging the enormous human warmth which these men give their music. . . ."

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AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

From

"GUARDIAN"

Swan Hill, Vic.

JUN 1960

Boston Symphony Orchestra Broadcast

On Thursday, June 9, Charles Munch will conduct the Boston Symphony Orchestra in its final Sydney concert at the Town Hall.

This performance will include works by Samuel Barber Debussy, Brahms.

3WV and 3WL will broadcast the entire concert, which will commence at 8.00 p.m.

Est. 1904

AUSTR

S

From

NEWS"

Adelaide, S.A.

7 - JUN 1960

Boston program announced

The Boston Symphony Orchestra will play Tschaikowsky's Fifth Symphony at its Centennial Hall concert on Saturday night.

Haydn's Symphony No. 95 and Aaron Copland's "The Tender Land" suite also will be played.

The ABC manager in SA, Mr. J. S. Miller, announced this today.

New England Newsclip Agency, Inc.

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Citizen (e)

LACONIA, N. H.

Circ. 5,865

JUN 8 - 1960

2300 Aussies Hail Hub Symphony

SYDNEY, Australia (AP) — A capacity audience of 2,300 in Sidney town hall gave the Boston Symphony Orchestra a tumultuous reception. Gov. Gen. Lord Dunrossil was among the many distinguished members of the audience.

Agency, Inc.

mond 2-4200

Register (e)

NEW HAVEN, Conn.

Circ. 99,236

JUN 8 - 1960

SYDNEY GREETS ORCHESTRA

SYDNEY, Australia (AP) — The Boston Symphony Orchestra received a hearty receptio Tuesday night from a capacit audience of 2,300 in Sydne Town Hall. The orchestra wi perform today in Sydney Sta dium before an expeted aud ence of 7,000.

From

"SUN-HERALD"

Sydney, N.S.W.

☆ ★ ☆

THE visiting Boston Symphony Orchestra will be featured in a direct one-hour telecast from Rushcutter Bay Stadium next Wednesday night (ABN 2, 8 o'clock).

It will play the Tchaikovsky Symphony No. 5 in E minor, with Richard Burgin as conductor.

The 115-member orchestra, in Australia for seven concerts, is touring the Far East under President Eisenhower's program for cultural visits to other countries.

Richard Burgin, associate conductor and concertmaster, was a child prodigy violinist and made his debut with the Warsaw Philharmonic at the age of 11.

Est. 1

AUST

From

"AGE"

Melbourne, Vic.

9 JUN 1960

Composer Aaron Copland Interview in Spotlight

American composer Aaron Copland, who is guest conductor of the Boston Symphony Orchestra during its Australian tour, will be interviewed by Charles Buttrose and Franz Holford in ABV-2's Spotlight at 8.30 p.m., Sunday, June 12.

Alan Manning will be chairman.

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AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

From

"MORNING HERALD"

Sydney, N.S.W.

8 - JUN 1960

TREMENDOUS OVATION FOR ORCHESTRA

Dr Charles Munch, conductor of the Boston Philharmonic Orchestra, acknowledges thunderous applause from an audience of 2,300 after the orchestra's first performance in the Sydney Town Hall last night.

The concert, which was attended by the Governor-General, Lord Dunrossil, and Lady Dunrossil, had all the glitter of a theatre "first night."

The capacity audience of regular Sydney concert-goers gave the orchestra a tremendous ovation, especially for its brilliant performance of Berlioz's Symphonie Fantastique, the principal work on the program.

The second part of the program consisted of works by Dello Joio and Roussel.

The orchestra arrived for its three-day visit only yesterday.

Tonight, at Sydney Stadium, it will play to an audience expected to number between 5,000 and 7,000.

The last Sydney concert by the world-renowned orchestra will be at the Town Hall tomorrow night. This has been fully booked out by regular concert-goers.

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AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

From

"AGE"

Melbourne, Vic.

9 JUN 1960

Relay of Boston Orch. Concert

A performance of Berlioz's Symphonie Fantastique by the Boston Symphony Orchestra will be relayed direct by ABV-2 from the new Olympic Pool, at 7.55 p.m., Tuesday, June 14.

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From

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Swan Hill, Vic.

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AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

From

"NEWS"

Adelaide, S.A.

7 - JUN 1960

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12-59

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From

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Sydney, N.S.W.

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AUSTRALIAN PRESS CUTTINGS

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AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

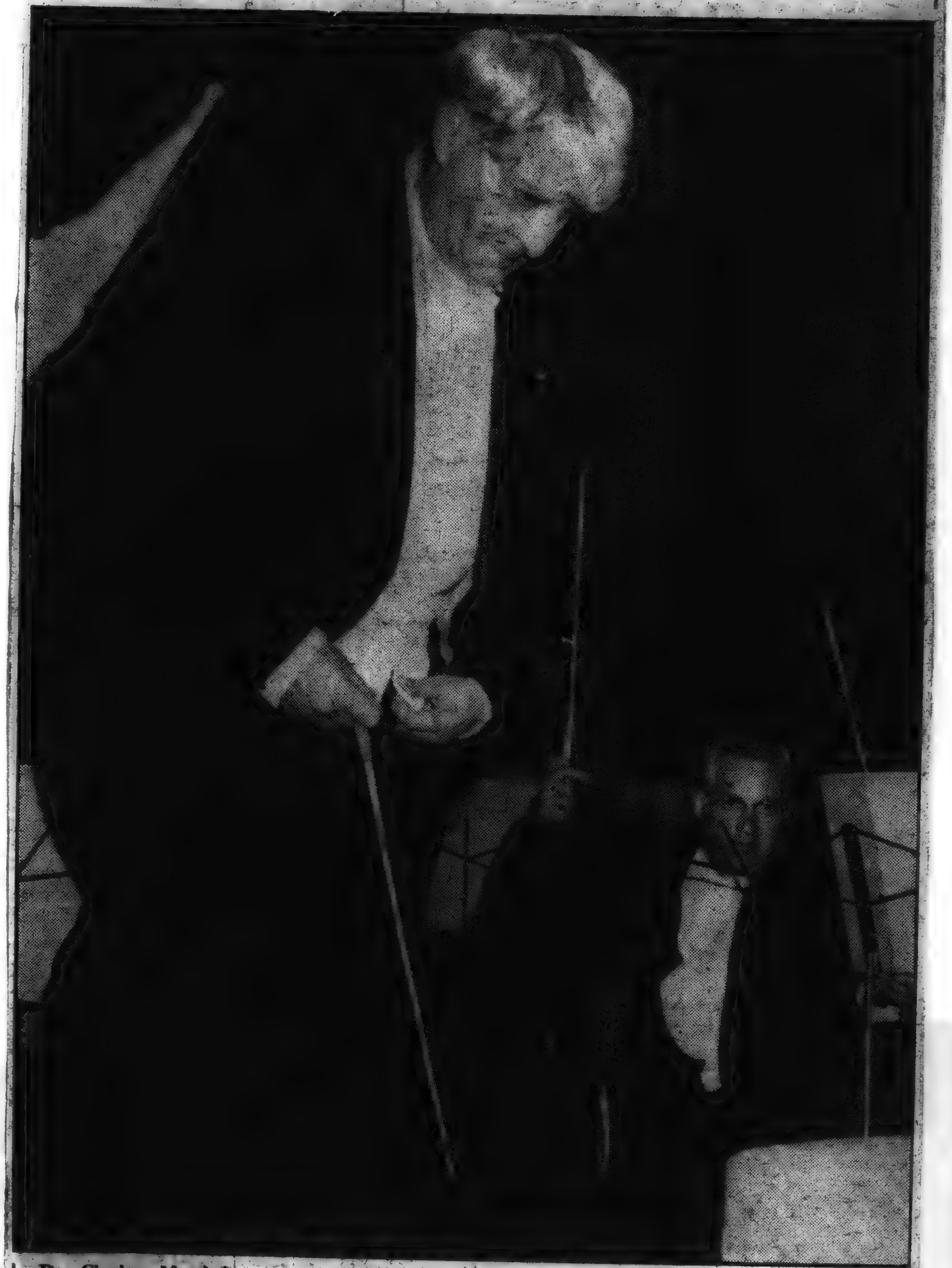
From

"MORNING HERALD"

Sydney, N.S.W.

8 - JUN 1960

TREMENDOUS OVATION FOR ORCHESTRA



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AUSTRALIAN PRESS CUTTINGS

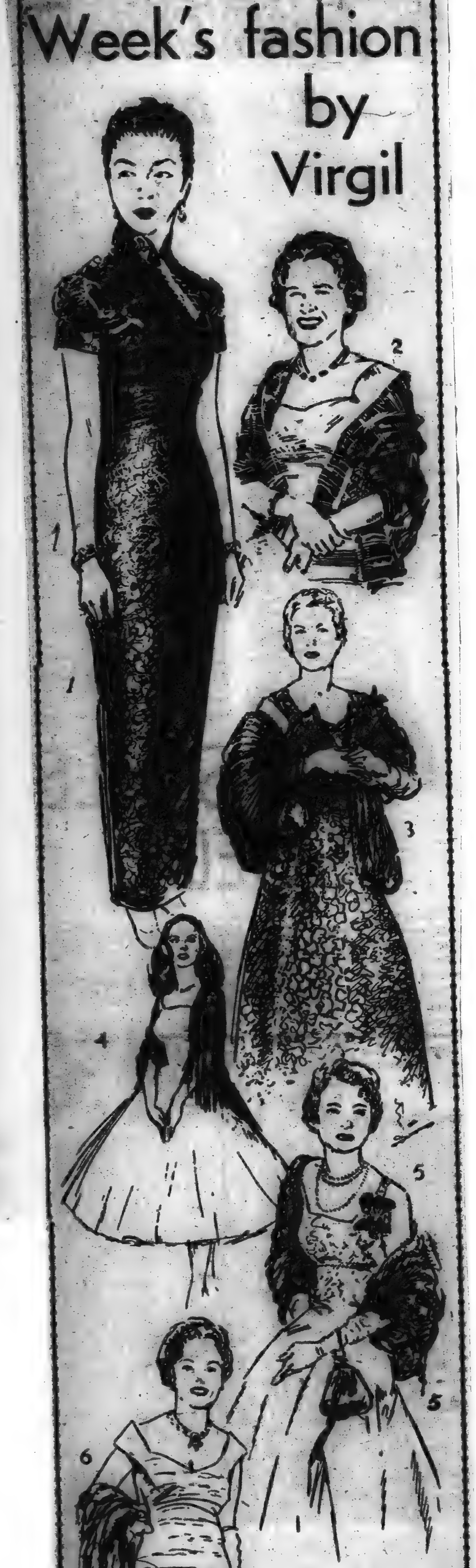
Melbourne, Victoria

From

"MIRROR"

9 × JUN 1960 Sydney, N.S.W.

Week's fashion by Virgil



Virgil was at the Trocadero [illegible] night for the Dragon Festival Ball and at the Town Hall for the Boston Symphony Orchestra's first concert. At the ball, 1. Mme Chen Chih Mei chose a dress of dazzling silve lame, 3. MRS. LINDSAY ROSE'S dress was black and gold brocaded satin, 4. THELMA SMITH, highlighted her gown with a fringed spanish shawl, and 6. MRS. MEL LAWTON wore a white and gold brocade gown. Attending the Concert, 2. MRS. THOMAS PERRY covered her satin dress with an Indian stole of multi-colored striped silk, and 5. LADY DUNROSSIL, wore a faille gown with [illegible] embroidered bodice.

34 DAILY MIRROR, THURSDAY, JUNE 9, 1960 34

Est. 1904 'Phone: MU 5133

AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

From

"SUN"

8 JUN 1960 Sydney, N.S.W

ORCHESTRA, CONDUCTOR TOP BLEND

The Boston Symphony Orchestra, conducted by Charles Munch, filled the Town Hall with gorgeous sound last night.

It was music with a bloom on it.

Present were all the characteristics one would expect to find in one of the world's greatest orchestras.

The string tone was always vital, without a hint of slackness, the woodwind featured accomplished soloists, the brass glittered like brass should, and peerless unanimity everywhere governed attack and release.

The players reflected, too, their conductor's unjaded approach to every score he presented.

The general level of volume suggested that the musicians — nearly 100 of them — are used to playing in larger halls than that provided for them last night.

There were moments when this listener was almost overwhelmed by the waves of sound that poured over him.

Really whispering pianissimos were rare; but, when they did come, were entrancingly delicate in texture and inflection.

Munch's splendidly nervous reading of the first movement of Berlioz' Fantastic Symphony realised all the fever the composer sought to exprsess but left his long, melodic line undistorted.

I have heard the Valse treated more delicately, though its added weight last night fitted it well into the overall pattern of the interpretation.

The desolate pipings of the Scene In The Meadow gave way to a March To The Scaffold that was perhaps rather more ecstatic than ominous.

And real bells, instead of the usual tubular ones, clanged through the Witches' Sabbath with the sharpness of beaten anvils.

It was an exhilarating experience—if slightly exhausting.

Modern touch

The second half introduced a pleasant suite by American composer Norman Dello Joio, consisting of Variations on a Plainsong chant, a Chaconne and a Finale, all expertly put together in a [illegible] that might [illegible] called [illegible]."

Even under the [illegible] examination of a [illegible]ing there was much that was melodious enough to please the ear, and ingenious enough, in structure and rhythm, to exercise the mind.

The Second Suite from Roussel's ballet, Bacchus et Ariane, "came off" despite its divorce from the stage spectacle it was designed to illustrate.

Sensuous melodies emerging with controlled voluptuousness alternated with muscular allegros delivered with incomparable brilliance.

It was a superb display of virtuosity.—JULIAN RUSSELL.

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AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

From

"MIRROR"

Sydney, N.S.W.

9 × JUN 1960

RUGGED UP ORCHESTRA WAS "HOT"

An audience of 6000, half of them rugged up, listened in holy silence at the Stadium last night to the Boston Symphony, half of whom were also rugged up in raincoats.

There were no peanut chewers, or throwers, no chatterers, no mad foot tappers, as with the Stadium jazz crowds. But there was one common link—at the end of each item the big crowd roared and stamped approvals with a much gusto as the pop fans.

Whether it was the nippiness of the weather, the change of conductors, or just the sheer horrible barnlike informality of the place, it was a different orchestra, freer, defter and better in performance than on the opening night.

Not that this made it a particularly great orchestra, or anywhere in the same class as the Czech Philharmonic, which also triumphed in the Stadium.

Deputy conductor Richard Burgin offered quite an impressive Tchaikowsky Symphony No. 5, but the big boy of the night was famous composer Aaron Copland, who conducted his own First Symphony and the Tender Land Suite.

Copland's Symphony was ingenious, brilliant, and satisfying, though more like a ballet than a symphony; Tender Land had too many echoes of his more famous ballets, two of which supplied him with wildly applauded encores.

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AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

From

"MORNING HERALD"

Sydney, N.S.W.

9 - JUN 1960

His Excellency the Governor presided at a meeting of the Executive Council yesterday morning.

His Excellency the Governor yesterday received Captain C. C. Stevens, R.N.Z.N., H.M.A.S. Watson.

His Excellency the Governor and Lady Woodward, attended by members of the personal staff, were present yesterday evening at a concert given by the Boston Symphony Orchestra at the Stadium, Rushcutter Bay.

His Excellency the Governor and Lady Woodward, attended by members of the personal staff, were present at the Mater Misericordiae Hospital annual ball at the Trocadero yesterday evening.

● ***Australian supper . . .*** Sydney oysters, kangaroo tail soup, Woolloomooloo steaks, Woomera Bomb, and Australian wines and beer were served at an informal supper party at the Swiss Inn, Kings Cross, after the Boston Symphony Orchestra's concert at the Sydney Stadium last night . . . the management of the A.B.C. gave the party and members of the Boston Symphony Orchestra were among the 150 guests . . . they included the orchestra's manager (Mr. Thomas Perry) and Mrs. Perry, composer and guest conductor, Aaron Copeland, conductor Richard Burgin, Mr. and Mrs. Charles Moses, Sir Richard and Lady Boyer, and Sir Bernard and Lady [illegible]

DAILY TELEGRAPH JUNE 9, 1960

Est. 1904 'Phone: MU 5133

AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

From

"TELEGRAPH"

Sydney, N.S.W.

- JUN 1960

THURSDAY DAILY TELEGRAPH JUNE 9, 1960

Stadium: Boston Symphony Orchestra

2 CONCERTS IN ONE —BOTH MEMORABLE

Last night's concert by the Boston Symphony Orchestra in the Rushcutter Bay Stadium was in effect two concerts—each one in its very different way a memorable and stimulating experience.

In the first half there was a rich and exciting performance of Tchaikovsky's fifth symphony conducted by Richard Burgin.

In the post-interval half composer-conductor Aaron Copland presented two of his leanly athletic compositions.

Copland is probably America's best-known composer, and his authoritative interpretation of his own music, with the co-operation of such a superb instrument as this orchestra, may turn out to be one of the most lasting impressions of the series, despite the more spectacular performances preceding it.

The Copland works were his first symphony, written in Paris in 1924, and the suite from the opera "The Tender Land," written 30 years later.

The symphony wears on the surface the fashions of nineteen-twenties Paris.

Its astringent, neo-classical style suggests middle-period Stravinsky and the school of Nadia Boulanger (to whom it is dedicated).

But hearing it now one can extract from it the enduring Copland traits—the spare, economical scoring, the linear and somewhat cerebral approach, the energetic, jerky rhythms and gritty harmonies.

As he conducted it, one was never conscious of the aridity that appears in some performances of his music.

It was often sinewy and consciously anti-romantic, but never merely dry.

The "Tender Land" suite belongs to the popular, folksy style that Copland has developed alongside his more "intellectual" style.

It is simple, engaging music, though its blandness begins to pall a little after a while.

The Tchaikovsky symphony displayed, though in slightly lesser degree, the brilliance and panache that marked the Charles Munch performances of the evening before.

Even in this ultra-romantic music the orchestral tone tended to be keen and assertive rather than lush.

A special citation is due to the brass players for keeping their lips unfailingly true in the arctic temperatures of the Stadium. (A proportion of the players kept their overcoats on, and I don't blame them.)

—M.L.

'Phone: MU 5133

AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

From

"TELEGRAPH"

Sydney, N.S.W.

8 - JUN 1960

Composer Copland

Conductor Burgin

Sounds strange

Two top musicians esterday brought ews of mechanical usic to Sydney.

The way they explained t to me, I gathered that a ew brutal technicians are rying [illegible] lot of fine fiddlers [illegible].

The [illegible] artistry in automation was brought by two of the Big Three of the Boston Symphony Orchestra, which is here to show us America's better half.

When the orchestra's planes touched down after a [illegible] stop in Brisbane, musical director **CHARLES MUNCH** popped dark glasses over his eyes, pulled down the brim of his hat and declared: "Today I am not [illegible]. No interviews."

But the associate conductor, **RICHARD BURGIN**, and composer **AARON COPLAND**, who also will wave the baton for us, talked with me about musical progress.

Mr. Burgin said he hadn't heard much recently of Concrete Music—the strange noises which assaulted our ears a few years ago.

This is the "music," you may remember, which Frenchman **PIERRE SCHAEFFER** originated about 1949 — real music placed on a tape recorder, distorted by speeds, then rearranged to suit the composer's fancy.

The latest craze, Mr. Copland told me, was electrical music.

He didn't know how this was made, but it was something like radio static being recorded on tapes, under control.

"It's something like music from outer space," explained Mr. Copland.

"But it's too early to say yet if it is worthwhile. It's certainly interesting."

So interesting, apparently, that a big motor firm has given three university musicologists 200,000 dollars to study it.

Finally, these great musicians told me about computer music—pieces composed by feeding a lot of notes into an electronic brain, setting the dials, and getting back a simple tune.

"All of these experiments are an attempt to escape from conformism," explained Mr. Burgin.

Me, I'm a terrible conformist. I still prefer **BACH, HANDY** or **GERSHWIN.**

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AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

From

"MORNING HERALD"

Sydney, N.S.W.

9 - JUN 1960

Sydney's Talking About...

★ MILK-O . . . Firemen back at work . . . Record prices at the stud sheep sales . . . Sammy Davis's engagement . . . The Madigan-Marshall fight result . . . Menzies in New York . . . the Boston Symphony Orchestra—and the Melbourne music critics.

★HOW THE GOVERNOR, Lieut-General Sir Eric Woodward, and Lady Woodward will attend one-and-a-half of the concerts the Boston Symphony Orchestra is giving.

They attended the first half of the second concert last night, then left for the Mater Ball where they were guests of honour.

Tonight they will be guests of the American Ambassador, Mr William Sebald, at the third concert.

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AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

From

"MORNING HERALD"

Sydney, N.S.W.

8 - JUN 196

Splendour Of "The Boston" Music-making

The Boston Symphony Orchestra under Charles Munch made a new legion of excited friends with the splendour of the music-making in its first Sydney concert last night.

No music-lover could have come away from its performances of Berlioz, Della Joio and Roussel without counting the whole brilliant occasion a masterstroke of diplomacy for America—and for music itself.

The huge audience, quite forgetting a familiar inhibition that to applaud thunderously might betray some shameful lack of musical choosiness, went right overboard just as emphatically as a certain cargo of tea went overboard in Boston Harbour in 1774. This was no tea-party; it was all banquet.

This mighty orchestra, with a character quite distinct from those of the very few other great orchestras in the world which might be thought to rival it in reach and fire, plays with the precision of a machine—yet nowhere does this have the effect of submerging the enormous human warmth which these men give to music in their quest for this same perfection of finish.

What is the distinctive character, the thing which—after deciding that its players in all sections are most of them virtuosi—allows the experienced hearer to know at once, in the most overwhelming sonorities or string hushes or sprinkles of harp, that this is the Boston orchestra, not the Philadelphia, not the Berlin, not the Czech Philharmonic?

BRED DECORUM

All have matchless discipline, all have dozens of virtuoso talents in the complex of tone, all have sensational resources for spreading colour or enunciating faiths or dissecting problems—but this Boston Symphony, with all that, has a bred decorum which excludes all cheapness from its work, all Hollywood luxuriation and over-statement.

It is not merely a reflection of the old New Englander traditions and pedigrees and the Beacon Street punctilio, for Boston now—and this orchestra—is as multi-racial as any other big American city. But it is as if, for this symphony's work, representatives from half the big musical peoples of the world had found a way of passing tempers and hearts through a filter of Endicott's making, and Quincy's, and Emerson's, and Holmes'.

The Berlioz Symphonie Fantastique was played in the only way possible for an orchestra of such breeding as this. At the extremes, there are two kinds of approach to the "Fantastique"; one which takes all its cues from the facts of the composer's romantically grotesque life and makes the music fit the extravagantly melodramatic legend of the man, and one which takes all its cues from the music itself to find the great Delacroix-hued drama that is alive in the music.

MUSIC FIRST

Last night's performance, of course, made the second approach. The whispered despair of the strings at the opening, the surge and ebb of shuddering strings against the wailing of the horns, the plaintive clarinet solo which led into a most vehement climax with every trumpet on the bray—all this was music first, and autobiography supplementarily.

The later movements, too, with their forlorn and lonely cowherd pipings and their guillotine and their toothless cackles on the Brocken, left no doubts as to why Munch is counted as the greatest living exponent of this score. The use of real bells in the last movement was a novelty here; but one rather wished they had been offstage, so excessively did the vigour of the bell-ringer and the tone-colour he produced dominate the proceedings.

The other large work—also French—was Roussel's "Bacchus and Ariadne" ballet suite, and this orchestra caught all its colour as shafts of light are caught in fountain spray. Its final Bacchanale was sheer dithyramb, all the joys of a world of wine and kisses in full furious eruption.

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ANCIENT-MODERN

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The playing was as brilliant as the instrumentation itself, nothing being more expertly done than the opening of the last movement, where an explosion on the drums shaded itself down so cleverly to softness that the passing of its thought to pizzicato strings was completed almost without trace of a "seam."—L.B.

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AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

From

"TELEGRAPH"

Sydney, N.S.W.

[illegible] - JUN 1960

THURSDAY DAILY TELEGRAPH JUNE 9, 1960

Stadium: Boston Symphony Orchestra

2 CONCERTS IN ONE —BOTH MEMORABLE

Last night's concert by the Boston Symphony Orchestra in the Rushcutter Bay Stadium was in effect two concerts—each one in its very different way a memorable and stimulating experience.

In the first half there was a rich and exciting performance of Tchaikovsky's fifth symphony conducted by Richard Burgin.

In the post-interval half composer-conductor Aaron Copland presented two of his leanly athletic compositions.

Copland is probably America's best-known composer, and his authoritative interpretation of his own music, with the co-operation of such a superb instrument as this orchestra, may turn out to be one of the most lasting impressions of the series, despite the more spectacular performances preceding it.

The Copland works were his first symphony, written in Paris in 1924, and the suite from the opera "The Tender Land," written 30 years later.

The symphony wears on the surface the fashions of nineteen-twenties Paris.

Its astringent, neo-classical style suggests middle-period Stravinsky and the school of Nadia Boulanger (to whom it is dedicated).

But hearing it now one can extract from it the enduring Copland traits—the spare, economical scoring, the linear and somewhat cerebral approach, the energetic, jerky rhythms and gritty harmonies.

As he conducted it, one was never conscious of the aridity that appears in some performances of his music.

It was often sinewy and consciously anti-romantic, but never merely dry.

The "Tender Land" suite belongs to the popular, folksy style that Copland has developed alongside his more "intellectual" style.

It is simple, engaging music, though its blandness begins to pall a little after a while.

The Tchaikovsky symphony displayed, though in slightly lesser degree, the brilliance and panache that marked the Charles Munch performances of the evening before.

Even in this ultra-romantic music the orchestral tone tended to be keen and assertive rather than lush.

A special citation is due to the brass players for keeping their lips unfailingly true in the arctic temperatures of the Stadium. (A proportion of the players kept their overcoats on, and I don't blame them.)

—[illegible]

'Phone: MU 5133

AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

From

"TELEGRAPH"

Sydney, N.S.W.

8 - JUN 1960

Composer Copland

Conductor Burgin

Sounds strange

Two top musicians yesterday brought news of mechanical music to Sydney.

The way they explained it to me, I gathered that a few brutal technicians are trying [illegible] a lot of fine fiddlers [illegible].

The [illegible] artistry in automation was brought by two of the Big Three of the Boston Symphony Orchestra, which is here to show us America's better half.

When the orchestra's plane touched down after a [illegible] stop in Brisbane, musical director CHARLES MUNCH popped dark glasses over his eyes, pulled down the brim of his hat and declared: "Today I am not [illegible]. No interviews."

But [illegible] conductor [illegible] BURGIN, and composer AARON COPLAND, who also will [illegible] baton for us, talked with me about musical progress.

Mr. Burgin said he hadn't heard much recently of Concrete Music—the strange noises which assaulted our ears a few years ago.

This is the "music," you may remember, which Frenchman PIERRE SCHAEFFER originated about 1949 — real music placed on a tape recorder, distorted by speeds, then rearranged to suit the composer's fancy.

The latest craze, Mr. Copland told me, was electrical music.

He didn't know how this was made, but it was something like radio static being recorded on tapes under control.

"It's something like music from outer space," explained Mr. Copland.

"But it's too early to say yet if it is worthwhile. It's certainly interesting."

So interesting, apparently, that a big motor firm has given three university musicologists 200,000 dollars to study it.

Finally, these great musicians told me about computer music—pieces composed by feeding a lot of notes into an electronic brain, setting the dials, and getting back a simple tune.

"All of these experiments are an attempt to escape from conformism," explained Mr. Burgin.

Me, I'm a terrible conformist. I still prefer BACH, HANDY or GERSHWIN.

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AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

From

"MORNING HERALD"

Sydney, N.S.W.

8 - JUN 196[illegible]

Splendour Of "The Boston" Music-making

The Boston Symphony Orchestra under Charles Munch made a new legion of excited friends with the splendour of the music-making in its first Sydney concert last night.

No music-lover could have come away from its performances of Berlioz, Della Joio and Roussel without counting the whole brilliant occasion a masterstroke of diplomacy for America—and for music itself.

The huge audience, quite forgetting a familiar inhibition that to applaud thunderously might betray some shameful lack of musical choosiness, went right overboard just as emphatically as a certain cargo of tea went overboard in Boston Harbour in 1774. This was no tea-party; it was all banquet.

This mighty orchestra, with a character quite distinct from those of the very few other great orchestras in the world which might be thought to rival it in reach and fire, plays with the precision of a machine—yet nowhere does this have the effect of submerging the enormous human warmth which these men give to music in their quest for this same perfection of finish.

What is the distinctive character, the thing which—after deciding that its players in all sections are most of them virtuosi—allows the experienced hearer to know at once, in the most overwhelming sonorities or string hushes or sprinkles of harp, that this is the Boston orchestra, not the Philadelphia, not the Berlin, not the Czech Philharmonic?

BRED DECORUM

All have matchless discipline, all have dozens of virtuoso talents in the complex of tone, all have sensational resources for spreading colour or enunciating faiths or dissecting problems—but this Boston Symphony, with all that, has a bred decorum which excludes all cheapness from its work, all Hollywood luxuriation and over-statement.

It is not merely a reflection of the old New Englander traditions and pedigrees and the Beacon Street punctilio. [illegible] Boston now—and this orchestra—is as multi-racial as any other big American city. But it is as if, for this symphony's work, representatives from half the big musical peoples of the world had found a way of passing tempers and hearts through a filter of Endicott's making, and Quincy's, and Emerson's, and [illegible].

The Berlioz Symphonie Fantastique was [illegible] in the only way possible for an orchestra of such breeding as theirs. At the extremes, there are two kinds of approach to the "Fantastique": one which takes all its cues from the facts of the composer's romantically grotesque life and makes the music fit the extravagantly melodramatic legend of the man, and one which takes all its cues from the music itself to find the great Delacroix-hued drama that is alive in the music.

MUSIC FIRST

Last night's performance, of course, [illegible] approach. The [illegible] despair of the strings at the opening, the surge and ebb of shuddering strings against the wailing of the horns, the plaintive clarinet solo which led into a most vehement climax with every trumpet on the bray—all this was music first, and autobiography supplementarily.

The later movements, too, with their forlorn and lonely cowherd pipings and their guillotine and their toothless cackles on the Brocken, left no doubts as to why Munch is counted as the greatest living exponent of this score. The use of real bells in the last movement was a novelty here; but one rather wished they had been offstage, so excessively did the vigour of the bell-ringer and the tone-colour he produced dominate the proceedings.

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AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

From

"MORNING HERALD"

Sydney, N.S.W.

9 - JUN 1960

Sydney's Talking About...

★ MILK-O . . . Firemen back at work . . . Record prices at the stud sheep sales . . . Sammy Davis's engagement . . . The Madigan-Marshall fight result . . . Menzies in New York . . . the Boston Symphony Orchestra—and the Melbourne music critics.

★HOW THE GOVERNOR, Lieut-General Sir Eric Woodward, and Lady Woodward will attend one-and-a-half of the concerts the Boston Symphony Orchestra is giving.

They attended the first half of the second concert last night, then left for the Mater Ball where they were guests of honour.

Tonight they will be guests of the American Ambassador, Mr William Sebald, at the third concert.

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AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

From

"MIRROR"

Sydney, N.S.W.

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AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

From

"MIRROR"

Sydney, N.S.W.

10 JUN 1960

Ambassador's party for "the Boston"

After the final concert of the Boston Symphony Orchestra at the Town Hall last night, the U.S. Ambassador, Mr. William Sebald, and the acting Consul-General for the U.S., Mr. Orray Taft, and Mrs. Taft gave a supper party for 60 guests.

The party was held at the U.S. Consul-General's residence, Craigend, Edgecliff.

Overseas visitors present were the orchestra's musical director, Dr. Charles Munch, guest conductor, Mr. Aaron Copeland, associate conductor, Mr. Richard Burgin, manager, Mr. Thomas Perry, Jnr., and Mrs. Perry, and French pianist, Philippe Entremont.

Other guests included the State Premier, Mr. R. J. Heffron, and Mrs. Heffron, the Chief Justice, Dr. H. V. Evatt, and Mrs. Evatt, Sir Richard and Lady Boyer, Sir Bernard Heinze, Dr. and Mrs. Nicolai Malko, Lady Jones and Mr. Charles Lloyd Jones, the Dean of the Consular Corps, Mr. F. Henning Hergel, and Mrs. Hergel, the United States Information Officer, Mr. Richard Joyce, and Mrs. Joyce, Doris Fitton and Mr. and Mrs. R. Keith Yorston.

Mrs. [illegible]THONY QUAINTON, wife of the new U.S. vice-consul, at the supper party held at the U.S. Consul-General's residence, Craigend, Edgecliff, last night after the Boston Symphony Orchestra's concert at the Town Hall.

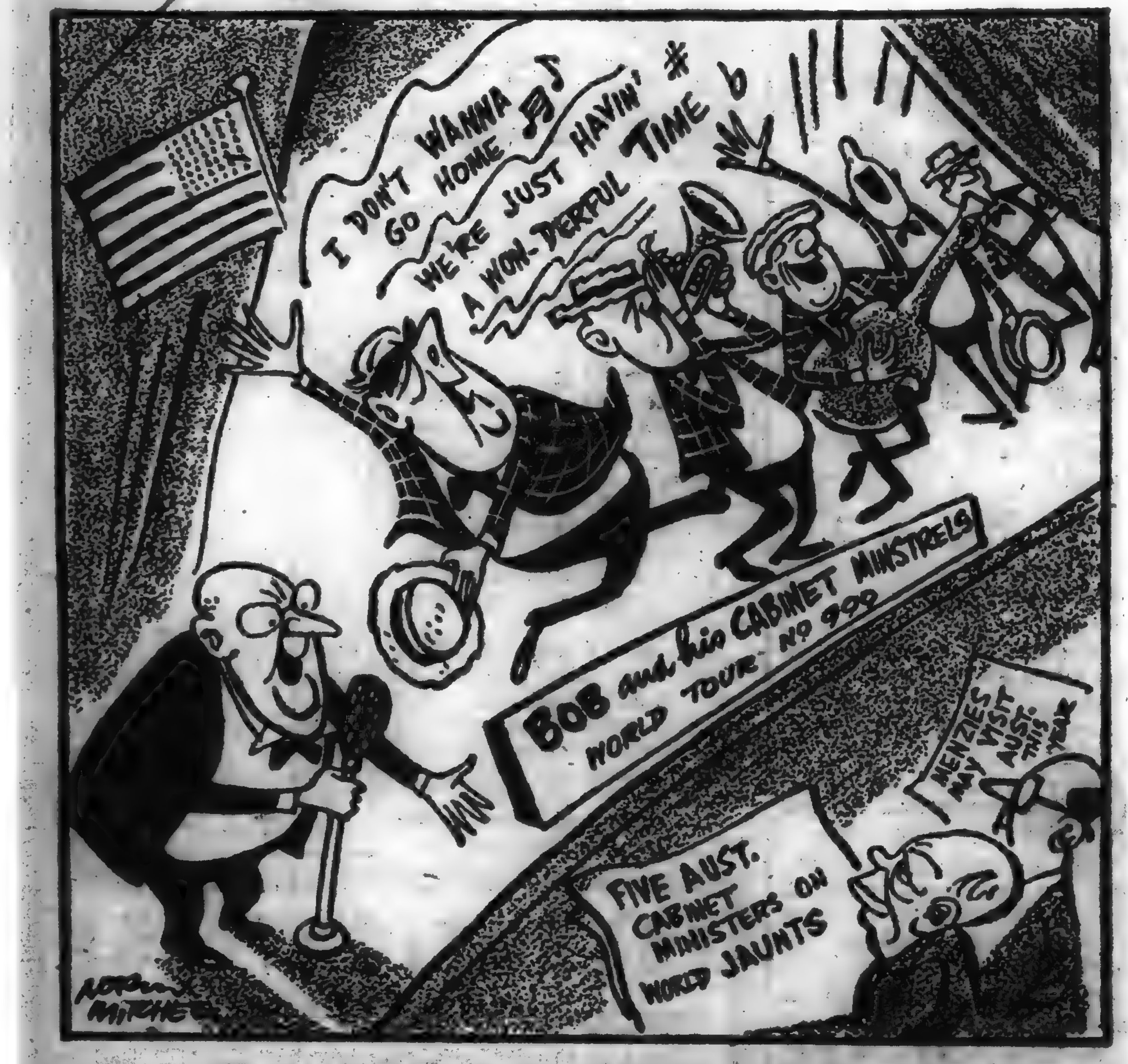
Melbourne, Victoria

From

"MIRROR"

Sydney, N.S.W.

12 JUN 19



I DON'T WANNA GO HOME
WE'RE JUST HAVIN' A WON-DERFUL TIME
BOB and his CABINET MINSTRELS WORLD TOUR NO 900
MENZIES MAY VISIT AUST. THIS YEAR
FIVE AUST. CABINET MINISTERS ON WORLD JAUNTS
MITCHELL

It's a reciprocal agreement! Our Boston Symphony Orchestra is touring Australia—here's the Australian touring band to give us one of their old favorites! —Mitchell in The Adelaide News.

PRESS CUTTINGS

ourne, Victoria

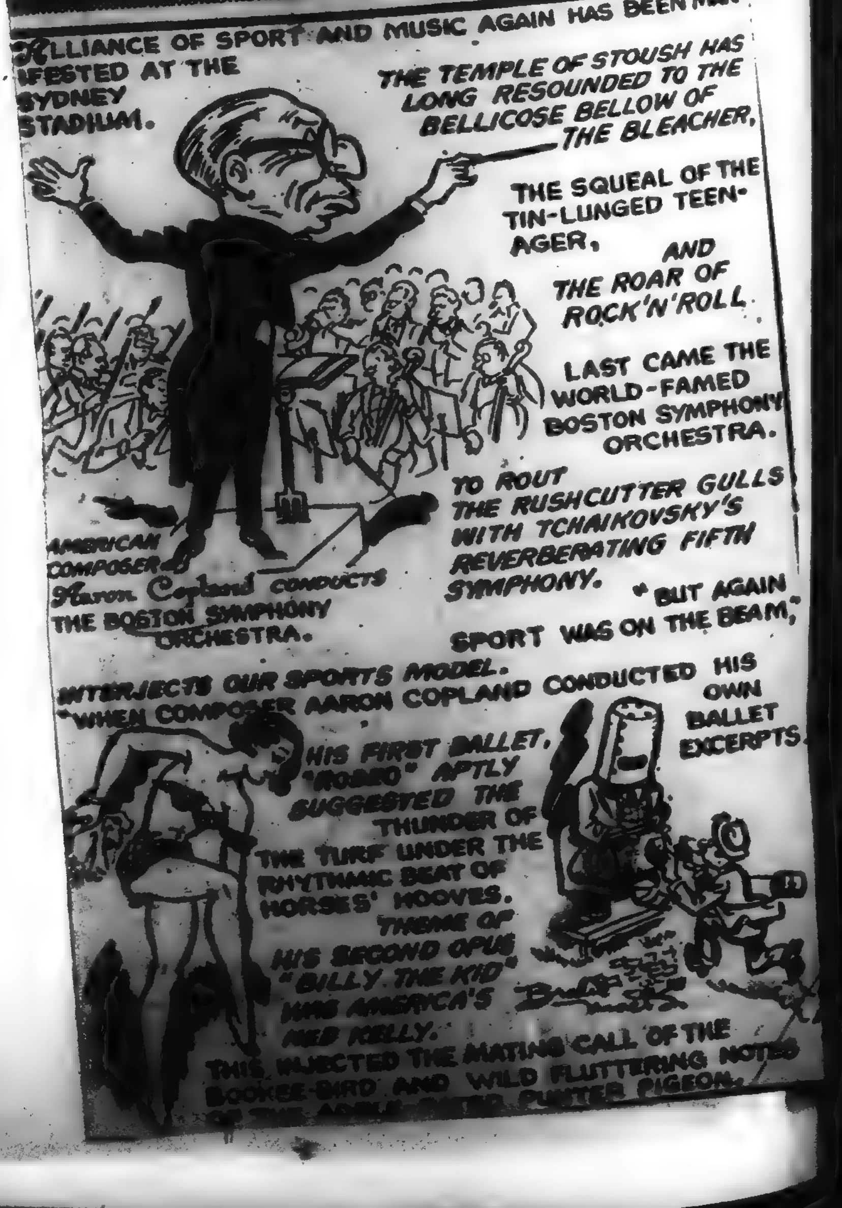
EGRAPH"

Sydney, N.S.W.

10 JUN 19

FRIDAY DAILY TELEGRA

BRODIE MACK'S HIGH NOTES



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THE TEMPLE OF STOUSH HAS LONG RESOUNDED TO THE BELLICOSE BELLOW OF THE BLEACHER,
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AND THE ROAR OF ROCK'N'ROLL.
LAST CAME THE WORLD-FAMED BOSTON SYMPHONY ORCHESTRA.
TO ROUT THE RUSHCUTTER GULLS WITH TCHAIKOVSKY'S REVERBERATING FIFTH SYMPHONY.
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"BUT AGAIN SPORT WAS ON THE BEAM,"
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"WHEN COMPOSER AARON COPLAND CONDUCTED HIS OWN BALLET EXCERPTS.
HIS FIRST BALLET, "RODEO" APTLY SUGGESTED THE THUNDER OF THE TURF UNDER THE RHYTHMIC BEAT OF HORSES' HOOVES.
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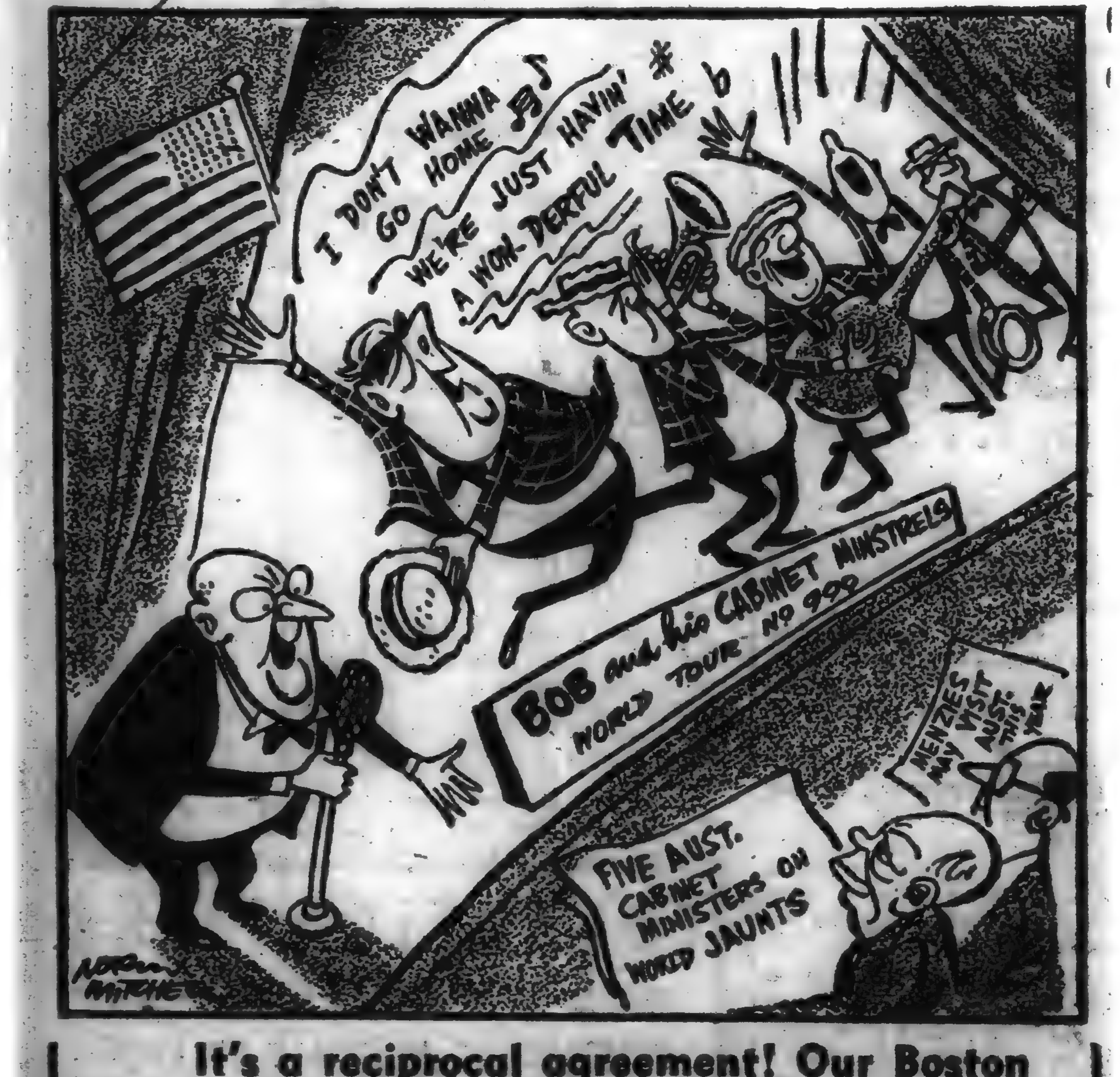
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MR. RICHARDS
speed to 50 mph
Automagically the best p
Automatically

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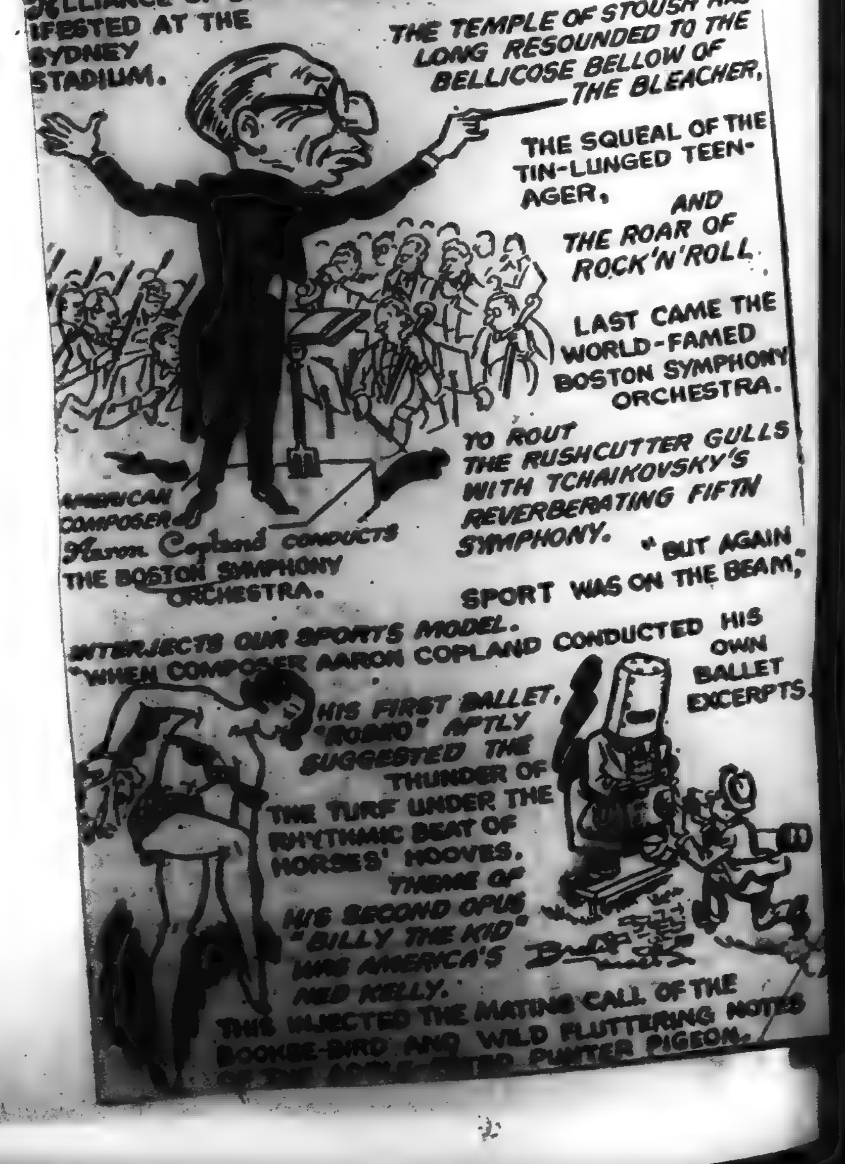
From
"TELEGRAPH"
Sydney, N.S.W.

10 JUN 1960

FRIDAY DAILY TELEGRA

BRODIE MACK'S HIGH NOTES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Brodie Mack

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The Sydney Morning Herald

2 SATURDAY, JUNE 11, 1960

CULTURE AND POLITICS

It is easy to be cynical about the rôle of cultural exchanges in international politics. How often, after a conference between East and West, has the announcement of failure to make progress on matters of life and death been followed by a bland reference to the desirability of increased cultural exchanges? Nevertheless yet another statesman, General de Gaulle, has recently been at pains to emphasise their practical importance. In a long-meditated report to France on the summit he named detente, controlled disarmament and East-West co-operation as the three conditions of peace and, by inference, the three stages of pacification; and he defined the first of these stages, detente, as the exclusion of provocative actions and, positively, as an increase in economic, cultural and tourist exchanges.

The General speaks as a European with a profound appreciation of European history and of the interplay of forces in Europe which have shaped the theory and practice of power politics which now operate throughout the world. Behind his vision of the emergence eventually of a community stretching from the Atlantic to the Urals there is an acknowledgment of common concepts of civilisation between very different races and creeds which have worked for centuries, and still work, to mitigate the collisions of national interests. The most significant product of civilisation is its art. To hear the Berlin Philharmonic play music as "Germanic" as Brahms or the Leningrad Symphony music as "Russian" as Mussorgsky is to be aware of all that "connects" the peoples of the world (to use E. M. Forster's famous word) and to see the events and interests that "disconnect" them in historic proportion.

Europe has long recognised that art has a function that is, in this sense, political. In Europe cultural exchanges in the interests of stability are older than nationalism—for great art, authoritatively interpreted, promotes goodwill, weakens chauvinism, awakens international sympathies, and so acts as a force for peace.

In Sydney this week we felt this force at work in the memorable performances of the Boston Symphony Orchestra. America is our ally, not our enemy. But Australia, like other countries, has cause for some bitterness over American mistakes. Bitterness creates misunderstanding. To hear the Boston musicians was to be aware of the passion of this idealistic people for perfection; to be aware of the European springs from which they, like us, draw their own culture; to be aware of our common ties and interests. Mingled with our enthusiasm and gratitude there developed a deeper sense of community. If this sense can pervade Sydney as dramatically as it did this week, how much more dramatic must be the impact, of which we have heard, of Russian art on America and of American on Russia; and how much more valuable.

Est. 1904 'Phone: MU 5133

AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

From

"COURIER MAIL"

Brisbane, Qld.

7 JUN 1960

THE COURIER-MAIL TUESDAY JUNE 7 1960 15

Well-dressed audience for orchestra

THERE was no sign of yester-
day's power strike at the City
ll last night when the Boston Sym-
ony Orchestra gave its premiere
stralian concert.

tside floodlights
in previous years
Royal Tour decora-
were turned on to
the building in a
e, golden glow.
e orchestra, which
s it has never played
empty seat, went
one better last night
the packed audience
spilled over into the
stalls.

ad to hurry

ncert-goers had time
exchange only brief
tings beforehand with
nds in the foyer where
yone seemed to be
ing to reach their
s.
hey were spurred on by
announcement that the
s would be locked at
m, and no one allowed
until interval.
nly a few women chose
nal, floor-length even-
gowns.
ne of the loveliest was
n by Mrs. Harold Nett-
n, of Ascot, whose long
pless dress of warm red
eta featured a softly-
ed bodice.

ovely coats

Theatre coats seemed to be almost as popular as fur stoles and jackets, and made glamorous coverings for short evening dresses.

A shimmering peacock green evening coat, with a striking fur collar was the choice of Mrs. Rob Carlile, of Hamilton.

Miss Angela Sutton, of Ascot, wore palest pink kid shoes to offset her lustrous coat of midnight-blue velvet.

WOMEN

A special Boston supper party was given by the Premier (Mr. Nicklin) after the concert for members of the orchestra.

A "Boston tea party" was out of the question, because the players usually don't eat a meal before a performance.

Keeping in mind that more than 100 guests would not have dined, hot dishes were included in the supper menu.

Prawn dish

Hors d'oeuvres and savouries were followed by curried prawns and rice and savoury mince casserole.

The Governor (Sir Henry Abel Smith) and Lady May, who attended the supper given in the dining-room at Parliament House, were received by the Premier (Mr. Nicklin) and Mrs. Nicklin.

College dance

HOT doughnuts were served at the American College Dance given by the Home Science Teachers' College at the O'Connor Boathouse last night.

More than 200 guests were met by the president, Miss Leila Kenny, of Red Hill, and Miss Pat Stevens, of Gregory Terrace.

THE BOSTON Symphony concert in the City Hall last night brought back nostalgic memories to Dr. and Mrs. Murray Williams, of Taringa, who are pictured here with another concert-goer (at right) Mrs. Jim Armitage, of Kenmore, Dr. and Mrs. Williams once lived in Boston while Dr. Williams did post-graduate work at Harvard.

From

"TELEGRAPH"

Sydney, N.S.W.

10 JUN 1960

Orchestra bells ring the welkin

by MARTIN LONG

THE most startling feature of the startling performance of Berlioz' *Symphonie Fantastique* given by the Boston Symphony Orchestra on Tuesday night were the enormous bells that clanged like Thor's anvil in the finale.

The bells, standing mouth-up among the percussion instruments at the top of the orchestra, intrigued the audience even before the concert began.

The sound of them, when they tolled out to introduce the *Dies Irae* section of the movement, was in ear-splitting contrast to the conventional orchestral tubular bells normally used in this passage.

The tubular bells make a polite, "bonging" sound. The Boston bells are designed to shatter the welkin.

IMPRESSED by the dedication that drives the orchestra to transport these massive resonators half way round the world to play 30-odd notes in one short passage in one work, I investigated the bells.

I found that they are a monument to Franco-American perfectionism.

The advance manager of the orchestra, Mr. William Cox, said that they were specially made just for this work at the request of Dr. Charles Munch, the French-born principal conductor of the orchestra.

"Dr. Munch felt that the ordinary tubular bells didn't fill the bill," he said.

"We experimented with sheets of metal, but that was not satisfactory either.

"Finally we had the bells specially cast in France. And even then they had to file bits off them before Dr. Munch was satisfied."

The bells are made of bronze, and between them they weigh about a third of a ton—only 1/27th after all, of the nine tons of baggage that the orchestra has brought with it on its tour.

They are not swung and sounded with a rope and clapper like "steeple" bells, but struck on the rim with a hammer.

Bells in the orchestra have long been a problem.

Composers in their enthusiasm are inclined to write deep-sounding bell parts to give an atmosphere of religious solemnity to their [illegible], forgetting that if ordinary steeple bells were used for such low notes they would have to weigh about 50 tons.

One of the most elaborate of these was made for the 19th century composer and conductor Felix Mottle to play the famous bell-motive in Wagner's opera *Parsifal*.

As one writer who saw it said: "It looked as though an amateur carpenter had been trying to convert a billiard table into a grand pianoforte and in the course of his experiments had left the works outside."

It was not much of a success. When it was introduced at the Wagner Festival Theatre in Bayreuth it had to be assisted by five gongs and a bass tuba.

In course of time it was abandoned in favor of a conventional set of tubular bells.

BERLIOZ, in his *Symphonie Fantastique* passage, called for two deep bells. But being a realist as well as an experimentalist he suggested that the part could be played in heavy triple octaves on a grand piano.

I have never heard of a piano being used as a stand-in these days: tubular bells are the usual solution.

[illegible] the Boston bells re[illegible] us just how far removed the rather pure tone of tubular bells is from the deep, complex clang of a true steeple bell.

208

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AUSTRALIAN PRESS CUTTINGS
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From
"COURIER MAIL"
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7 JUN 1960

Well-dressed audience for orchestra

THERE was no sign of yesterday's power strike at the City Hall last night when the Boston Symphony Orchestra gave its premiere Australian concert.

WOMEN

Outside floodlights used in previous years for Royal Tour decorations were turned on to bathe the building in a gentle, golden glow.

The orchestra, which boasts it has never played to an empty seat, went even one better last night . . . the packed audience even spilled over into the choir stalls.

Had to hurry

Concert-goers had time to exchange only brief greetings beforehand with friends in the foyer where everyone seemed to be jostling to reach their seats.

They were spurred on by the announcement that the doors would be locked at 8 p.m. and no one allowed in until interval.

Only a few women chose formal, floor-length evening gowns.

One of the loveliest was worn by Mrs. Harold Nettheim, of Ascot, whose long strapless dress of warm red taffeta featured a softly-draped bodice.

Lovely coats

Theatre coats seemed to be almost as popular as fur stoles and jackets, and made glamorous coverings for short evening dresses.

A shimmering peacock green evening coat, with a striking fur collar was the choice of Mrs. Rob Carlile, of Hamilton.

Miss Angela Sutton, of Ascot, wore palest pink kid shoes to offset her lustrous coat of midnight-blue velvet.

A special Boston supper party was given by the Premier (Mr. Nicklin) after the concert for members of the orchestra.

A "Boston tea party" was out of the question, because the players usually don't eat a meal before a performance.

Keeping in mind that more than 100 guests would not have dined, hot dishes were included in the supper menu.

Prawn dish

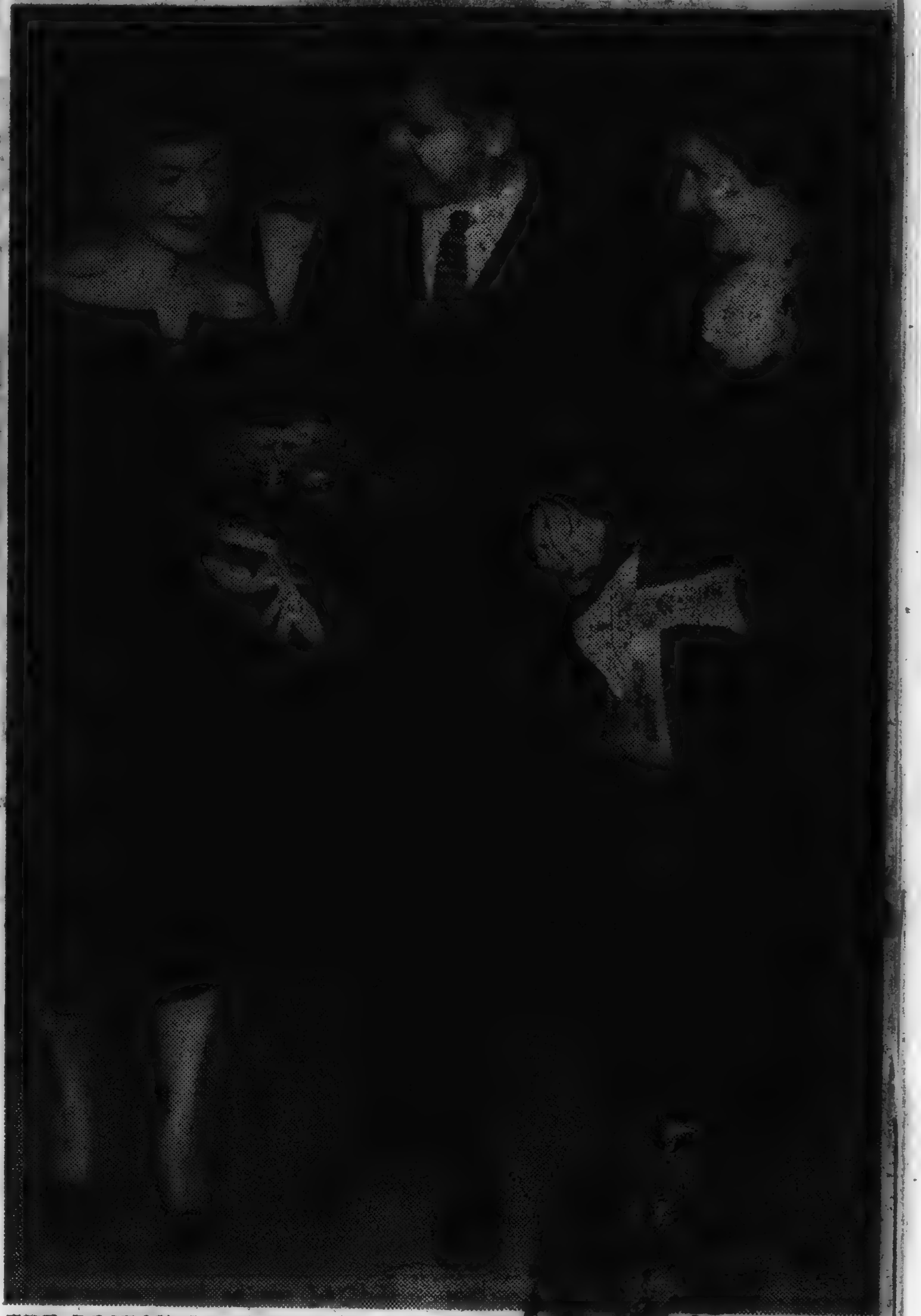
Hors d'oeuvres and savouries were followed by curried prawns and rice and savoury mince casserole.

The Governor (Sir Henry Abel Smith) and Lady May, who attended the supper given in the dining-room at Parliament House, were received by the Premier (Mr. Nicklin) and Mrs. Nicklin.

College dance

HOT doughnuts were served at the American College Dance given by the Home Science Teachers' College at the O'Connor Boathouse last night.

More than 200 guests were met by the president, Miss Leila Kenny, of Red Hill, and Miss Pat Stevens, of Gregory Terrace.



THE BOSTON Symphony concert in the City Hall last night brought back nostalgic memories to Dr. and Mrs. Murray Williams, of Taringa, who are pictured here with another concert-goer (at right) Mrs. Jim Armitage, of Kenmore. Dr. and Mrs. Williams once lived in Boston while Dr. Williams did post-graduate work at Harvard.

Est. 1904 'Phone: MU 5133
AUSTRALIAN PRESS CUTTINGS
Melbourne, Victoria
From
"TELEGRAPH"
Sydney, N.S.W.
10 JUN 1960

Orchestra bells ring the welkin

by MARTIN LONG

THE most startling feature of the startling performance of Berlioz' *Symphonie Fantastique* given by the Boston Symphony Orchestra on Tuesday night were the enormous bells that clanged like Thor's anvil in the finale.

The bells, standing mouth-up among the percussion instruments at the top of the orchestra, intrigued the audience even before the concert began.

The sound of them, when they tolled out to introduce the *Dies Irae* section of the movement, was in ear-splitting contrast to the conventional orchestral tubular bells normally used in this passage.

The tubular bells make a polite, "bonging" sound. The Boston bells are designed to shatter the welkin.

IMPRESSED by the dedication that drives the orchestra to transport these massive resonators half way round the world to play 30-odd notes in one short passage in one work, I investigated the bells.

I found that they are a monument to Franco-American perfectionism.

The advance manager of the orchestra, Mr. William Cox, said that they were specially made just for this work at the request of Dr. Charles Munch, the French-born principal conductor of the orchestra.

"Dr. Munch felt that the ordinary tubular bells didn't fill the bill," he said.

"We experimented with sheets of metal, but that was not satisfactory either.

"Finally we had the bells specially cast in France. And even then they had to file bits off them before Dr. Munch was satisfied."

The bells are made of bronze, and between them they weigh about a third of a ton—only 1/27th after all, of the nine tons of baggage that the orchestra has brought with it on its tour.

They are not swung and sounded with a rope and clapper like "steeple" bells, but struck on the rim with a hammer.

Bells in the orchestra have long been a problem.

Composers in their enthusiasm are inclined to write deep-sounding bell parts to give an atmosphere of religious solemnity to their music, forgetting that if ordinary steeple bells were used for such low notes they would have to weigh about 50 tons.

One of the most elaborate of these was made for the 19th century composer and conductor Felix Mottle to play the famous bell-motive in Wagner's opera *Parsifal*.

As one writer who saw it said: "It looked as though an amateur carpenter had been trying to convert a billiard table into a grand pianoforte and in the course of his experiments had left the works outside."

It was not much of a success. When it was introduced at the Wagner Festival Theatre in Bayreuth it had to be assisted by five gongs and a bass tuba.

In course of time it was abandoned in favor of a conventional set of tubular bells.

BERLIOZ, in his *Symphonie Fantastique* passage, called for two deep bells. But being a realist as well as an experimentalist he suggested that the part could be played in heavy triple octaves on a grand piano.

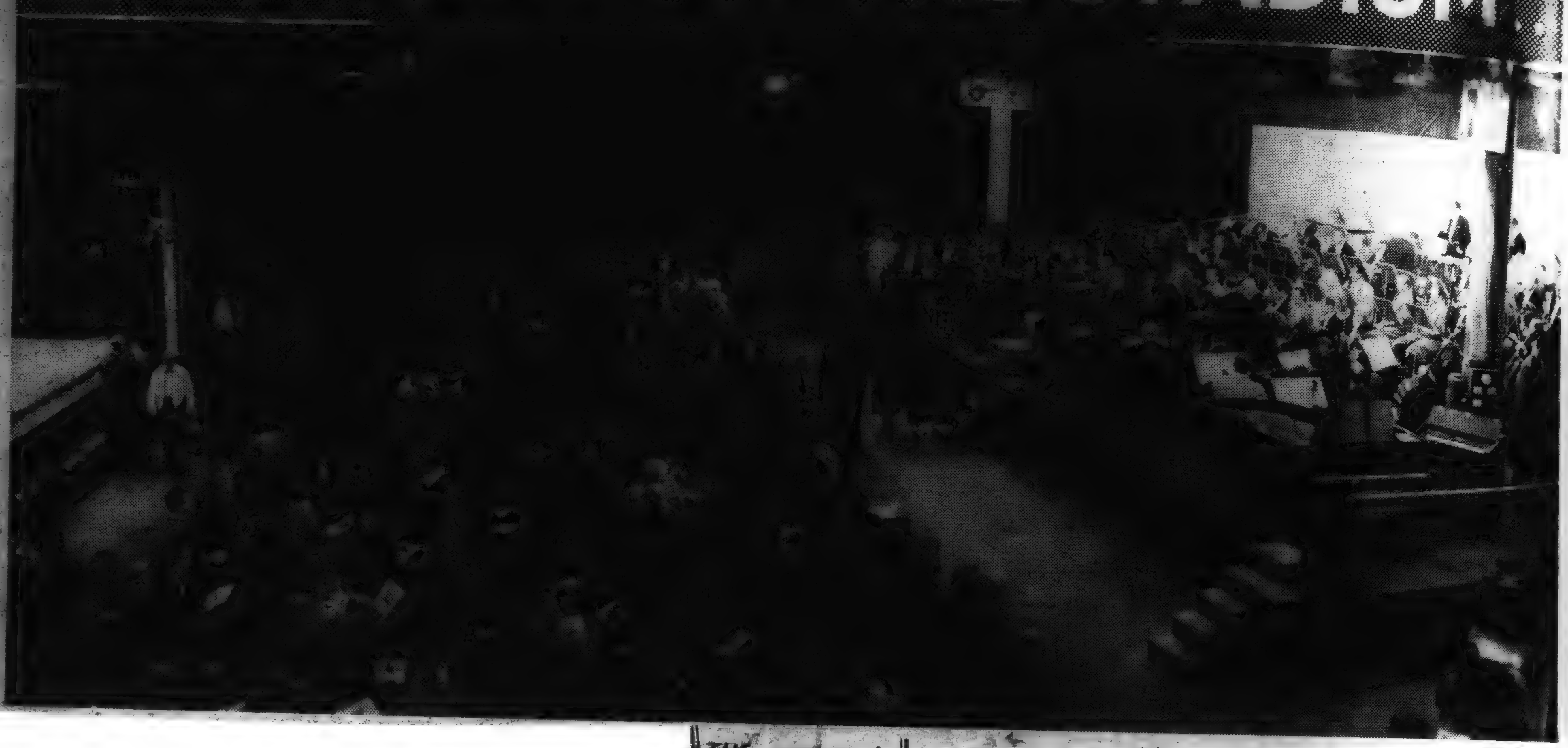
I have never heard of a piano being used as a stand-in these days: tubular bells are the usual solution.

But the Boston bells remind us just how far removed the rather pure tone of tubular bells is from the deep, complex clang of a true steeple bell.

209

Sydney

SYMPHONY AT THE STADIUM



THE scene at the Stadium last night just before the start of the concert of the world-famous Boston Symphony Orchestra. The Governor (Sir Eric Woodward) attended the concert.

AUDIENCE RECALLS CONDUCTOR 7 TIMES

An audience of more than 6000 at Sydney Stadium last night recalled American composer-conductor Aaron Copland seven times at the close of the Boston Symphony Orchestra's concert.

Mr. Copland was associate conductor with Richard Burgin.

Mr. Copland conducted two of his own works, his First Symphony and the orchestral suite from "The Tender Land," in the second part of the programme.

The orchestra played two encores, excerpts from Mr. Copland's "Billy the Kid" and "Rodeo" ballets.

Mr. Burgin conducted the programme's major work, Tchaikovsky's Fifth Symphony.

Swelling waves of applause, the beating of feet and cheers from the bleachers, followed each conductor from the platform.

The concert was Sydney's most informal for some time.

Many members of the orchestra wore overcoats because of the cold night.

One member said later the orchestra's visit to the Philippines had left them unprepared for Sydney's [illegible]

The audience came equipped with rugs and, in some cases, with hot-water bottles.

The Orchestra will give its final Sydney concert at the Town Hall tonight.

• REVIEW, PAGE 44.

Est. 1904 'Phone: MU 5133

AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

From

"WEST AUSTRALIAN"

Perth, W.A.

22 JUN 1960

Different Artists At Stadium Show

THERE was not a discordant note in Sydney's reception of the Boston Symphony Orchestra.

Booking for the final concert was so heavy that it had to be held at the Rushcutter Bay Stadium where a special stage was built. It is to the credit of Sydney that the audience of 5,000 exceeded the attendances when two highly-rated fellows in the business of prize-fighting catered for the pleasure of citizens who like blood and thumps and plenty of them.

It was a change, too, to see seats normally occupied by bleachers who applaud ecstatically when one of the artists in the ring knocks the other flat on his back, or draws blood copiously from nose or eye, filled by brave men and fair women in evening dress paying unanimous tribute to the referee—that is to say, the conductor.

When orchestras and conductors of lesser reputation than the Boston party appear in Sydney a leading music critic usually qualifies even his favourable notices with some buts. He gave the Bostonians all he had without qualification. Indeed in his unbridled enthusiasm he became almost incoherent. The music of this fine band of musicians moved him to strange expressions—strange at least to one reader of his notice. This is some of it:

THE SYDNEY SCENE

from Geoff Burgoyne

The expertness of the playing . . . was almost everywhere as gripping as the characteristically Bostonian textures it produced . . . If it is reasonable to think of the Philadelphia aesthetic, say as something akin to the Rubens Venus on a velvet divan it could be just as reasonable to think of the Boston aesthetic as a Rembrandt merchant officiating from a Chippendale chair, himself as sturdy and solid and sane as his support and, in thought, as deeply brown as its grain.

When I heard the orchestra I had no vision of a buxom nude reclining on a red velvet couch, or of a Dutch merchant seated on Chippendale or Austrian bentwood in a brown study. But, then, I have no claim to be able to interpret composers' inspirations, and perhaps I missed a bar or two—musical.

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AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

From

"LISTENER-IN"

Melbourne, Vic.

11 JUN 1960

THE BOSTON Symphony Orchestra conducted by Charles Munch will be seen in a direct telecast from the Olympic Pool on ABV2 at 7.55 on Tuesday night, June 14. The orchestra will play "Symphonie Fantastique" by Berlioz during the hour-long concert.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Patriot-Ledger (e)
QUINCY, Mass.
Circ. 45,338

JUN 8 - 1960

Quincy Patriot Ledger,

Australians Praise Boston Symphony

MELBOURNE, Australia (Reuters) — The touring Boston Symphony Orchestra was greeted by capacity audiences and high praise with its opening concert in Sydney Tuesday.

An audience of 2,300, which included Governor-General Viscount Dunrossil and Lady Dunrossil, gave the orchestra a tremendous ovation for its performance at the Sydney Town Hall.

The orchestra played at Sydney Stadium to an audience estimated at between 5,000 and 7,000. The Australian tour opened to an enthusiastic audience in Brisbane.

The Sydney Morning Herald music critic described Tuesday's concert as a master stroke for American diplomacy and for music.

"This mightly orchestra . . . plays with the precision of a machine yet nowhere does this have the effect of submerging the enormous human warmth which these men give their music . . ."

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Herald News (e)
FALL RIVER, Mass.
Circ. 40,072

JUN 8 - 1960

at the new school.

SYMPHONY IN AUSTRALIA

SYDNEY, (AP) — The Boston Symphony Orchestra received a [illegible] reception last night from a capacity audience of 2,300 in Sydney Town Hall. The orchestra performs today in Sydney Stadium before an expected audience of 7,000.

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Est. 1904 'Phone: MU 5133

AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

From

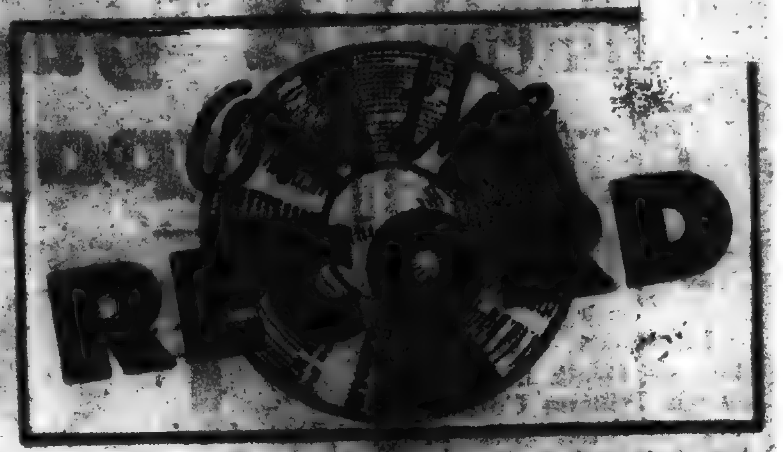
"SUN"

Sydney, N.S.W

21 JUN 1960

Boston

Heifetz still peerless



BY JULIAN RUSSELL

HEIFETZ' coupling of Prokofieff's G Minor Violin Concerto with Mendelssohn's E Minor on a 12 inch R.C.A. mono might seem incongruous to buyers with specialised tastes.

But this will not discourage those on the look-out for a characteristic example of the playing of one of the greatest violin virtuosos of the century.

Heifetz uses a technique which must still be envied by many of his contemporaries, young and old, and a tone as tautly beautiful as ever.

And he plays both these pieces with an authority that compels agreement however reluctantly conceded.

I first heard Heifetz play the Mendelssohn in the middle 1920s, and remember well how surprised I was at his fiery account of the first movement and at what I then thought was the "impossible" rapidity of his finale.

My response nearly half a century later is much the same—one of giddy admiration.

No one else plays the opening movement so urgently, and the finale still goes at a rocket-like speed, leaving a trail of musical sparks behind it.

The writer might nowadays prefer a less reckless reading—Milstein's, for instance—but he remains agape with wonder at Heifetz'.

The Second Prokofieff is not an endearing work. The lyrical first is much more graceful both to player and listener.

But Heifetz communicates all the beauty the closest examination can find in the spare score.

The sound throughout both concertos is excellently clean, though the violin most of the time is oppressively close to the mike.

The Boston, under Munch, supplies exemplary accompaniment.

* * *

FEW conductors with Munch's understanding of French music have an instrument like the Boston at their permanent disposal.

And his 12-inch R.C.A. The French Touch, issued simultaneously on mono and stereo, offers everything the most exacting admirer might expect of it.

The program includes Dukas' L'Apprenti Sorcier, Saint-Saens' Le Rouet d'Omphale, and Ravel's Mother Goose Suite.

Munch makes L'Apprenti sound like a true scherzo, bubbling with wit — and water.

The wonderfully fluid-sounding orchestration evokes a picture of a thorough drenching.

Munch takes the Saint-Saens' piece much more briskly than Beecham in the latter's recent recorded performance.

Where Munch's wheel really spins, Beecham's just turns over.

If I had to choose one example of woodwind playing more exquisite than the rest in this delicious performance, I should cite the oboe's staccato phrases at the beginning of the reprise of the main theme.

But it is all enchanting and the whole orchestra is consistently in the most sensitive balance imaginable.

The Ravel, too, is a joy. The fragile fabric of the opening Pavane is treated with rare delicacy.

The Tristan-like rising thirds of Petit Poucet move in restless anxiety behind the sad pipings of the wind.

Then comes the pointillist Laideronette, the many notes of the Chinese-sounding score set gem-like in their places.

The remaining items are all of similar perfection.

The sound is good on mono and superb on stereo, except for a slightly too prominent triangle in L'Apprenti Sorcier.

WESTMINSTER'S 12-inch mono of Beethoven's C Minor Symphony played by Rodzinsky and the Philharmonic Symphony Orchestra of London is spoiled by its engineering.

The bass is very woolly and the score sounds all top and bottom.

On this account alone it is not to be recommended in preference to the many excellent available versions of this popular work.

Est. 1904 'Phone: MU 5133

AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

From

"MORNING HERALD"

Sydney, N.S.W.

14 JUN 1960

MORE than 4,000 years of combined lifetimes created the experience out of which the personnel of the Boston Symphony Orchestra made its music here—so vast a stretch of time that, counted backwards from now, it would reach into a time when even Gizeh did not have its pyramids.

It's a staggering thought by any standard—4,000 years of life to entertain us—and not many great orchestras can offer it, for the Boston has many more veteran and middle-aged musicians than any of its rivals.

Still, perhaps no law can be deduced from the accumulated age of any musical body as a key to its musical rank.

Some of our Australian choral societies, for instance, could each amass enough age to stretch end to end way back beyond 4,004 B.C. and Adam and Eve.

Columbia. Filming is slated to ~~start next Monday in Spain.~~

Times 6/14/60

Bostonians Play in Melbourne

MELBOURNE, Australia, June 13 (Reuters)—The Boston Symphony Orchestra's first concert tonight at the Melbourne Town Hall, under direction of Richard Burgin associate conductor, was "a triumph of orchestral music-making," the music critic of the Melbourne Age said. Writing for tomorrow's edition of the newspaper, he said superlatives would fail to do justice to the orchestra.

Edward G. Robinson Jr. Fined

Est. 19

AUST

Melbourne, Victoria

From

"ADVOCATE"

Burnie, Tas.

JUN 1960

Phillip Kaplan, flautist, one of the 115 members of the Boston Symphony Orchestra pictured arriving at Essendon Airport this week for the orchestra's two concerts in Melbourne.

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AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

From

"COURIER MAIL"

Brisbane, Qld.

14 JUN 1960

Orchestra's airliner just had to pause

AN American Constellation airliner was delayed for more than two hours at Eagle Farm yesterday while crew members held a "tarpaulin muster" to raise £310.

The money was needed for the release of a crewman.

He had been arrested under a warrant issued by the Sheriff of Queensland (Mr. C. L. Christopherson).

The Constellation airliner, which brought the Boston Symphony Orchestra to Brisbane for its Australian tour earlier this month, was due to leave for Auckland, New Zealand, at 11 a.m. to pick up the orchestra for the return flight to the United States.

But early yesterday a writ was taken out by Avis Rent-a-Car System Pty. Ltd. of Edward Street, Brisbane, claiming £300 against Earl I. Jolly, aircraft maintenance engineer, of Fairmount Street, Burbank, California, United States of America.

The company claimed the money was payable by Jolly under a car-rent agreement dated June 10, or alternatively the company claimed £300 damages for alleged breach of the agreement.

A warrant for Jolly's arrest was issued after Mr. Justice Stable in a special Supreme Court sitting had made a chamber order.

Just before 10 a.m. yesterday Mr. F. T. Huggett, Sheriff's Officer, went to a city hotel and arrested Jolly under the warrant.

AIRPORT MUSTER takings were counted by Flying Tiger aircraft captain (Captain R. Allen, right) as T.A.A. senior traffic officer (Mr. K. Fitzgerald, left) and Mr. Robert M. Badgery, a Brisbane solicitor, looked on.

MES

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ne, Vic.

10 WEDNESDAY DAILY TELEGRAPH, JUNE 8, 1960

MAESTRO TAKES A BOW . . .

THE CONDUCTOR of the visiting Boston Symphony Orchestra (Dr. Munch) taking his final bow at the Orchestra's concert in the Sydney Town Hall last night.

SYDNEY ACCLAIMS BOSTON ORCHESTRA

The world-famous Boston Symphony Orchestra last night gave its first Sydney concert to a wildly-applauding capacity audience of 2300 people at the Town Hall.

Sustained clapping and unprecedented cheering continued for more than seven minutes after the first half of the concert.

The orchestra's permanent musical director, celebrated French conductor Charles Munch, took the rare step of giving two encores at the end of the scheduled performance

The Boston Symphony, recognised as one of the world's finest orchestras, is on a nine-day concert tour of Australia.

The orchestra will give performances at the Stadium tonight and at the Town Hall tomorrow night before leaving for Adelaide

The 117-piece orchestra opened last night with Berlioz's Symphonie Fantastique.

As the last movement drew to a shattering climax, the tumultuous applause began.

Back six times

Charles Munch returned to the rostrum six times to acknowledge the tremendous ovation.

The orchestra then played Dello Joio's Variations, Chaconne and Finale, and Roussel's Bacchus et Ariane. Suite No 2. Opus 43.

At the completion of the pieces Charles Munch made two curtain calls before playing an encore—Handel's Water Music Suite.

When he again tried to leave the stage the audience burst into demanding applause and he returned.

Dabbing his brow he led the orchestra through another variation of the Water Music Suite.

Almost exhausted, he left for his hotel minutes only after the last encore ended.

Review, P. 31

Est. 1904 'Phone: MU 5133

AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

From

"MORNING HERALD"

Sydney, N.S.W.

21 JUN 1960

Letters To

A MUSIC CRITIC'S "INACCURACIES"

Mr Moses Defends The A.B.C.

SIR,—Your Music Critic's article "Moses Hunting for Scapegoats" ("Herald," June 14) is so far off the mark that I am obliged to point out its major misconceptions and inaccuracies.

The critic's second paragraph about complaints made by "dozens" of unnamed artists about "poor accommodation, poor transport and galley-slave overwork" does not stand up to scrutiny. We accommodate our artists at the best hotels and send them a list, months before they arrive, setting out the full range of hotels in every city and inviting them to make their choice.

A cable received jointly from Charles Munch, musical director, and Thomas D. Perry, manager, of the Boston Symphony Orchestra is worth mentioning. It reads: "Arrived safe and sound but already homesick for Australia and your superb hospitality greetings." It is the rule rather than the exception for A.B.C. artists to take the trouble to write expressing their appreciation of the arrangements made for them.

On transport, we book them for longer journeys by Australian airlines and for shorter trips by car or train, whichever they prefer.

Itineraries Negotiated

As for the "galley-slave overwork," itineraries are the subject of negotiation between the A.B.C., the artists and their agents, and each artist who comes here, and his management, know precisely what he has undertaken. I might add that most artists who come to Australia are under the management of the world's most important concert agencies. These agencies would not permit their artists to come here if the dark picture your critic paints were accurate.

Moreover, despite what he has said on this occasion (and he and his colleagues on other occasions) we do succeed in maintaining a high standard of musical performances at our concerts. During the present season, for instance, we have had so far such people Sir Malcolm Sargent, Philippe Entremont, Alfredo Campoli and Lois Marshall. All of these, with Igor Markevitch, conductor, and the Soviet 'cellist, Rostropovich, who come to us next month, are in constant demand in the world's major music centres. None, to use your critic's term, is a "second-rater" and none, again despite your critic, is being paid less than the fee payable in other parts of the world.

It is true that some artists do not wish to come to Australia. Some, while they would be willing to come for short seasons in Sydney and Melbourne, are reluctant to be away from Europe and the United States for the period necessary to give concerts in most of the capital cities.

CHARLES MOSES,
General Manager,
Australian Broadcasting Commission.
Sydney.

Est. 1904 'Phone: MU 5133

AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

From

"MIRROR"

Sydney, N.S.W.

14 JUN 1960

After a busy week while the Boston Symphony Orchestra was in town, the U.S. Information Officer, Mr. Richard Joyce, and Mrs. Joyce left by car yesterday to spend a week's holiday at Surfers Paradise.

Their two sons, Timothy and Christopher are with them.

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Est. 1904 'Phone: MU 8133

AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

From

"TELEGRAPH"

Sydney, N.S.W.

10 JUN 1960

Ray Castle

THEY NEARLY SPILLED THE BEANS IN BOSTON

An ABC lesson Bananalanders should learn

IN the early hours of yesterday morning the Australian Broadcasting Commission rescued Australia from one of the greatest diplomatic blunders of all time.

The occasion of this happy diplomatic triumph was a party at Kings Cross.

There some of the A.B.C.'s top brass restored to members of the visiting Boston Symphony Orchestra the belief that Australians are a race of friendly, happy, hospitable people.

The party stopped these 100-odd musical ambassadors from taking back to the United States the impression that we are a bunch of backwoods hicks.

The world-famous musicians got this bad impression from no less a body than Her Majesty's Queensland Government.

Last Monday night the pineapple State invited the Bostonians to a Government reception in Brisbane's Parliament House after their first appearance in Australia.

No chairs

No grog

But what a party!

There were tiny saucers of curry and rice, a few asparagus rolls and suchlike titbits.

But no chairs.

And no grog.

The musicians shuffled about awkwardly.

Until conductor **CHARLES MUNCH** walked in, saw the situation, and announced: "There is nothing to drink; there is nowhere to sit. I am going home to bed."

And he did.

With this sour taste in their mouths, the Bostonians were rather lukewarm when they received invitations to the A.B.C.'s party at the Kings Cross restaurant of **JOSEPH GOTTWALD** on Wednesday night.

And, naturally, half of them didn't turn up.

But what a welcome surprise for those who did. Wine galore—white, followed by red, followed by champagne.

Gallons of the stuff.

And the food . . . ah, the food. Sydney rock oysters, kangaroo tail soup, steak and mushrooms, "Woomera Bomb" (a magnificent dessert), New Guinea coffee, a huge Australia-shape cake.

Jo Gottwald really did the orchestra proud.

And, A.B.C. big-wigs, chairman **SIR RICHARD BOYER**, general manager **CHARLES MOSES** and assistant general manager **HUCK FINLAY** were all in fine form.

They laughed, they drank, they sang—"Home, home on the range." The Boston boys loved it.

When I arrived one of them was just leaving to go back to his hotel. He returned 10 minutes later with 15 reinforcements who had been scared off by the Brisbane famine.

United States information officer **DICK JOYCE** was leading the singing.

DR. NICOLAI MALKO, musical director of the Sydney Symphony Orchestra, was fascinating American composer **AARON COPLAND** with conjuring tricks.

On and on it went into the morning. Members of the orchestra were arriving in a constant stream as the word went out: it's a wing-ding.

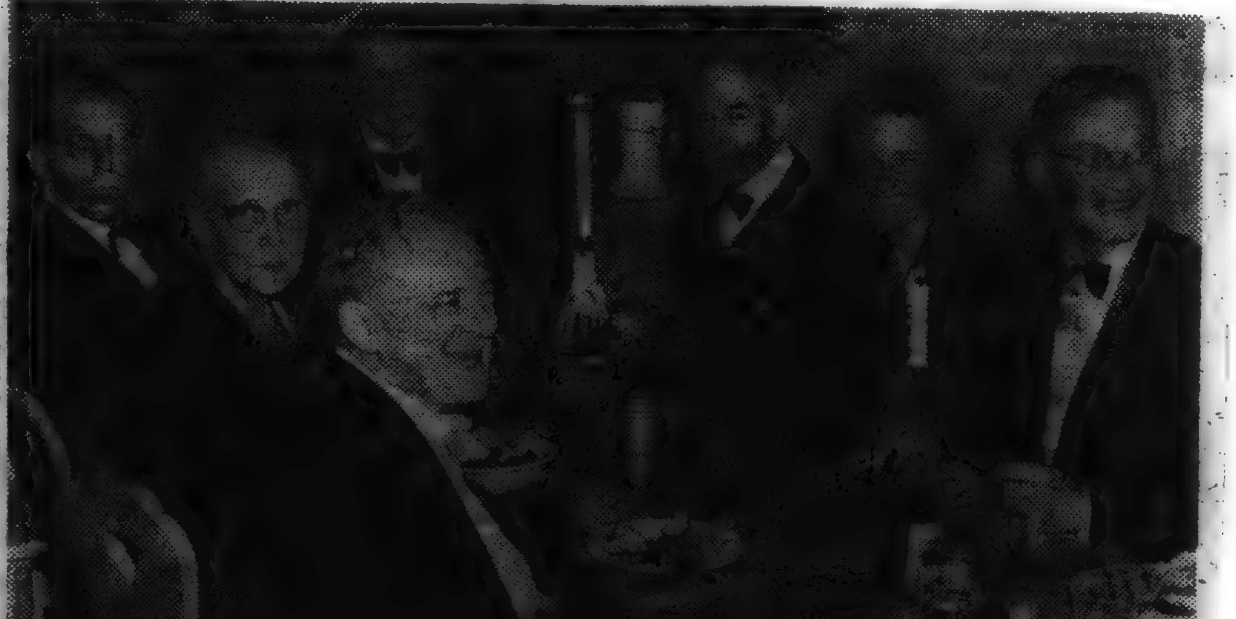
First clarinettist **GINO CIOFFI** declared: "This is the most wonderful party I've ever been to."

Trombonist **WILLIAM GIBSON** found a baton to conduct a French rondo. Bass clarinet **ROSARIO MAZZEO** observed that Australia should be on the Boston's regular itinerary.

A fiddler leaned over my shoulder and asked: "Is Brisbane really part of the same country?"

I explained their different ways Up North. I think he understood.

Anyway, there was more champagne to be drunk, so who cared?



***SIR RICHARD BOYER**, at the head of the table, presides over a happy party for the Boston orchestra—on his right Aaron Copland, Lady Boyer, Richard Burgin; on his left Dr. Nicolai Malko, Mrs. and Mr. Thomas Perry, Jun.*

Est. 1904 'Phone: MU 8133

AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

From

"ADVOCATE"

Burnie, Tas.

16 JUN 1960

24-STONE MASCOT

This is the Boston Symphony Orchestra's mascot — 24-stone plus Leslie ("Tiny") Martin. "Tiny" plays the double bass and has been with the orchestra, which is at present visiting Melbourne, for three years.

OBSCURED TEXT

The Sydney Morning Herald, Friday, June 10, 1960 5

Boston's Final Sydney Concert

The Boston Symphony Orchestra said farewell to Sydney at the Town Hall last night with a concert in which their zeal to give all outweighed the fact that these travellers, covering ground more desperately than their own beloved Paul Revere, were not fresh enough for definitive Debussy or Brahms.

In both Debussy's "La Mer" and Brahms' second symphony, tone and attack, balance and ensemble were of an excellence which could have most of the name orchestras of the world aching with envy.

And yet, elusively during the ecstasy of Debussy's world of spindrift and spume and gull-wheelings and less obscurely during the autumnal contemplation of lost worlds in the Brahms, one could sense some lack of spontaneity.

At that, conductor Charles Munch's Debussy seascapes were limned larged and formidable — no water-colourist's dabbling on Lake Geneva this, but a full oil fresco of the Biscayan Atlantic's cold, wild games with killer winds.

DELIBERATION

The Brahms was carried forward with a more measured deliberation and dark solidity of thought than is usual, Dr Munch presumably inclining to the view that the idyllic qualities of this second symphony must not be allowed so much dominance as to make the whole work too spectacular a change of course from the storming tragedy of Brahms' first.

The expertness of the playing, as in everything else in the program (including Samuel Barber's "Medea" ballet music of Britten-like economy, thrust and evocativeness), was almost everywhere as gripping as the characteristically Bostonian textures it produced.

The world knows nothing to compare with it. If it is reasonable to think of the Philadelphia aesthetic, say, as something akin to a Rubens Venus on a velvet divan, it could be just as reasonable to think of the Boston aesthetic as a Rembrandt merchant officiating from a Chippendale chair, himself as sturdy and solid and sane as his support and, in thought, as deeply brown as its grain.

This aristocratic browness of colour pervading all that the Boston does, a browness arriving from a mixture of many-coloured tempers as tertiary colour emerges on a palette when flasher hues blend, is rather of the quality of mahogany for those who sense it.

COMPACTNESS

Indeed, the order and compactness of stratum upon stratum of tone in the Boston's matchless all-in sonorities (the Brahms had so many of them!) recalls nothing in nature so much as miraculous order and compactness of the concentric circles exposed by cross section through a great tree.

All is in place and of its due size, all is in order, every sectional tone (as every annular ring) a determinant of the shape and size of every other.

Perhaps it is still true that "the town of the bean and the cod" is still a place where "the Lowells speak to the Cabots, and the Cabots speak only to God," but Sydney might rather think:

Hurrah for the good old Boston,
The band of the style and the punch,
Where the muses are snobby to no-one
And tell their best secrets to Munch.

And Boston's own President John Adams might reasonably be expected here to turn in his grave to unsay his dictum that "it is not possible to enlist the fine arts on the side of Truth." — L.B.

Sydney

FRIDAY DAILY TELEGRAPH JUNE 10, 1960

Town Hall: Boston Symphony Orchestra

LAST CONCERT LEAVES NO DOUBT

The Boston Symphony Orchestra played the last of its three Sydney concerts in the Town Hall last night.

It left no remaining doubt of its range and greatness.

The concert, with Charles Munch conducting, was, taken as a whole, quite the most satisfying, musical and revealing of the three.

The showmanship and applause-winning of the first Munch concert on Tuesday were over.

This was serious and purposeful music-making right through, and no less exciting for that.

The programme was made up of two pieces from the ballet "Medea" by Samuel Barber, Debussy's "La Mer," and the second symphony of Brahms.

It was instructive — if so dry a word is permissible for so lively a performance — to hear the orchestra get away from its French-Russian-American orbit to play a German classic—Brahms.

Forthright

Munch's Brahms was active and forthright; there was nothing of the brooding greybeard that we have grown too accustomed to.

Though it lacked nothing in strength, there was often a buoyancy and clarity about it that was new and refreshing.

But in some of the fully scored passages the violin tone tended to obscure the woodwinds — an inbuilt problem of the large modern orchestra, with its swollen complement of fiddles.

The Boston woodwinds are worth hearing. There was evidence of that, for example, in the exquisite oboe playing in the "allegretto" movement of the Brahms.

There was exquisite playing, solo and concerted, in all departments of the orchestra in the Debussy sketches. This was a definitive performance, sensitive and richly evocative.

The Barber pieces from a ballet on the Medea legend written for Martha Graham were both dramatically vivid and intellectually appealing — rare examples of theatre music that really stand up to the hard light of a concert hall.—M. L.

WIDOW'S £10,000 AWARD

A widow whose waterside worker husband died after a nine feet fall down a ship's hold yesterday won £10,000 compensation for herself and two young daughters.

The widow is Mrs. Florence Lilian Brownlee, 33, of Pittwater Road, Boronia.

Gordon Thomas Brownlee, 37, her husband, died on October 20, 1955.

The jury, before Mr. Justice Wallace, awarded the damages against James Patrick and Co Pty., Ltd.

James Patrick and Co. denied responsibility for Brownlee's death

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Est. 1904 'Phone: MU 5133
AUSTRALIAN PRESS CUTTINGS
Melbourne, Victoria
From
"TELEGRAPH"
Sydney, N.S.W.
0 JUN 1960

ORCHESTRA WOULD RETURN 'ANY TIME'

The conductor of the Boston Symphony Orchestra (Dr. Charles Munch) said last night he would be happy to bring the orchestra to Sydney again "anytime."

Dr. Munch said this as he sat exhausted, with a towel around his neck, in the artist's room of the Town Hall.

He had just returned from the stage from his sixth [illegible] for a thunderous ovation from an audience of 2200.

He had conducted the Boston Symphony Orchestra in the final appearance of its three-day Sydney season.

"I think the concerts were a success," he said.

Last night's audience packed the Town Hall.

The programme included works by modern American composer Samuel Barber, Debussy and Brahms.

First encore

For the first encore the string section of the orchestra paid homage to Bach with an arrangement of the Air in G.

The audience responded with the rarest of all tributes—a rapt 15 seconds' silence before breaking into applause.

The concert manager for the A.B.C. (Mr. H. C. Russell) said attendances for the Boston Symphony Orchestra's three concerts were better than those for any three given by the Czech Philharmonic Orchestra last year.

Hundreds of people had come from country towns to hear the concerts, he said.

Several thousand people had to be turned away.

The orchestra will leave today to give concerts in Adelaide and Melbourne before going to New Zealand

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AUSTRALIAN PRESS CUTTINGS
Melbourne, Victoria
From
"HERALD"
Melbourne, Vic.
8 JUN 1960

He'll hear his work

VISITING American conductor, Aaron Copland, will hear his own composition played on Sunday afternoon at the Camerata's recital at the Lyceum Club.

He will give a talk on the work, his Quartet for Piano and Strings.

Mr Copland is in Australia as guest conductor with the Boston Symphony Orchestra.

The composers of the other two works on the program will also attend. They are the society's founder, Margaret Sutherland, and secretary, Dr Noel Nickson.

For further inquiries, ring Margaret Sutherland (WM8750) or Mrs John Rutherford (XB1585).

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AUSTRALIAN PRESS CUTTINGS
Melbourne, Victoria
From
"HERALD"
Melbourne, Vic.
25 MAY 1960

Orchestra fans eat in street

BRISBANE, Today. — People waiting to book tickets for the Boston Symphony Orchestra's only concert in Brisbane ate their breakfast in the street today.

The queue had swollen to 200 an hour before the booking office opened at 8.30.

The orchestra will arrive in Brisbane on June 5 and give its concert the following day.

MUSIC NOTE. — The same office handled tickets for the Johnny O'Keefe's Rock 'n' Roll show. It didn't rate a booking in the first hour.

From
"HERALD"
Melbourne, Vic.
3 MAY 1960

Lunch for orchestra

THE English-Speaking Un[illegible] entertain the conductors and leading members of the Boston Symphony Orchestra at a luncheon at The Delphic, Alfred Place, Melbourne, on Tuesday, June 14.

Applications for invitations to the luncheon, which is open to members and non-members, should be addressed to the secretary, E.S.U., 146W Toorak Rd., South Yarra.

Mr Justice Sholl will be chairman.

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AUSTRALIAN PRESS CUTTINGS
Melbourne, Victoria

From "MIRROR"
Sydney, N.S.W.

12 JU[illegible]

Conductor on Radio, TV

Mr. Aaron Copland, famous American composer and conductor, who is in Australia as guest conductor of the Boston Symphony Orchestra, will broadcast as the ABC's Guest of Honor at 7.15 tonight from 2FC-2NA and regional stations.

The broadcast will be repeated on Monday at 3.15 pm from 2BL-2NC.

Mr. Copland also will star in the ABC's Spotlight program on Channel 2-ABN on Sunday, at 9 pm. The panel will include Sydney composer Franz Holford and Charles Buttrose.

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AUSTRALIAN PRESS CUTTINGS
Melbourne, Victoria

From "MIRROR"
Sydney, N.S.W.

15 JUN 1960

MUSIC OF THE WEEK

By Frank Harris

DE LOS ANGELES . . . no kitten Carmen.

Salle Wagram in Paris is usually a rowdy spot—the home of pugilists and political meetings.

A bit like Sydney's Stadium.

And a bit like the Stadium, too, in which the multitudes last week bravoed the Boston Symphony Orchestra, Salle Wagram occasionally lets culture climb into the ring.

Just over a couple of years ago, the French National Radio Orchestra and Chorus, and a troupe of prize solo singers "climbed into the ring" for a unique occasion — a knockout recording of Bizet's opera Carmen.

Referee was the belligerent conductor Sir Thomas Beecham who usually flattens any performer who does not meet his exacting demands for perfection.

About the only difference in this musical combat was that Beecham did not immediately announce a decision.

RECOUNT

Called away by concert demands, he took the recording tapes into hiding, conned them over for a year or more before he came back with the verdict—a recount on certain passages.

So they were done again, and at long last up came the true verdict — a knockout with this new HMV album (three 12in. discs) of Carmen.

Principal soloists are soprano Victoria De Los Angeles (heroine of Beecham's classy recording of La Boheme) as Carmen, tenor Nicolai Gedda in an unusually powerful performance as the miserable Don Jose, Janine Micheau as the slighted Micaela, and Ernest Blanc as the gaudy bullfighter Escamillo.

It has been suggested that Beecham chose De Los Angeles because her pure soprano could picture a girl more sinned against than a sinner.

Since the amazing thing about De Los Angeles is her deliberate mezzo coloring, stepping right down sometimes to a contralto thrill, this is so much bunkum. Her Carmen is a worldly, careless seductress, no kitten caught out by a wink during a Sunday afternoon band parade.

In fact the strongest point about this remarkable recording is the sheer earthiness of its tragic passion. Orchestra and chorus are sharp and fine. It is not perfect — no recording, or performance, ever is, but it comes close enough to it to make it a major achievement

N.B.: Carmen is released tomorrow week. A stereo version will be following soon.

DISCS

Luckily the Iron Curtain is not entirely sound-proof. Russian pianist Sviatoslav Richter has hidden behind it long enough, and the evidence of his greatness has had to be gleaned largely from an odd assortment of botched-up concert tapes. But in his Parlophone - Odeon (12in.) disc of Schubert's first published Sonata, he kicks aside that Curtain long enough to let through the sounds of a glorious recording. Most lovingly and expertly done.

UNIQUE

Another great Richter recording comes on a DGG 12in. in which he is featured in the **Rachmaninoff Piano Concerto No. 2**, a magnificently alive version, with the **Warsaw National Philharmonic**, almost, but not quite equal, to the composer's own recording, plus **Six Rachmaninoff Preludes** as a fill-in. The Preludes give it a unique touch.

So[illegible]el (HMV 12in[illegible]baritone Gerard Souzay in six song groups, including the film settings for Don Quixote which involved Ravel in a court suit when he discovered that his original commission had been supplanted by others. Buttery-smooth tones all the way through. One wonders occasionally what Souzay would do if he were suddenly stuck in the ribs with a knife-edged climax.

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Australian Press Cuttings
Stalbridge Chambers,
443 Little Collins Street,
Melbourne, Victoria.

From Truth.

12 JUN 1960 Brisbane, Qld.

"Starved" by the Govt., so

Boston boys had own tea party!

THE Queensland Government was off-key at a Parliamentary reception for the famous Boston Symphony Orchestra this week.

According to accounts of some of the guests the reception ended in an embarrassing fiasco.

Famous conductor Charles Munch went home to bed!

Other members of the orchestra stalked off to dine at a Chinese restaurant.

A Sydney newspaper described it as "one of the greatest diplomatic blunders of all time."

But the Premier, Mr. Nicklin, said yesterday this report "is obviously a highly-colored and incorrect account."

"There was no liquor because it was not that kind of a party," said Mr. Nicklin.

"As far as Conductor Charles Munch was concerned, he came merely as an act of courtesy. He spoke to me at the door, said he was tired and excused himself."

Mr. Nicklin said that many members of the orchestra enjoyed the party so much [illegible] bus had to b[illegible] when they [illegible] to leave.

"No one can fit 200 people and chairs into the room at the same time. There were chairs around the walls, but no one seemed to want to sit down," said Mr. Nicklin.

"The orchestra were given two hot dishes, a great variety of savories and sandwiches. There was no shortage of food. Much of it was left uneaten," he added.

The reception was given at Parliament House on Monday night following the first Australian performance of the Boston Symphony.

Apparently, nobody had told the caterers that the American musicians "fast" prior to a performance.

Anyway, some of them went off to a Chinese restaurant in the city.

A guest at the party described things to "Truth" in these words:

"Everyone stood about in desultory little groups. There was nothing to drink. I didn't even see a soft-drink.

"We were handed little plates of bright yellow curled prawns—very small serves for an orchestra which had not yet eaten. Most of them refused any[illegible]."

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AUSTRALIAN PRESS CUTTINGS
Melbourne, Victoria

From "TELEGRAPH"
Brisbane, Qld.

14 JUN [illegible]

Boston's top disc of 1959

MUSIC lovers who missed the Boston Symphony Orchestra's City Hall concert last week — and those who would like to hear it again — can hear the orchestra at its best on a new prize-winning disc of Debussy's Images for Orchestra.

The orchestra won the Grammy prize, awarded by the National American Record Society for the best orchestral performance on record released in America in 1959.

Debussy's music suggests Spanish highways and byways, the alternate chill and scented fragrance of a Spanish night, the fierce sunlight of summer, and dances.

It is a series of fleeting impressions in sound rather than of formal [illegible], and calls for orchestration suggestive of mockery and irony, of burning colors and mysterious sounds, of cynicism.

Charles Munch is very much the master of this atmosphere, and wrings from both string and wind sections a sharpness and sensitivity that shows orchestral technique at its peak.

This RCA collector's piece is on L16209.

★

215

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AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

From

"MIRROR"

Sydney, N.S.W.

2× JUN 196

ANDREA

BIG HAND FOR A GREAT ACTOR

TODAY is the day all Australians extend a bonanza of a welcome to one of this country's illustrious sons, CYRIL RITCHARD, whose fame during the past decade has reached the peaks.

Actor-director Cyril is accompanied by one of America's recognised leaders in the theatre and the literary world . . . CORNELIA OTIS SKINNER who co-stars with him in "THE PLEASURE OF HIS COMPANY."

Mr. Ritchard returned home by air this morning, and he and his stage partner were overwhelmed by the tidal proportions of the greeting they received.

It was in 1951 that we last saw this consummate artist here. He appeared then in company with his beloved wife, **Madge Elliott**, who died tragically, a short time after their return to New York, where at that time the vistas ahead loomed so bright.

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Tomorrow, after a hectic 24 hours of auditions . . . of seeing relatives and friends, Ritchard goes on to rehearse in Melbourne and gawdelpus—open there!

Once again the Southern Capital gets the show before Sydney. T'aint fair! Sydney is Cyril's birthplace and no amount of softsoaping by JCW will stop the burghers from feeling slighted.

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My friendship with Madge and Cyril . . . it's difficult to separate the two in my thinking . . . dates from the time Madge was a bewitchingly lovely schoolgirl.

I was at their unforgettable marriage at St. Mary's Cathedral and I compered scenes at the wedding reception, over a nationwide hook-up, from a huge bed of azaleas that had transformed the hall at Elizabeth Bay House into a bower.

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Cyril Ritchard has some unnecessarily hard work ahead of him. My only hope is that when he returns to Broadway, he will think of his visit as having been terribly worth-while.

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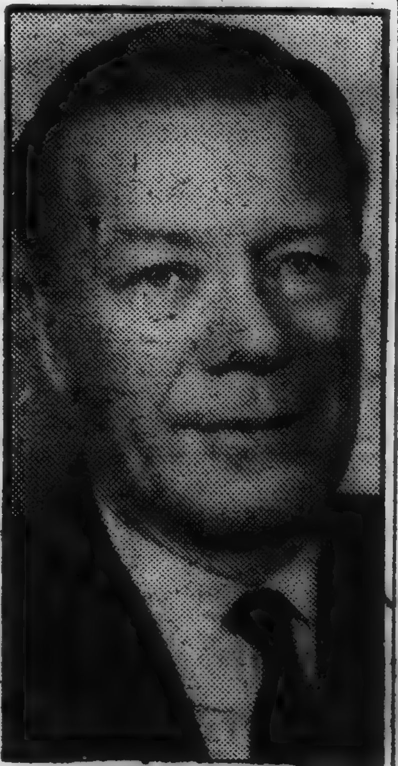

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Mr. Copland, who appeared as guest conductor with the Boston Symphony Orchestra, is a rather quiet bachelor rounding the corner at the 60 turn. He is a composer who admits that it's a job to write a symphony.

Here's a man who delights the eye. He's the answer to the prayer of a casting director in search of a true-to-type composer-director . . . thick grey hair . . . domed forehead . . . spectacles and a long, lean visage.

When at home this brilliant musician dwells in a converted barn up the Hudson. In an explanatory mood he explains, "High ceilings are fine for music . . . the acoustics are so good." A relentless worker, come hell or high water, Copland composes a little each day of his life.

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These nocturnal expresses will make their debut when the interstate gauge lines open.

"Fifty years behind the rolling stock of the USA," "old - fashioned in design," "a cardboard copy of America's great cross - country trains" . . . those that link the Atlantic Seaboard with the Pacific Coast . . . are some of the derogatory slings that are being fired on this welcome step forward in Australian train-travel.

I suggest we hold everything till the darn trains are built!

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AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

From

"MORNING HERALD"

Sydney, N.S.W.

2 8 JUN 1960

MUSIC And THEATRES

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* * *

Melbourne, Victoria

From

"COURIER MAIL"

Brisbane, Qld.

20 MAY 1960

THE Boston Symphony Orchestra will have its Australian premiere in Brisbane next month. And the Ansett people, who will be flying the orchestra around Australia, have started planning to serve them typical Australian meals. On the menu: Australian sherry, burgundy, and champagnes, kangaroo tail soup, Hawkesbury River oysters, Queensland barramundi—you know, just the sort of thing you and I have for lunch every day.

Est. 1904 'Phone: MU 5133

AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

From

"SUNDAY MAIL"

Adelaide, S.A.

21 MAY 196

* *

THE Boston Symphony Orchestra will play here next month, and for identifying tunes played by that orchestra and the Boston Pops Orchestra, 5DN listeners can win recordings of these famous combinations.

The chance will come in a new competition in Jann Springett's "Home Show." Contest duration will be two weeks, starting on Monday between 4 p.m. and 5 p.m.

* *

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AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

From

"NEWS"

Adelaide, S.A.

23 MAY 1960

● ***The menu***

FOR their airlift of the Boston Symphony Orchestra from Sydney to here on June 10, Ansett-ANA asked the ABC people to suggest a typical Australian meal to serve to the players on the flight.

Suggested typical dishes were "pie 'n' sauce" or "sausages and chips."

However, the airline has settled for a menu beginning with Australian sherry followed by kangaroo tail soup, baked barramundi, then Australian white wine, Australian cheeses, and champagne.

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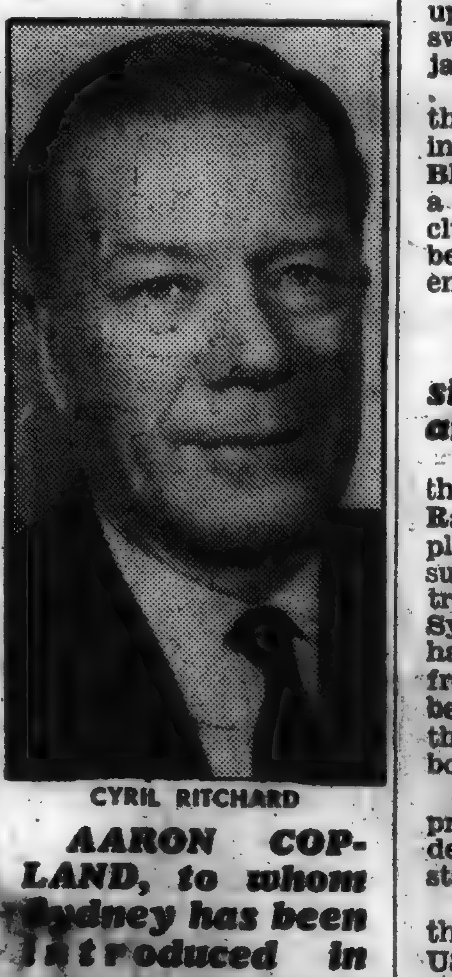

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Brisbane, Qld.

20 MAY 1960

THE Boston Symphony Orchestra will have its Australian premiere in Brisbane next month. And the Ansett people, who will be flying the orchestra around Australia, have started planning to serve them typical Australian meals. On the menu: Australian sherry, burgundy, and champagnes, kangaroo tail soup, Hawkesbury River oysters, Queensland barramundi—you know, just the sort of thing you and I have for lunch every day.

Est. 1904 'Phone: MU 5133

AUSTRALIAN PRESS CUTTINGS,

Melbourne, Victoria

From

"SUNDAY MAIL"

Adelaide, S.A.

21 MAY 196

* *

THE Boston Symphony Orchestra will play here next month, and for identifying tunes played by that orchestra and the Boston Pops Orchestra, 5DN listeners can win recordings of these famous combinations.

The chance will come in a new competition in Jann Springett's "Home Show." Contest duration will be two weeks, starting on Monday between 4 p.m. and 5 p.m.

* *

Est. 1904 'Phone: MU 5133

AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

From

"NEWS"

Adelaide, S.A.

23 MAY 1960

● ***The menu***

FOR their airlift of the Boston Symphony Orchestra from Sydney to here on June 10, Ansett-ANA asked the ABC people to suggest a typical Australian meal to serve to the players on the flight.

Suggested typical dishes were "pie 'n' sauce" or "sausages and chips."

However, the airline has settled for a menu beginning with Australian sherry followed by kangaroo tail soup, baked barramundi, then Australian white wine, Australian cheeses, and champagne.

SHOWTHROUGH

Est. 1904 'Phone: MU 5133
USTRALIAN PRESS CUTTINGS
Melbourne, Victoria

From
"MORNING HERALD"
Sydney, N.S.W.

7 [illegible] 1960

16 The Sydney Morning Herald, Saturday, May 7, 1960

HIS FACE TELLS THE SCORE

From Maurice Adams In New York

"A magnetic leader, no egocentric or sensationalist, but a thoroughly equipped and full-blooded interpreter . . . a musician singularly keen of ear, sensitive to tonal values, acutely aware of the special capacities, technical and colouristic of every instrument."

THIS was how one of America's leading—and most severe—music critics, the late Olin Downes, of the New York "Times," described Charles Munch, conductor of the Boston Symphony Orchestra, after his first appearance in Boston 11 years ago.

It is a judgment that Australians may make for themselves when the 68-year-old French maestro conducts the orchestra in Sydney, Melbourne and Brisbane in June.

EXPRESSIVE

THE tall, dignified figure with the thick silvery hair, striding across the stage to the podium, has become a familiar figure on the American musical scene.

But the audiences who see the well-tailored back and the expressive, well-shaped hands, and hear the music he draws from his 105-member orchestra miss one of the most fascinating aspects of Munch the conductor.

The music is written on his face almost as clearly as it is upon the scores in front of his musicians.

The extreme mobility, the expressive power of his countenance, is transformed into a mirror reflecting a thousand shades of feeling.

I noted all this one day last week when for a few hours I occupied a vantage stage seat at Symphony Hall in Boston to watch Charles Munch at rehearsals.

I saw and heard him coach and coax his orchestra in a mixture of French and English sprinkled with some German.

ONE passage in a Roussel symphony, he told them, undulating his hand through the air, should "glisse-glisse (slide) like the snake."

One phrase in Ravel's Daphnis and Chloe should float into the air "like smoke"; in another, he whispered, "La nuit . . . you sleep until a tiny bit of sun comes through."

Sometimes he would go on bended knees before the cellos to woo more tone from them.

His most frequent admonitions were, "Accent, more accent!" and "Respirez la musique." He believes that if music is a living thing, it should breathe.

He used to tell his students at the Paris Conservatory: "Remember this: the ears and the heart as well as the arms have their part in your conducting."

HE prefers a fine, thin sound, one not so big or wide as to obscure neatness and facility. His interpretations have eloquence and vitality, and driving force and vigour.

An extremely sensitive man, he has an imagination and intensity that makes his readings of French music electrifying, and works like the Tchaikovsky "Pathetique" passion and despair incarnate.

It is a truism that there are no more severe critics of a conductor than the musicians who work for him.

AS a result of informal conversations with a number of musicians at Symphony Hall I discovered an almost universal feeling bordering on adoration for their conductor, with the utmost respect for his musicianship.

Munch is very fair, but he demands and gets accuracy. He insists on the members of the orchestra studying the scores and warming up before he appears for rehearsal.

Exhausted, Munch bows to the applause.

New works—and he has introduced many new American works in recent years—are played through once to get the general idea, then the difficult sections are worked over, and finally the whole is put together again.

Old works are rehearsed by touching up a few difficult spots. There is no elaborate polishing of detail, because Munch assumes that his co-workers are co-artists—accomplished musicians and adults, not to be treated as children, repeating a detail over and over and learning by rote.

INVARIABLY his men spoke of his devotion to a composer's ideas, of his magnetism as a conductor, and of his ability to impart to his musicians and thus to the public the ideal that is constantly before him.

They spoke of his Berlioz with a special awe, for in this music even more than any other he transforms himself into the composer himself.

In every performance, whether it is the wildly romantic "Symphonie Fantastique," which Munch will conduct in Sydney, or the reverent "Requiem" Munch is like a man imbued with the life and spirit of another.

In a semi-autobiographical book entitled "I am a Conductor" published six years ago, Charles Munch revealed his inner feelings—and anxieties—as a conductor.

"You perch on a pedestal in the middle of a battlefield," he wrote. "You are Saint Sebastian exposed to the Roman arrows. You are Joan of Arc ready to burn at the stake for what you love.

"If even after 40 years of conducting you are still struck to the heart before every concert by fear and panic that overwhelm you with the strength of a tidal wave, if you feel this formidable transport of anguish still more intensely each time, you are still making progress and every time you conduct you will understand your mission a little better.

"There are many reasons for your anguish. It is you who must breathe life into the score. It is you and you alone who must expose it to the understanding, reveal the hidden jewel to the sun at the most flattering angles.

"Your task is one of setting and is as delicate as the film director's, measuring out light and dark, sharp images and blurred, groping towards the projection of an ideal that does not exist in real life.

"It is not easy."

In the concert hall, Munch, who makes conducting appear as easy as magic, takes upon himself none of the privileges and none of the customary flamboyance of a great conductor.

One somewhat perfunctory bow to acknowledge the applause that greets his appearance on the stage, then he mounts the podium and proceeds without more ado.

At the end of the number, he steps down and from the front of the orchestra makes his bow, then gestures to the orchestra to rise, and indicates that the applause is for them.

"In the middle of a battlefield"—Munch in action

2/6

Est. 1904 'Phone: MU 5133
AUSTRALIAN PRESS CUTTINGS
Melbourne, Victoria

From
"MIRROR"
Sydney, N.S.W.

19 MAY 1960

'Too stupid' so took [illegible] conduct[illegible]

Dr. Charles Munch, conductor of the Boston Symphony Orchestra, likes to tell [illegible] he is a conductor only because he is too stupid to be an[illegible].

He has his wife, the [illegible] of one of the founders [illegible] chocolate manufacturing [illegible], to thank for his present role as one of the most famous conductors in the [illegible].

In 1932 a year before they were married she hired both the hall and the first orchestra he conducted. Up to that time he had earned his living as a violinist, but orchestras were soon offering engagements.

When the Boston Symphony Orchestra is in Sydney next month Dr. Munch will conduct two concerts at the Town Hall where seats will range in price from £2/2/6 to £1/0/6.

If this makes you wonder at the wonderful profit the orchestra must be making think again.

It costs about £3800 to mount a Boston Symphony Orchestra concert, selling one out brings in about £3100 and that multiplied by 220 (the number of concerts [illegible] in a year) doesn't add up to a profit.

This deficit is made up partly by income on endowments and partly by contributions.

Way back there was a deficit [illegible]. The orchestra's [illegible] (a pianist turned banker) Major Henry Lee Higginson, met its losses from 1881 (the year of its foundation) to his death in 1919.

"AGE"
M[illegible], Vic.

21 MAY 1960

The Week In Wireless

THE MAJOR MUSICAL event from the ABC's point of view this week was the Victorian final of the concerto and vocal competition, a worthy event in its way, but not one to which a whole radio evening need be devoted.

It is a splendid idea to encourage the young musician and the ABC does so in many ways, of which this is one. At the same time little or nothing is heard subsequently of the winners who, after the competition, appear to lapse into obscurity and probably end by becoming teachers. Also, I am afraid, this competition does little but produce pianists which, in this country, are like Gilbert's dukes.

We heard a little of Sir Malcolm Sargent this week, but it had to come all the way from Queensland. Reception was not very good. He had with him soprano Lois Marshall in Mozart's Exultate Jubilate. She was also soloist in Rossini's Solemn Mass which suffered from an inferior broadcast and was switched off before the end to make way for more students from the 1960 music camp.

I note that on May [illegible] Lois Marshall was also a soloist in Beethoven's Ninth Symphony, presented in Sydney by Dr. Malko, the Sydney Orchestra and the Hurlstone Choir. It was broadcast in New South Wales, South Australia and Tasmania, but not in Victoria. Why? Parliament was sitting, of course, and nothing must disturb 3AR's lowbrow programmes.

It was not a very happy week for some listeners, even though we did hear from Sydney the first performance of Poulenc's Piano Concerto with Joseph Post conducting and Marjorie Hesse as soloist. Poulenc is always diverting. He always displays a nice musical wit.

On Sunday morning from 3LO we heard Schumann's Dichterliebe as sung by Lotte Lehmann, with Bruno Walter at the piano, an exasperating performance in a way, since I have tried to obtain that beautiful record without success, and apparently it cannot now be imported. On the other side of the recording is the same artists' version of Schumann's Frauenliebe und Leben, which is an equally lovely performance.

Gioconda de Vito and Raymond Lambert were the Sunday night Celebrities from 3LO in the Cesar Franck Sonata in which they combined very happily.

Later, on Sunday night, Mr. Lambert was heard in the Cesar Franck Prelude Chorale and Fugue which reveals the composer's great sensitivity and high ideals as well as anything he ever wrote.

One of the most delightful short sessions of the week came from 3LO on Monday night. It was a BBC transcription of Maori Folk Songs sung by the Maori Inia Te Wiata. The songs were less important than the singer who has one of the most delightful baritone voices I have ever heard.

The ABC continues to publicise the Boston Symphony Orchestra, presumably to keep people aware of the fact that the orchestra is to visit us shortly. On Tuesday night we had two of its recordings conducted by Pierre Monteux which included Richard Strauss's Don Juan and the much weatherbeaten Fifth Symphony of Tchaikovsky.

—By [illegible]

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AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

From

"WOMAN'S DAY"

Sydney, N.S.W.

20 JUL 1960

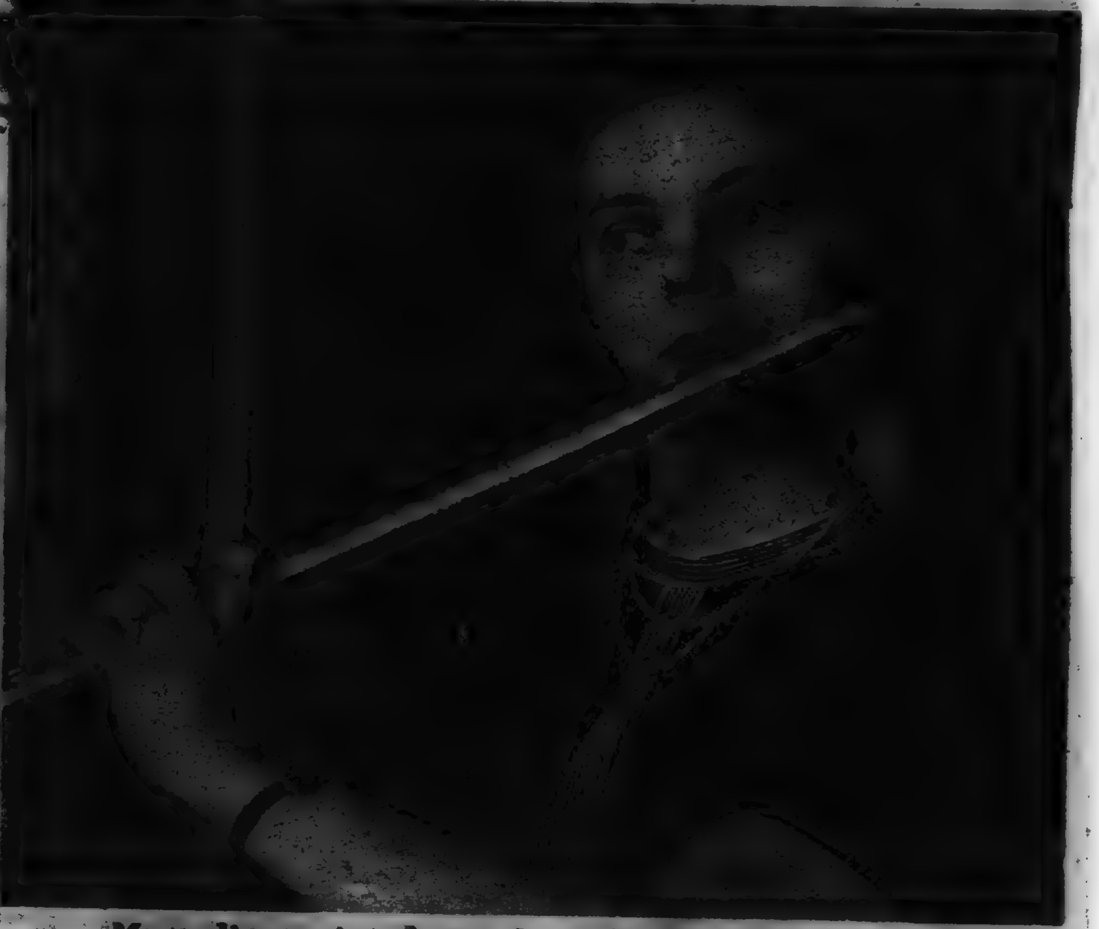
HAND OF THE SYMPHONY

Nicholas (14) helps his famous cellist mother to garden.

Olivia Luetcke, Boston Symphony Orchestra harpist, breeds chihuahuas, needs a dog-sitter for tours.

Cellist Winifred Winograd

and fabrics with aboriginal



Most disappointed member of the orchestra was flautist Doriot Dwyer. Her baby (due in July) kept her at home.

Est. 1904 217 'Phone: MU 5133

AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

From

"WOMAN'S DAY"

Sydney, N.S.W.

2 [illegible] JUN 1960

WINTER HOLIDAY IN TAHITI

The plane dropped down lower an
we were in another world—a world
warmth, of sun, colour and laugh

by ETHEL BRICE

over the coals of a fire,

THE GUIDING BOSTON

He coaxes his musicians in three languages and woos them on his knees to get "more accent"

IT was a red letter day for Australian music lovers on June 5, when a chartered plane from Manila touched down in Brisbane, carrying 117 passengers and 16,000lb of baggage and equipment.

The passengers were members of the world-famous Boston Symphony Orchestra and much of the equipment was the valuable instruments for the orchestra's first tour of Australia.

The tour, which is under the management of the Australian Broadcasting Commission, lasts for only 10 days, but the crowded, carefully timed program was planned to include concerts in Brisbane (June 6), Sydney (June 7, 8 and 9), Adelaide (June 11) and Melbourne (June 13 and 14).

The pace was hectic, but that was nothing new to the members of the orchestra, who have made many tours.

The driving force behind the musicians is the orchestra's musical director and principal conductor, Charles Munch, who was interviewed by "Woman's Day" at his home in New York before he left for the Australian tour.

At rehearsals, Munch coaches and coaxes his musicians in a mixture of French, English and German, sometimes going on his bended knees before the cellos to woo more tone from them.

One phrase in Ravel's "Daphnis and Chloe" should float into the air "like smoke," he says; in another, he whispers, "La nuit . . . you sleep, a tiny bit of sun comes through." His most frequent cry is for "Accent, more accent."

Charles Munch likes to tell his friends he is a conducter "only because I am too stupid to be anything else" but, in fact, his great talent is in line with a family history of musical talent and his choice of career was almost automatic.

A musical family

His father, Ernst Munch, was an organist and a professor of music at the Strasbourg Conservatory. As a child at the turn of the century, young Charles and his five brothers and sisters spent long hours practising various instruments and, on Sunday afternoons and evenings, the family gathered to play chamber music. At 21, Charles went to Paris to study the violin and soon began a distinguished career as a violinist and conductor.

When he became musical director and leading conductor of the Boston Symphony Orchestra in 1949, he fell heir to an organisation with a long and proud tradition.

The orchestra was founded in 1881 and it is the second oldest symphonic organisation in the United States.

Also conducting the orchestra in Australia at some concerts will be Richard Burgin, permanent associate conductor, and composer Aaron Copland.

Today, three women are among the orchestra's members — Doriot Dwyer, Winifred Winograd and Olivia Luetcke.

Doriot is the first and only woman principal in the orchestra—she plays the No. 1 flute—but she was unable to make the Australian tour because she's expecting her first baby next month. She has been replaced by Lois Schaefer, of the New York City Centre Opera Company.

The two other permanent women instrumentalists, cellist Winifred Winograd and harpist Olivia Luetcke are both mothers of teenage children.●

Olivia Luetcke, Boston Symphony Orchestra harpist, breeds chihuahuas, needs a dog-sitter for tours.

Cellist Winifred Winograd hopes to buy woollen sweaters and fabrics with aboriginal motifs while she is in Australia.

218

Est. 1904 'Phone: MU

AUSTRALIAN PRESS CUTTI

Melbourne, Victoria

From

"MORNING HERALD"

Sydney, N.

JUN 1960

Boston's Final Sydney Concert

The Boston Symphony Orchestra said farewell to Sydney at the Town Hall on Thursday night with a concert in which their zeal to give all outweighed the fact that these travellers, covering ground more desperaely than their own beloved Paul Revere, were not fresh enough for definitive Debussy or Brahms.

In both Debussy's "La Mer" and Brahms' second symphony, tone and attack, balance and ensemble were of an excellence which could have most of the name orchestras of the world aching with envy.

And yet, elusively during the ecstasy of Debussy's world of spindrift and spume and gull-wheelings and less obscurely during the autumnal contemplation of lost worlds in the Brahms, one could sense some lack of spontaneitv.

At that, conductor Charles Munch's Debussy seascapes were limned larged and formidable — no water-colourist's dabbling on Lake Geneva this, but a full oil fresco of the Biscayan Atlantic's cold, wild games with killer winds.

DELIBERATION

The Brahms was carried forward with a more measured deliberation and dark solidity of thought than is usual, Dr Munch presumably inclining to the view that the idyllic qualities of this second symphony must not be allowed so much dominance as to make the whole work too spectacular a change of course from the storming tragedy of Brahms' first.

The expertness of the playing, as in everything else in the program (including Samuel Barber's "Medea" ballet music of Britten-like economy, thrust and evocativeness), was almost everywhere as gripping as the characteristically Bostonian textures it produced.

The world knows nothing to compare with it. If it is reasonable to think of the Philadelphia aesthetic, say, as something akin to a Rubens Venus on a velvet divan, it could be just as reasonable to think of the Boston aesthetic as a Rembrandt merchant officiating from a Chippendale chair, himself as sturdy and solid and sane as his support and, in thought, as deeply brown as its grain.

This aristocratic browness of colour pervading all that the Boston does, a browness arriving from a mixture of many-coloured tempers as tertiary colour emerges on a palette when flasher hues blend, is rather of the quality of mahogany for those who sense it.

COMPACTNESS

Indeed, the order and compactness of stratum upon stratum of tone in the Boston's matchless all-in sonorities (the Brahms had so many of them!) recalls nothing in nature so much as miraculous order and compactness of the concentric circles exposed by cross section through a great tree.

All is in place and of its due size, all is in order, every sectional tone (as every annular ring) a determinant of the shape and size of every other.

Perhaps it is still true that "the town of the bean and the cod" is still a place where "the Lowells speak to the Cabots, and the Cabots speak only to God," but Sydney might rather think:

Hurrah for the good
old Boston,
The band of the style
and the punch,
Where the muses are
snobby to no-one,
And tell their best sec-
rets to Munch.

And Boston's own President John Adams might reasonably be expected here to turn in his grave to unsay his dictum that "it is not possible to enlist the fine arts on the side of Truth." — L.B.

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AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

From

"MIRROR"

22 JUN 1960

Sydney, N.S.W.

MUSIC OF THE WEEK

By Frank Harris

Tenor Kenneth Neate takes his music teacher with him on tour—in a locked box.

It's a tape recorder—"one of the best teachers I ever had," he said.

But tenor Neate, who uses his tape recorder mainly as a [illegible] style in diff[illegible]tic roles, w[illegible] who might [illegible] the idea. "[illegible] strong on [illegible]cism when you hea[illegible] play back."

Kenneth Neate, who is just finishing off a season as a guest star with the Elizabethan Opera Company, will follow with a four-months concert and recital tour for the ABC.

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NEATE . . . a teacher in a box

Triumph

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His recorded tape of his role in Lucia di Lammermoor, for instance, was his only help when he was called up from Paris at 36 hours notice to sing opposite Joan Sutherland in London without a rehearsal. This was the show that put Sutherland's name in lights as a great soprano.

One of Neate's triumphs in the years since his last visit was his creation of the name role in the contemporary opera Samperio Corso, by Henri Tomasi. Neate is pictured above as Samperio.

Based on the story of a Corsican liberator, it was premiered in Bordeaux in 1956 and repeated with great success at the Holland Festival.

"This is very modern in conception, but it has the true requirements of great music of all time—it is strongly melodic and comes more from the heart than the head."

Obsession

Beethoven must have had an eye to Hi-Fi recording when he wrote his three parade ground army marches, recorded for the first time in the original version on Pye (12in.) with Karl Haas conducting the London Baroque Ensemble. Ludwig van seems to have had an obsession for the clatter of drums, cymbals, triangles, etc. He tried to drag them in with somewhat doubtful effect in the Choral Symphony finale, but here, with superb sound fidelity, these odd bits of B sound fine. Topped off with the E Flat Octet and the Rondino. A capital adventure in sound.

* * *

Stereo is a new suit of clothes for Festival's unique disc of Elizabethan and Jacobean Ayres, Madrigals, and Dances (12in.) which had a pretty smart drape shape in its mono version. The works are by Byrd, Gibbons, Morley, Dowland, and so on, but don't be misled by these old-time names. Presented by the New York Pro Musica, under Noah Greenberg, who won the Daily Mirror's Disc of the Year award with his Play of Daniel, these lilting pieces have a startling freshness. And a word of praise to Sydney artist, Maris Earle for her brilliant cover, which makes it a fine local pressing all round.

* * *

Stereo re-issues—all giving stereo lustre to important mono records that scored high points when reviewed earlier . . . a popular double, has Solomon playing the Grieg and Schumann Piano Concertos, with Menges conducting the Philharmonia on H.M.V. (12in.); then there is Kirsten Flagstad singing Great Sacred Songs (Decca 12in.); a lively build-up on R.C.A. 12in. of the Billy the Kid and Rodeo ballet suites, by Aaron Copland, in Sydney this week as special conductor with the Boston Symphony; and violinist Christian Ferras in another very attractive double, the Tchaikowsky and Mendelssohn Concertos, with Silvestri conducting the Philharmonia (H.M.V. 12in.).

Grand team work in recital

The first recital of visiting soprano Lois Marshall at the Conservatorium last had some rare and fine qualities.

First there was the quality of voice, with its rich, full-bodied timbre, which never showed signs of strain, secondly there was an overwhelming passion of feeling in everything she sang, thirdly she was blessed with an uncommonly sensitive accompanist in pianist Weldon Kilburn.

Kilburn was her teacher in Toronto and their tour has established a teamship of quite exceptional quality.

This was most evident in the Schumann Woman's Life and Love song cycle, usually an unnerving demon in its subtle hazards of expression and exacting demands, but tamed by this pair into an angel of expressiveness.

The singer's quivering emotion in these eight songs which range in feeling from the first quick starting of love, through marriage and childbirth to the death of the beloved partner, all matched by an equally vivid piano part, made the cycle a touching experience.

The same lavish intensity of tone spurted through the seven lush-colored Spanish songs of De Falla, the romantic Richard Strauss bracket, and the Duparc and Debussy pieces.

America's Samuel Barber and Ireland's hated James Joyce seem a couple of odd bedfellows, and neither Barber's music nor Joyce's poems, which were the subject, seemed typical of either artist, yet here again, Lois Marshall invested the three song settings with a vital passion that seemed to give them a unique air.

Even Joyce, who wandered on to weirder word music of his own in Finnegan's Wake, might have cocked an appreciative air to this live singing. — FRANK HARRIS.

HERALD

Melbourne, Vic.

13 JUN 1960

They like climate

PHILLIP KAPLAN, flautist, on his arrival at Essendon Airport today with other members of the 115-man Boston Symphony Orchestra.

All were brimming with enthusiasm about Australian audiences but had reservations about our appreciation of modern music.

The manager, Mr Thomas D. Perry jnr., said the orchestra had been delighted by the overwelming hospitality.

"This is a wonderful country — so is the climate. Isn't this supposed to be winter?" he asked.

The orchestra will appear at the Melbourne Town Hall tonight and at the Olympic Swimming Stadium tomorrow night.

218

Est. 1904 'Phone: MU 5133

AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

From

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MU 5133

NGS

y, N.S.W.

OF THE EEK

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Beethoven must have had an eye to Hi-Fi recording when he wrote his three parade ground army marches, recorded for the first time in the original version on **Pye** (12in.) with **Karl Haas** conducting the **London Baroque Ensemble**. Ludwig van seems to have had an obsession for the clatter of drums, cymbals, triangles, etc. He tried to drag them in with somewhat doubtful "direct" in the Choral Symphony finale, but here, with superb sound fidelity, these odd bits of B sound fine. Topped off with the **E Flat Octet and the Rondino**. A capital adventure in sound.

* * *

Stereo is a new suit of clothes for **Festival's** unique disc of **Elizabethan and Jacobean Ayres, Madrigals, and Dances** (12in.) which had a pretty smart drape shape in its mono version. The works are by **Byrd, Gibbons, Morley, Dowland,** and so on, but don't be misled by these old-time names. Presented by the **New York Pro Musica**, under **Noah Greenberg**, who won the Daily Mirror's Disc of the Year award with his Play of Daniel, these lilting pieces have a startling freshness. And a word of praise to Sydney artist, Maris Earle for her brilliant cover, which makes it a fine local pressing all round.

* * *

Stereo re-issues—all giving stereo lustre to important mono records that scored high points when reviewed earlier . . . a popular double, has **Solomon** playing the **Grieg and Schumann Piano Concertos**, with **Menges** conducting the **Philharmonia** on **H.M.V.** (12in.); then there is **Kirsten Flagstad** singing **Great Sacred Songs (Decca 12in.)**; a lively build-up on **R.C.A.** 12in. of the **Billy the Kid and Rodeo** ballet suites, by **Aaron Copland**, in Sydney this week as special conductor with the Boston Symphony; and violinist **Christian Ferras** in another very attractive double, the **Tchaikowsky and Mendelssohn Concertos**, with **Silvestri** conducting the **Philharmonia (H.M.V. 12in.)**.

Grand team work in recital

The first recital of visiting soprano Lois Marshall at the Conservatorium last had some rare and fine qualities.

First there was the quality of voice, with its rich, full-bodied timbre, which never showed signs of strain, secondly there was an overwhelming passion of feeling in everything she sang, thirdly she was blessed with an uncommonly sensitive accompanist in pianist Weldon Kilburn.

Kilburn was her teacher in Toronto and their tour has established a teamship of quite exceptional quality.

This was most evident in the S

song cycle, usually an unnerving demon in its subtle hazards of expression and exacting demands, but tamed by this pair into an angel of expressiveness.

The singer's quivering emotion in these eight songs which range in feeling from the first quick starting of love, through marriage and childbirth to the death of the beloved partner, all matched by an equally vivid piano part, made the cycle a touching experience.

The same lavish intensity of tone spurted through the seven lush-colored Spanish

and the D[illegible] and Debussy pieces.

America's Samuel Barber and Ireland's hated James Joyce seem a couple of odd bedfellows, and neither Barber's music nor Joyce's poems, which were the subject, seemed typical of either artist, yet here again, Lois Marshall invested the three song settings with a vital passion that seemed to give them a unique air.

Even Joyce, who wandered on to weirder word music of his own in Finnegan's Wake, might have cocked an

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"HERALD"

Melbourne, Vic.

13 JUN 1960

They like climate

PHILLIP KAPLAN, flautist, on his arrival at Essendon Airport today with other members of the 115-man Boston Symphony Orchestra.

All were brimming with enthusiasm about Australian audiences but had reservations about our appreciation of modern music.

The manager, Mr Thomas D. Perry jnr., said the orchestra had been delighted by the overwelming hospitality.

"This is a wonderful country — so is the climate. Isn't this supposed to be winter?" he asked.

The orchestra will appear at the Melbourne Town Hall tonight and at the Olympic Swimming Stadium tomorrow night.

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MAR 8 - 1960

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Woman Of Week Boston Symphony Flutist

By GLADYS MASON

[redacted] nd experience essentials for a post with a top symphony orchestra, according to Doriot Anthony Dwyer.

Our Woman of the Week, talented first flutist with the Boston Symphony Orchestra, knows whereof she speaks.

She has played with the National Symphony in Washington, the Los Angeles Philharmonic, the Hollywood Bowl Orchestra with Bruno Walter and on the N.B.C. network.

"The flute solos you hear at Symyhony take a short time," said the pert brunette. "But they take enormous training to play. After you master your instrument you must play with fine musicians and conductors.

MUST PROVE YOURSELF AGAIN AND AGAIN

"You must get to learn the requirements of five or six different conductors. Wherever you go, you must prove yourself all over again."

Mrs. Dwyer came to Boston in 1952. She is very happy with the orchestra and with the city. "In the middle west when I was little, music was something that practically had to be imposed on the public," she said.

"In Boston, music is a part of everyone's life and they accept it so naturally.

"I also enjoy the uniqueness of Boston. What some people might think is old-fashioned about the city is to me fascinating. I hope all the new building developments don't change this quality."

Mrs. Dwyer loves traveling, for all that it is tiring, and feels [illegible] a musician's blood. She was with the orchestra when they made the famous tour that included Russia.

"Everyone wrote about Russia and wanted to know what we thought of it," she said. "But the country I really loved was Ireland. The people were charming and friendly and the scenery was so beautiful."

The Boston Symphony Orchestra will [redacted] a 10-week tour of the Orient. This will include Hawaii, New Zealand, Japan and Australia. Mrs. Dwyer, an avid shopper, looks forward to adding to her rug collection on the tour.

The Dwyers live in Chestnut Hill. Dr. Thomas Dwyer is Associate Director of the Psychiatric Service at Beth Israel Hospital. He is also Clinical Associate in Psychiatry at Harvard Medical School.

Though Mrs. Dwyer has a housekeeper, she plans menus and does the shopping herself.

"When people ask me what my hobbies are, I have to smile," she said. "I have so little time for homemaking it might almost be called a hobby."

Mrs. Dwyer is a [illegible] woman and does [illegible] derplay this as a [illegible] the orchestra.

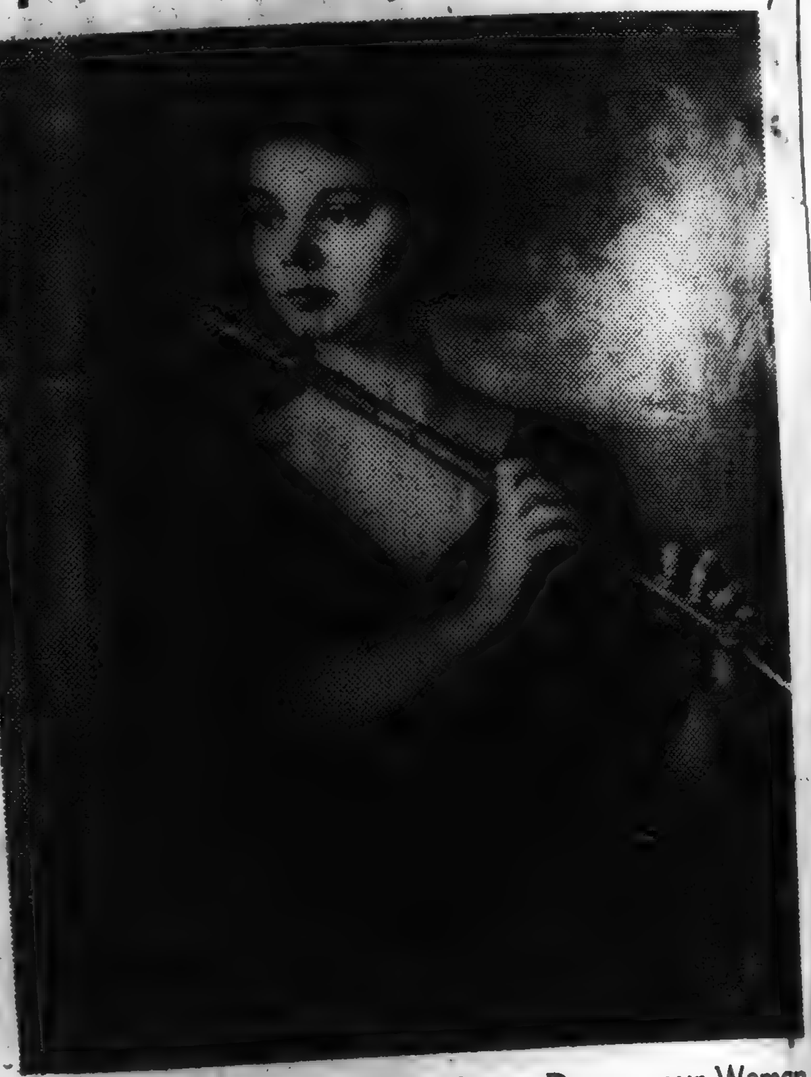
"I think when a female musician tries to dress in a severe way she attracts more attention than if she wears what is flattering," she said.

"Naturally, I do not wear clothes that will stand out too much. But I like soft colors and wide skirts. Every now and then I like to wear navy blue instead of black, too. I love to design clothes and design many of my own.

"I can make dresses but don't have much time to do it. I love textiles and materials. Both my husband and I enjoy collecting art, too."

Mrs. Dwyer gives many recitals on her own, recently appearing at Town Hall in New York.

When asked if she'd ever like to retire and lead a "normal" life, she smiled and said: "This is my normal life."



PORTRAIT OF Doriot Anthony Dwyer, our Woman of the Week, was done by Irwin D. Hoffman, a Vermont artist. Mrs. Dwyer is first flutist with the Boston Symphony Orchestra.

DAILY TELEGRAPH JUNE 6, 1960

NEWS FO

She's out of time with the orchestra

TWENTY-FOUR hours each day are just not enough for American girl Sally Hempel, who arrived in Sydney yesterday.

Sally is secretary to the manager of the Boston Symphony Orchestra, Mr. Thomas D. Perry, Jun.

The orchestra arrived from Brisbane yesterday and gave the first of three concerts at Sydney Town Hall last night.

"Every day is almost a 26-hour one," she said.

For her there are mix-ups to cope with all the time—the stage is too small to accommodate all the players, somebody's ill, hotel bookings are inadequate, baggage gets mislaid.

With practically no time to call her own she still manages to find time to play the piano.

Relaxation

"For relaxation only — with an example of brilliance always before me, I wouldn't dare take up music seriously," she said.

Thirty-one years old, a qualified nurse, and once an air-hostess, Sally Hempel has been with the Boston Symphony for four years.

The personnel of the orchestra are "very domesticated" according to Mrs. Thomas D. Perry, wife of the manager, and official hostess for the tour.

Only about [illegible] of the men are ba[illegible]

And of th[illegible]men musicians [illegible]rried — harpist [illegible]livia Luetcke, a[illegible] Mrs. Winifred [illegible]

Mrs. W[illegible] the first woma[illegible] player to be accep[illegible] member of the orchest[illegible]

The third w[illegible]n musician is [illegible]ist Lois Schaefer, who is Mrs. Winograd's sister.

For the past five years Miss Schaefer has been a permanent flautist with the orchestra of the New York City Centre of Music and Drama.

For Sally Hempel the Boston Symphony Orchestra is . . .

SEEN, BUT NOT HEARD

SLIM, blonde Sally Hempel (pictured left) has only one regret about joining the staff of the Boston Symphony Orchestra — she hasn't been to a symphony concert in years.

"I have been one of the orchestra's most ardent fans since I went to live in Boston 10 years ago," said Sally, a former nurse and air hostess when she arrived in Melbourne with the orchestra yesterday.

"I used to go to as many concerts as I could afford.

"Then, four years ago, my closest friend, who had resigned as secretary to the orchestra's manager, Mr Thomas D. Perry, jnr., asked if I was interested in the job.

"I got it — and everything changed."

Now, when the orchestra strikes up for a concert performance, Sally is behind closed doors with Mr Perry and other staff members, planning the next series of performances.

"But we do hear snatches of rehearsals by leaving our office doors open," she said.

"Our orchestra is one of the few which owns its own hall and the offices are all around the auditorium."

Sally described her job generally as "seeing that Mr Perry's decisions are carried out."

"On this trip, that has meant checking on transport, accommodation and facilities in concert halls, knowing where all 117 players are at a given time — or, failing that — finding them, delivering their mail, making appointments for them and seeing that they get there, and coping with miscellaneous emergencies," she explained.

3 WOMEN, 114 MEN

TWO *sisters, cellist Mrs Winifred Winograd, and flautist Miss Lois Schaefer, are among the three women musicians who arrived in Melbourne with the Boston Symphony Orchestra yesterday.*

The third woman is Mrs Olivia Luetcke, a harpist.

Mrs Winograd is the first permanent woman player in the orchestra's string section.

Formerly first cellist in the Fort Wayne Philharmonic Orchestra in Indiana, she was the only woman among 13 musicians who auditioned for the post three years ago.

"I felt I was being rather 'forward' in trying for the job," she laughed yesterday.

"But Charles Munch, our conductor, is less prejudiced than most against women players, and the men in the orchestra accepted me very quickly."

Miss Schaefer joined the orchestra to replace another woman flautist who was unable to make the trip.

She lives in New York, where she plays in the theatre-size orchestra at the New York City Centre of Music and Drama.

"This is a kind of experimental theatre which produces annual seasons of opera, ballet, drama and musical comedy," Miss Schaefer explained.

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From
"MORNING HERALD"
Sydney, N.S.W.

12 MAY 1960

Three Women In Boston S.O.

Travellers

THERE WILL BE only three women among the 117 players of the Boston Symphony Orchestra when it arrives in Australia next month.

There are Mrs Winifred Winograd ('cellist), Miss Lois Schaefer (flautist) and Mrs Olivia Hall Luetcke (harpist).

However, there will be two other women travelling in the specially chartered plane which is bringing the orchestra on its tour of the Far East and Australia. The manager, Mr Thomas D. Perry, jun., will be accompanied by his wife and his secretary, Miss Sally Hempel. Miss Hempel is also a registered nurse.

Mrs Luetcke, the harpist, is one of the few Americans actually born in New York City; most New Yorkers gravitate there from somewhere else.

SUBURBAN COLONIAL

She and her teenage daughter now live in a large colonial house in suburban Boston, where they raise Chihuahuas. Their dogs have been awarded many prizes at dog shows.

The flautist (or, as the Americans say, flutist), Miss Schaefer, is first flute with the New York City Centre Opera Company's Orchestra. But Dr Charles Munch invited her to join the Boston Symphony Orchestra for this tour of the Far East and Australia.

She has been soloist with many American orchestras, including the Chicago Symphony and the Boston Pops. Miss Schaefer is a sister of 'cellist, Mrs Winifred Winograd.

Mrs Winograd was the first woman string player ever engaged by the Boston Symphony Orchestra. She joined it in 1957. She studied with Gregor Piatigorsky, at the Curtis Institute of Music in Philadelphia and at the Boston Symphony's summer school of music, the Berkshire Music Centre.

GARDENING HER HOBBY

Mrs Winograd has a teenage son called Nicky.

The manager and his wife, Mr and Mrs Thomas D. Perry, live in suburban Hingham, 16 miles from Boston, in a large Victorian house surrounded by an acre or so of lawns and gardens.

Mrs Perry's hobby is looking after the garden, and caring for their large shaggy dog, Gus (short for Argus, of the hundred eyes). Their two sons, Doane (17) and Rodney (15) are pupils at a New England preparatory school.

It is Mrs Perry's job to be "first lady" at the orchestra's many social functions, and she always attends the Friday matinee concerts.

Miss Hempel, who comes from Illinois in the midwest, has been Mr Perry's secretary for three and a half years. Before that, besides working as a nurse, she was for a time an air hostess.

The orchestra's first concert in Sydney is on June 7.

MRS THOMAS D. PERRY, wife of the manager of the Boston Symphony Orchestra, and MISS SALLY HEMPEL, his secretary take a look at the route the orchestra will follow on its tour of the Far East and Australia. They will be among the five women travelling with the Orchestra in a specially chartered plane.

The Boston Symphony Orchestra's 'cellist, MRS WINIFRED WINOGRAD.

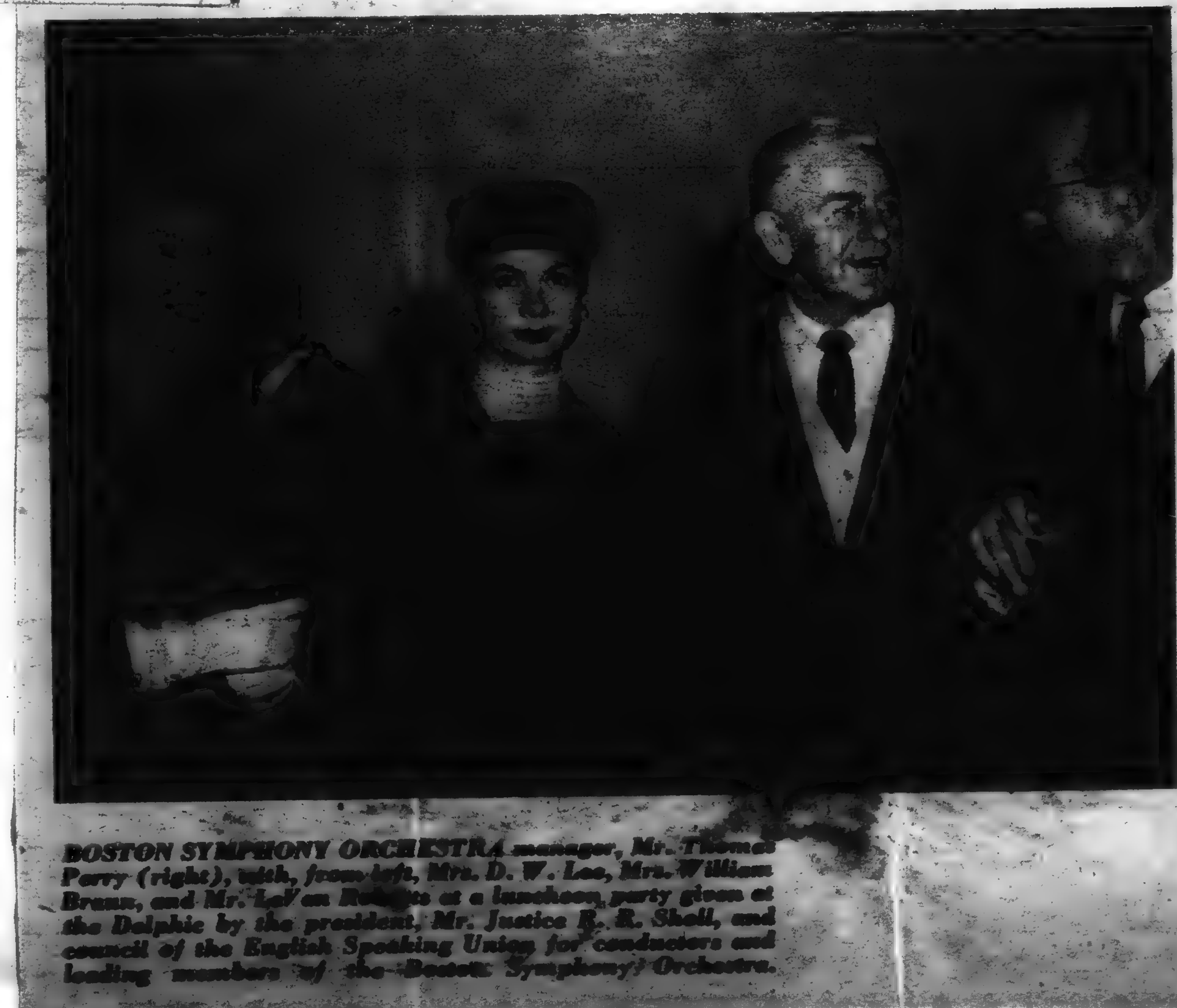
Right: MISS LOIS SCHAEFER (flautist) has joined the Boston Symphony Orchestra for its tour.

MRS OLIVIA LUETCKE, harpist with the Boston Symphony Orchestra, packing her trunk before leaving for their current tour of the Far East and Australia.

Est. 1904 Phone MU 5133

AUSTRALIAN PRESS CUTTINGS
Stalbridge Chambers
443 Little Collins Street
Melbourne, Victoria

From 29 JUN 1960
"WOMEN'S WEEKLY,"



BOSTON SYMPHONY ORCHESTRA manager, Mr. Thomas Perry (right), with, from left, Mrs. D. W. Lee, Mrs. William Braun, and Mr. [illegible] at a luncheon party given at the Delphic by the president, Mr. Justice R. R. Sholl, and council of the English Speaking Union for conductors and leading members of the Boston Symphony Orchestra.

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Est. 1904 Phone MU 5133

AUSTRALIAN PRESS CUTTINGS
Stalbridge Chambers
443 Little Collins Street
Melbourne, Victoria

From "WOMEN'S WEEKLY."
18 MAY 1960

● *The Boston Symphony Orchestra which will tour Australia for 11 days.*

Boston breaks the sex barrier

By ROBERT FELDMAN, of our New York staff

● Biology has something to do with the bias against women musicians in America's major orchestras, but lately the sex barrier has been broken down—notably in Boston by conductor Charles Munch.

BUT even the Boston Symphony Orchestra, which will tour Australia for 11 days next month, has only three women among its 100 musicians.

By comparison, the New York Philharmonic hasn't a single woman member—not even a harpist, for whom exceptions are traditionally made.

The Boston Symphony's tour of Australia is a part of the U.S. cultural exchange programme. The orchestra will also visit Korea, Japan, the Philippines, and New Zealand.

The three black-skirted members of the orchestra are Olivia Hall Luetcke, harpist, Winifred Winograd, cellist, and Lois Schaefer, flutist. Mrs. Winograd and Miss Schaefer are sisters.

Some years ago the Boston and several other organisations renounced the sex bias by instituting anonymous auditions.

Musicians auditioning for a vacancy played behind an opaque screen—heard but not seen.

To the judges on the other side of the screen (the first-chair players of each section of the orchestra) they were identified only by number.

Only in the final audition—for the conductor—were the applicants seen in full view of the stage.

Having passed both aural and visual hurdles, Mrs. Luetcke and Mrs. Winograd have been with the Boston Symphony for nine years and two years respectively.

Miss Schaefer is not a regular member of the Boston. She is the permanent first flautist in the New York City Opera Company, and joins the Boston Orchestra for the tour only as a replacement for the regular first flautist Doriot Anthony Dwyer.

Mrs. Dwyer, the wife of a Boston physician, is due to have a baby in August.

"My male colleagues couldn't be nicer," Mrs. Winograd, a slender divorcee in her thirties, told me. "I haven't heard a whisper against me, although string players are notoriously jealous of tradition.

● *LOIS SCHAEFER — no harping against a female flautist.*

"On tour in America I ride in the non-smoking carriage and I don't play cards, so most of the time I travel in near-solitary splendor.

"The men understand that I'm not really anti-social — it's just that when the Boston Symphony lights up you can die of smoke poisoning.

"Nice as the men are, I wouldn't like to be the only woman with the orchestra. Once in a while, when the other two women are absent, and I'm the only female on stage, I look round and wonder what I'm doing there."

Mrs. Winograd lives in her own large house in suburban Needham, Massachusetts, and has a 14-year-old son, Nicholas.

The boy knows something of music — he reluctantly played the piano for the State Department film crew — but he much prefers science.

His room is a clutter of oscilloscopes, signal generators, and other gadgets. He built his own binary computer, a type of "electronic brain," and [illegible] awarded a prize for [illegible] science fair.

Sisters [illegible] and Lois (she's the [illegible]) share a passion for hiking and mountain-climbing.

Miss Schaefer has been with the New York City Centre Orchestra for four years and is a recording artist and teacher of the flute.

Previously she was a member of the famous Chicago Symphony for three years.

The Schaefer sisters grew up in a musical home in Yakima, an apple-growing town in Washington State.

"Mother taught and played the piano," Lois said. "She decided that the flute, cello, and piano would make a good trio for passing the long winter evenings.

"Unfortunately, not much music has been written for this combination. That didn't stop us — we made our own."

For Mrs. Luetcke this will be her third overseas trip with the Boston.

Mrs. Luetcke, incidentally, a mere 5ft. in height, can step easily into her instrument's 6½ft. travelling-case.

"I'm the only one in the orchestra who can use her instrument case as a dressing-room," she said.

She raises chihuahuas as a sideline, and owns about 50, with 18 of them actually in her large house at Chestnut Hill, a Boston suburb.

While in the Far East she will send her 12-year-old daughter, Carlotta, to summer camp.

Like Mrs. Winograd, Mrs. Luetcke is a divorcee. Her mother and a helper will look after the dogs while she is away.

Like many classical musicians, she is a jazz fan. Her particular hero is Count Basie, but she is also a fan of Robert Maxwell, an American jazz harpist.

"Most people don't care for jazz harp," she said. "At first it sounds too gummy — like someone playing old rubber bands. The harp isn't much good, either, for rhythmic bass or fast chromatic work.

"'Hip harp' is a cultivated taste, and I'd be fascinated to learn if anyone in Australia has cultivated it."

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AUSTRALIAN PRESS CUTTINGS
Melbourne, Victoria

From "ADVERTISER"
Geelong, Vic.
14 JUN 1960

French Touch From Boston

Although the performances are light-hearted they sometimes made me gasp at the brilliance of the orchestra and conductor.

It's the Boston Symphony Orchestra under Charles Munch. The recording under review features music by French composers Dukas, Saint-Saens and Ravel and is released under the title "The French Touch" (RCA L16227).

Munch really gets to the heart of this music of fantasy and wit and the orchestra responds magnificently.

The Australian Broadcasting Commission has given us the chance to hear this wonderful orchestra in person. It will be a memorable occasion for all those who attend.

The Boston Pops Orchestra shows off its form in American music on two other recordings on issue by R.C.A. A fine performance of Gershwin's "Rhapsody In Blue" and "An American in Paris" are given with pianist Earl Wild (L16223).

The orchestra, under Arthur Fiedler, accompanies the soloist in a reading which has many virtues and few failures. The rhythms are flexible from start to finish in the "rhapsody" and the recorded sound is first-rate.

The other album features two scores commissioned by the New York Ballet Company and compiled by young composer Hershy Kay. The first, "Stars and Stripes", is adapted and orchestrated from John Philip Sousa's music. It is a stirring arrangement splendidly played by the Boston Pops, again conducted by Fiedler. The second score is entitled "Cakewalk" which comprises music by Louis Gottschalk. Its form follows a classical pattern of the minstrel show. Both items are admittedly compelling. The album catalogue number is (L16228).

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8- JUN

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AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

From

"SUN"

Sydney, N.S.W

7 JUN 1960

WOMEN'S

S, FASHION and GOSSIP

Orchestra has a 'mother'

Checking last-minute arrangements for their Sydney visit are Bostonians SALLY HEMPEL and MRS THOMAS D. PERRY JNR.

AN adopted "family" of 103 men and five women hasn't presented as many problems to the "first lady of the Boston" as her two teenage children.

This slightly greying "mother" with twinkling china blue eyes is Mrs Thomas D. Perry, jun., wife of the business manager of the Boston Symphony Orchestra.

"Officially I'm their social hostess," she explained at Sydney Airport today, when she arrived by Ansett-ANA from Brisbane.

Unofficially she's the Boston's "morale booster and general odd-job girl."

According to Mrs Perry, temperamental tantrums are rare in this world-famous orchestra.

"We do have occasional outbursts — musicians will be musicians.

"But they're well-timed, and never interfere with a performance."

Despite this, Mrs Perry helps to iron out difficulties encountered by French, Italian, Russian, Pole, German, Finn, Danish and American members, including six bachelors."

"But 99 per cent of the time we're just one big happy family," she hastened to add.

So proud of her "family" is this music-minded housewife that she never misses a performance.

"I've heard them play from every angle of the concert hall," she said.

Her only real worry on tour was how her mother would cope with her two sons, Doane, 17, and Rodney, 15 (they came out of boarding school today).

But Mrs Perry and her busy husband supplied the solution by sending home packages of cameras and transistor radios to keep the boys "out of mischief."

But help with her Herculean tasks has been provided for Mrs Perry in the form of Sally Hampel, her husband's 31-year-old secretary.

Sally, apart from being as "efficient as a robot," is also a registered nurse and a qualified air hostess.

"And believe me, that experience has been invaluable for this 26-hour-a-day job," she said at the airport as she darted about sorting mail and organising accommodation for the two planeloads of musicians.

Greatest "headache" since her departure from America on April 25 has been mix-ups in accommodation.

"With 108 people to house, you can understand it," she said.

"But can you imagine what it was like in Japan when I couldn't speak Japanese and they couldn't understand a word I said."

Especially happy at her selection to play with the orchestra during their tour is flautist Lois Schaefer, whose sister Mrs Winifred Winograd, is also a member.

Winifred, a cellist, is the first woman string player to make the grade and play with the Boston Symphony Orchestra.

Although it takes a considerable time to unload nine tons of musical instruments, this great orchestra will give its first Sydney performance at Sydney Town

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AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

From

"MORNING HERALD"

Sydney, N.S.W.

8- JUN 19

NEWS FOR WOMEN

MRS J. de VESSEY, of Double Bay, and MRS E. TRAUB, of Edgecliff who attended the first Sydney concert of the Boston Symphony Orchestra last night. The orchestra will give its second concert at Rushcutter Bay stadium tonight, one concert in Adelaide, two in Melbourne, and then fly to New Zealand for a series of concerts there.

Old Friends Met At Concert

The associate conductor and concert master of the Boston Symphony Orchestra, Mr Richard Burgin, and the musical director of the Sydney Symphony Orchestra, Dr Nicolai Malko, met last night at the orchestra's first Sydney concert, at the Town Hall—for the first time since they were music students together in Russia.

Although they have both been internationally successful in their careers, they had not met since their student days until last night.

Before the concert, the United States Information Officer, Mr Richard Joyce, and Mrs Joyce gave a buffet dinner party at their Vaucluse home for some of the orchestra members — and invited guests back for supper after the show.

The chairman of the Australian Broadcasting Commission, Sir Richard Boyer, and Lady Boyer, and the general manager, Mr Charles Moses, and Mrs Moses, will entertain the orchestra at a party after tonight's concert.

The Governor-General, Lord Dunrossil, and Lady Dunrossil, who are paying a four-day visit to Sydney, attended the concert last night.

Others among the audience had been guests at a preview of the Theatre Design Exhibition which is being held at David Jones' Art Gallery to aid the Opera House Appeal.

They went on from the exhibition, and the buffet dinner which accompanied it, to the Town Hall.

Mr Justice Macfarlan and Mrs Macfarlan attended both the exhibition and the concert; so did Mr and Mrs Marcel Dekyvere, Dr and Mrs R. Ernst, and Mr and Mrs F. Wenkart.

Nineteen designs for theatre sets, made by non-professional students, and sets created by professional designers were included in the exhibition.

A scale model of the set created for a scene from Ray Lawler's "Piccadilly Bushman" was on display.

The students' designs of scale model theatre sets have been judged by Robin Lovejoy, producer for the Elizabethan Theatre Trust.

Prize-winners will be announced when Lady Lloyd Jones officially opens the exhibition today.

The prizes were donated by Miss Margaret Gillespie, a member of the Opera House Appeal committee.

Australian artists, including Elaine Haxton, William Constable and Loudon Sainthill, contributed sketches of stage costumes to the exhibition.

Joern Utzon, the designer of the Sydney Opera House, sent sketches of costumes created by Danish artist Erik Norgreen for William Shakespeare's "The Taming of the Shrew," they arrived by post yesterday, only a few hours before guests arrived to view the exhibition.

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Est. 1904 'Phone: MU 5133

AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

From "MERCURY" Hobart, Tas.

26 MAY

Boston

THE MERCURY WOMEN'S SECTION

Sisters In Boston Orchestra's Tour Of Australia

TWO musical sisters will be among the 117 players of the Boston Symphony Orchestra when it arrives in Australia next month.

They are Mrs. Winifred Winograd, one of the orchestra's 'cellists, and the flautist, Miss Lois Schaefer.

There will be only three women players with the orchestra. The third is Mrs. Olivia Hall Luetcke, a harpist.

However, there will be two other women travelling in the specially chartered plane which is bringing the orchestra on its tour of the Far East and Australia. The manager, Mr. Thomas D. Perry, jun., will be accompanied by his wife and his secretary, Miss Sally Hempel. Miss Hempel is also a registered nurse.

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Mrs. Winograd has a teenage son called Nicky.

The manager and his wife, Mr. and Mrs. Thomas D. Perry, live in suburban Hingham, 16 miles from Boston, in a large Victorian house surrounded by an acre or so of lawns and gardens.

It is Mrs. Perry's job to be "first lady" at the orchestra's many social functions, and she always attends the Friday matinee concerts.

Miss Hempel, who comes from Illinois in the mid-west, has been Mr. Perry's secretary for three and a half years.

LEFT: Mrs. Winifred Winograd is a 'cellist with the Boston Symphony Orchestra.

RIGHT: Mrs. Thomas D. Perry, wife of the manager of the Boston Symphony Orchestra, and his secretary, Miss Sally Hempel, will fly on the tour.

ABOVE: Miss Lois Schaefer (flautist) has joined the Boston Symphony Orchestra for its tour. LEFT: Mrs. Olivia Luetcke, harpist with the orchestra, packing her trunk for the tour of Australia.

From
"MORNING HERALD"
Sydney, N.S.W.

8 - JUN 1960

THE MUSICIANS FROM BOSTON

The Boston Symphony Orchestra arrived in Sydney from Brisbane yesterday and had their first look at Sydney from a bus that took them from Kingsford Smith airport, Mascot, to the city. A trombonist, Josef Orosz (top left), sat quietly, clutching a wicker basket. E. Paneka (top right), who plays the bassoon and arrived in Sydney wearing a Digger's hat, poked his head through a window for a better view. Leslie Martin (above), the 24-stone double bass player, sat gingerly—on two bus seats.

Orchestra Packs Town Hall

The Boston Symphony Orchestra played to a capacity house at its opening concert in Sydney at the Town Hall last night.

The concert, which was attended by the Governor-General, Lord Dunrossil, and Lady Dunrossil, had all the glitter of a theatre "first night."

The audience of 2,300 regular Sydney concert-goers gave the orchestra a tremendous ovation, especially for its brilliant performance of Berlioz's Symphonia Fantasque, the principal work on the program.

The second part of the program consisted of works by Dello Joio and Roussel.

The orchestra arrived for its three-day visit only yesterday.

Tonight, at Sydney Stadium, it will play to an audience expected to number between 5,000 and 7,000.

The last Sydney concert by the world-renowned orchestra will be at the Town Hall tomorrow night. This has been fully booked out by regular concert-goers.

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Est. 1904 'Phone: MU 5133

AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

From

"SUN"

Sydney, N.S.W

9 JUN 1960

BOSTON MUSIC'S GLORY

MUSICAL Sydney turned up in strength at the Rushcutter Bay Stadium last night to listen to one of the world's top-ranking orchestras.

The Boston Symphony Orchestra, directed by its concertmaster and associate conductor, Richard Burgin, was heard in an imposing performance of Tchaikovsky's Fifth Symphony and two works by Aaron Copland under the baton of the composer.

Mr Burgin's interpretation of the Tchaikovsky Symphony was fundamentally more concerned with its momentous architectural structure than with emotional outpourings.

His [illegible] while stressing the [illegible] and richness, never exaggerated the sentimental or romantic contents of the thematic material.

The lush over-all sound

Imposing concert

the Bostonians produced was simply glorious.

They revelled in the radiant climaxes and created blazing orchestral colours.

And yet, how transparent sounded the more tranquil passages, although I have still to hear a read pianissimo from the orchestra.

The art of Aaron Copland is difficult to assess on a single hearing, especially the abstract score of the "First Symphony."

Obviously still in search of a personal style, the composer employs a jazz idiom with [illegible] skill that seems to [illegible] prerogative (or birthright) of American musicians.

The Orchestral Suite from the opera "The Tender Land," is unashamedly romantic music in large sections — W. WAGNER.

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AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

From

"NEWS"

Perth, W.A.

9 JUN 1960

Eerie On The Ears

SYDNEY, Thurs: Some young American composers are experimenting with music made electronically, according to U.S. composer Aaron Copland.

The music sounded quite unreal, he said — "as if it were coming from outer space."

It was just the thing to play for space fiction.

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AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

From

"HERALD"

Melbourne, Vic.

9 JUN 1960

THE final Sydney concert of the Boston Symphony Orchestra, under the baton of Charles Munch, is heard over 3LO at 8.00 tonight. Highlights of the program are "Medea's Meditation and Dance of Vengeance" (Barber), and "La Mer: Three Symphonic Sketches" (Debussy).

---

work of the Joe MacDonald group.

Monitor 6/15/60

BSO in Melbourne

By Reuters

Melbourne

The Boston Symphony Orchestra played Berlioz's "Fantastic" Symphony at the Olympic Swimming Pool here yesterday. The orchestra, praised as "technically immaculate and with magnificent breadth of imagination," won critical acclaim despite the uncertain acoustics.

The pool, covered over for the performance, was used for the concert because of its large seating capacity. There was some criticism of the choice.

A Melbourne critic said that the Berlioz symphony received an exhilarating performance. "Nothing is too technically exacting for this orchestra and no demands on conductorship too difficult to comply with. Their conductor, Charles Munch, has dynamic manner, a splendid sense of rhythm, and most eloquent hands that draw from the orchestra most luscious and invigorating sounds," the critic said.

Est. 1904 'Phone: MU 5133

AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

From

"TELEGRAPH"

Sydney, N.S.W.

29 JUN 1960

Red concert artists good value

THE propaganda war is bringing benefits to the local concert-goer, if to no one else.

Following the Washington-sponsored visit of the Boston Symphony Orchestra, Sydney will be invaded next month by three leading Soviet concert artists. If accompanists are included the list extends to five.

This is an attack of unprecedented concentration: when violinist David Oistrakh came to Australia two years ago he was the first Soviet artist ever to be heard here, and since then we have had only two Soviet musical visitors.

Next month's visitors are 'cellist Mstislav Rostropovich, his wife, soprano Galina Vishnevskaya, and Ukranian baritone Dmitry Gnatyuk.

Pianist Alexander Dedyukhin will be the associate artist with Rostropovich and Vishnevskaya. Gnatyuk's accompanist will be his former teacher, Rosalia Elvova.

(At her second recital, by the way, Vishnevskaya will be accompanied by Rostropovich, who is a pianist and composer as well as a 'cellist).

WE stand more than a good chance of hearing many more Soviet artists in the future. At least two local concert organisations are negotiating now for contracts with Russian artists.

Names that have been let drop include those of the two leading Russian pianists, Gilels and Richter, and violinist Leonid Kogan.

The first secretary of the Russian Embassy, Mr. I. F. Skripov, a musical enthusiast who has been active in arranging these visits, is at present in Moscow oiling the mechanism of cultural exchange.

The A.B.C., it is reported, has been lobbying in Canberra for an Australian-Soviet cultural exchange treaty.

A cultural treaty such as Britain and the United States already have with Russia would enable negotiations to be made at the top level, and would cut through the vagaries of Soviet bureaucracy.

Russian artists themselves seem to be keen to come here. Word has come back that Oistrakh (despite his alleged dissatisfaction with Australian critics) has been lauding Australia as a place to make music in.

(A two-way traffic in musical artists does not seem to have been considered yet. But Rostropovich, when he passed through Sydney on the way to New Zealand this week, reported that Australian violinist Beryl Kimber had given a couple of recitals recently in Moscow and had had good audiences).

Although there may be some here (such as Mr. D. J. Killen, the Queensland M.H.R. who raised a fuss about the visit of the Bolshoi Ballet) who hold that we should not allow ourselves to be contaminated with the products of Soviet culture, the greatest enemies to cultural dissemination seem to be Russians themselves.

It takes a lot of patience, I am told, to get a Russian virtuoso safely on to Australian soil.

Although propaganda through music may be top-level Russian policy now, distrust of the capitalist West seems to be still deeply ingrained in the lesser officials of the Ministry of Culture.

Prolonged negotiations vanish into unexplained silence, at the end of which a cable may arrive saying that the artist is already on the way.

The Russians do not seem to understand the need for long-range concert bookings nor the uses of publicity.

Oistrakh's tour was arranged well in advance (though even with him there was some confusion because Moscow was negotiating with two Australian organisations, Williamsons and the A.B.C., simultaneously), and, more important, his name was already news here.

His concerts were all sold out without difficulty.

In contrast was the visit of the young Soviet pianist Eugene Malinin, who turned up, unheralded soon after Oistrakh's visit, and gave two recitals here for a part-time concert promoter.

by MARTIN LONG

He was an artist of remarkable gifts and the goods he had to offer were not, after all, so much below Oistrakh's in quality. But although the critics gave him a big hand the public stayed away from his recitals in crowds.

Much the same thing happened when Tatyana Nikolayeva, an astonishing pianist that nobody here had ever heard of, arrived in Australia last year as one of a "cultural delegation."

The A.B.C. would have been glad to arrange a full tour for her (which would have given publicity time to build), but she had time for only one solo recital in each city.

So the importation of Soviet artists will continue to be a risky business until the Russian authorities realise that they should send out artists who are already known here by name, or until Australian concert-goers realise that a Russian artist, even an unknown one, is a good risk.

I am not in business to "puff" the enterprises of local impresarios, but it should be obvious that the Russians would not risk a bad propaganda mark by sending abroad an artist who was less than good.

And there is no question that the Russians have a big pool of good musicians to draw upon. Russia—Czarist or Sovietist—has always been one of the most intensely musical countries in the world, and today it has a system of musical education which, for thoroughness, is probably second to none.

Rostropovich, the most celebrated of the Soviet performers we are to hear in the next few weeks, is a true product of that system.

He comes from a musical family (his father and first teacher was also a cellist), began to study the cello at eight, and went to a music school—a school combining music with an ordinary curriculum.

He graduated from there to the Moscow Conservatorium, where he completed both the regular course and a two-year post-graduate course.

While he was still officially a student he gave concerts in association with Richter, Gilels and Kogan.

Since then he has made a world-wide name for himself, and has been acclaimed as the natural successor to the great Casals.

HIS wife, Galina Vishnevskaya, is one of the leading sopranos of the Bolshoi Opera, where she has sung roles ranging from Cherubino in Mozart's *Figaro* to the leading part in Shostakovich's *Lady Macbeth* at Mtsensk.

She caused a sensation in New York this year when she sang with the Moscow State Symphonic Orchestra and in a solo Carnegie Hall recital.

Dmitry Gnatyuk, now 35, began his professional career rather later in life. He was working in a factory in his native Kiev when he was "discovered" by the engineer husband of his future teacher, Madame Elvova.

He went to the Kiev Conservatorium for five years and is now a principal baritone of the Kiev opera. Although he has sung in the Scandinavian countries this is his first extensive tour abroad.

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AUSTRALiAN PRESS CUTTINGS
Melbourne, Victoria
From
"NEWS"
Adelaide, S.A.
10 JUN 1960

An orchestra like this could give us classics AND pops

Above you see the Boston Symphony Orchestra. It is famed for both its classical and "pops" concerts.

JOHN FAHEY

explains how Adelaide could set about getting the same sort of orchestra here.

Where is the money coming from to pay for it?

Although the proposition is undeniably pertinent today, in this instance it has nothing to do with the price of the weekend joint.

The score is simply how to give Adelaide a full-size symphony orchestra and, musically, lift this city out of the "she'll do, mate" class.

A certain degree of controversy has followed publication in The News last Saturday of an opus which I optimistically conceived as a whimsical fantasy with an admonitory sting.

It was called "Pops Go The People." Perhaps it now could be changed to "Pop Go The Purists."

Let there be no equivocation in reiterating the motives:

● Firstly, the SA Symphony Orchestra should be increased in permanent strength from 45 to at least 75.

● Secondly, the subscription concert season ought to be supplemented with a "pops" series to widen the scope and community appeal of an admirable orchestra operating under obvious numerical difficulties.

No waste of time

The esteemed Boston Symphony Orchestra, which plays at Centennial Hall tomorrow night, has a long regular concert season. Then, with about 90 of its musicians masquerading as the Boston Pops Orchestra, it dispenses lighter music, plus food and liquor, for two months.

Boston's definition of "pops" includes such unlikely stablemates as Rimsky-Korsakoff's "Capriccio Espagnole" and Richard Rodgers' "Oklahoma."

AND Bach chorales (if "Sheep May Safely Graze" can't be classified as a pop I'll conduct a charity performance of Mahler's "Resurrection" Symphony with the Glen Osmond Philharmonic Orchestra and the Mindarie Halidon Oratorio Society).

No respectable Bostonians, not even the Cabots and the Lodges of Beacon Hill, imagine for one moment that the orchestra is wasting its precious time by playing pops.

This pops venture helps to defray operating costs and provide more work for the musicians. Moreover, it gives immense pleasure and exposes hundreds of the curious and the cautious to the sound of a great orchestra in the flesh.

Thus, many of the uninitiated are encouraged to explore the more rarefied symphonic altitudes.

Surely it would not be inappropriate for Adelaide to emulate, on a smaller scale, the quaint habits of a city which, by traditional American standards, is considered to be staid and stuff-shirted.

Anyone claiming to possess one jot of tonal perspicacity can scarcely challenge seriously the validity of this argument.

Perversely enough, non-constructive criticism has emanated from quarters one would normally expect to be sympathetic.

OK. Knock the rock—but please spare the squares.

A business matter

NOW, about that money. It has been asked, quite [illegible] that it would be splendid to have a full size orchestra but from where and [illegible] is the filthy lucre to be extracted?

[illegible] as the cigarette makers would [illegible] gave them half a [illegible] king-size question [illegible] problem.

[illegible] could [illegible] of our well-[illegible] who profess to [illegible] arts.

[illegible] Wales the State Government, invoking the name of a Sydney Opera House, regularly arranges for certain interested Australians to have £100,000 windfalls.

In South Australia a trust fund designed to attract bequests and other donations of all sizes might be more expedient.

Back in 1947, when we had a permanent orchestra of 17, a noted conductor I interviewed for The News said:

"For a city of Adelaide's size a permanent orchestra of 75 should be the aim.

"A fine orchestra is a city's greatest publicity asset (take Philadelphia, for instance).

"Once Adelaide's citizens are convinced of this, in a door-to-door canvass if necessary, the money will come in. A sinking fund would be better than relying on sporadic support each season."

This was Sir Eugene (then Mr.) Goossens talking. And I don't think anyone can question his musical authority.

Good music must be sold to the people, said Goossens. There was no reason why it could not be sold in Adelaide.

"To talk of selling music is putting it rather crudely, but it's got to be done," he added.

This message is as urgent today as it was 13 years ago.

It is inconceivable that a city which staged a successful Festival of Arts and left Sydney and Melbourne farther behind than Caduceus in a qualifying race at the Nar Nar Goon trots should have to struggle along with a sadly under-strength orchestra.

It is an affront not only to a fine nucleus of musicians, but also to Henry Krips, who has conducted and recorded with London's Philharmonia Orchestra, easily one of Europe's crack groups.

Practical people

No amount of unctuous high priestishness, no number of shrugs in the "Oh, those awful peasants" manner, can gloss over the truth.

Promotion of a symphony orchestra by well-meaning amateur do-gooders who appear to confuse music critiques with the social jottings is next to useless.

(This is not meant to reflect on anyone working for the Adelaide cause, but that old cap is still available if it fits.)

Practical men and women—with their feet definitely off the mantelpiece—preferably with hard heads for business and activated by pride in their city, are needed to head a board of trustees which, as in Boston, can originate and sustain drives to rake in the symphonic shekels.

Plenty are needed. It must take at least £60,000 a year to maintain the SA Symphony Orchestra. The Australian Broadcasting Commission is doing a good job in running it.

Helpful are subsidies from the State Government (£12,500 last year), the City Council (£2,500), and the SA Orchestral Association.

Box office receipts can never solve the deficit headache. The main source of revenue inevitably must be all who believe in music as an integral part of human existence.

Ordinary people can, and should be made to, feel that the SA Symphony Orchestra belongs to them.

This will never happen while a muddle-headed minority or cryptic critics sneer and snipe at any effort to scale this summit.

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Est. 1904 'Phone: MU 5133

AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

From

"TELEGRAPH"

Sydney, N.S.W.

JUN 1960

MEMBERS of the Boston Symphony Orchestra were guests-of-honor at a party held after their concert at the Town Hall last night at the Darling Point home of the United States Consul-General.

The United States Consul-in-Charge (Mr. Orray Taft) and Mrs. Taft welcomed 50 guests.

They included Sir Bernard and Lady Heinze, of Bellevue Hill, Sir Richard and Lady Boyer, of Wahroonga, Mr. and Mrs. Charles Moses, of Double Bay, the Premier (Mr. R. J. Heffron) and Mrs. Heffron, and the American Ambassador (Mr. W. Sebald).

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AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

From

"TRUTH"

Melbourne, Vic.

11 JUN 1960

THE A.B.C. can be pretty precious about culture and things like that. Tuesday night an announcer, introducing the Boston Symphony Orchestra, referred to its Austral Asian tour. Ordinary people, including many who have been educated, say Australasian.

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AU CUTTINGS

Melbourne, Victoria

From

"NEWS"

Adelaide, S.A.

9 - JUN 1960

Sixty minutes of music from the world-famous Boston Symphony Orchestra will be brought to Adelaide listeners tonight from the Sydney orchestral concert, broadcast over 5AN at 7.30.

Est. 1904 Phone MU 5133

Australian Press Cuttings

Stalbridge Chambers,
443 Little Collins Street,
Melbourne, Victoria.

From T R UTH

12 JUN 1960 Brisbane, Qld.

SAW Mrs. J. Swan, Ascot, smart study, attending the Red Cross Garden Party at the home of Lady Tooth on Thursday. Just back from Sydney, she was in time to also take in the Boston Symphony Orchestra.

Est. 1904 'Phone: MU 5133

AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

From

"ADVERTISER"

10 JUN 1960 **Adelaide, S.A.**

Good Morning

IN THE SWIM.—The Boston Symphony Orchestra, which will give a concert at the Centennial Hall tomorrow night, is having some odd settings for concerts on its Australian tour. In Sydney on Wednesday night, the orchestra played in the Stadium — it was so cold many of the musicians played in their overcoats —and in Melbourne, it will give a performance at the Olympic Swimming Pool. But, as one Melburnian pointed out, "It's not as remarkable as it might be. What would be news is if they had a swim at the Town Hall!"

★ ★ ★

The Boston Symphony Orchestra conductor is more than just a conductor. Charles Munch is also something of a matinee idol. Some time ago, a Paris magazine polled 10,000 French people (who can't be wrong) asking whom they would like to dine with that night if given the choice. Mr. Munch was second only to Sir Winston Churchill, and lengths ahead of the film stars!

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AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

From

"MORNING HERALD"

Sydney, N.S.W.

8 - JUN 1960

VISITING U.S. ORCHESTRA

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COLORED PAPER

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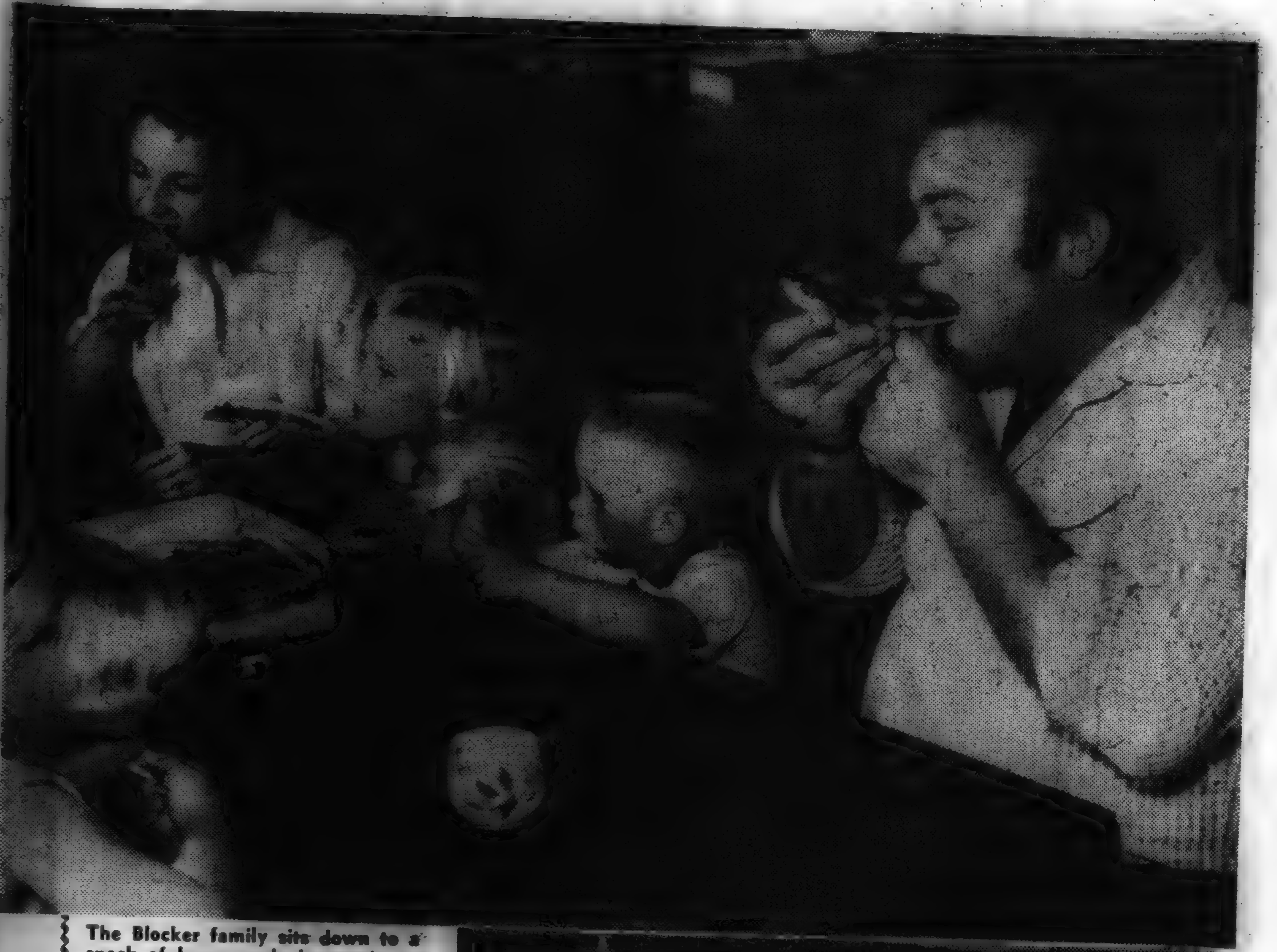
Est. 1904 'Phone: MU 5133
AUSTRALIAN PRESS CUTTINGS
Melbourne, Victoria
From T.V. Times
9 JUN 1960 Melbourne, Vic.



The Blocker family sits down to a snack of home-made berry pie on the screened-in porch at the side of their new house.

RIGHT: Dan holds up the entire family in this picture. At top is his wife Dolphia, on the left are sons David Douglas, born May 4, 1955, and Dennis Dirk, born July 31, 1957. At right are twin daughters Debra Lee and Danna Lynn, born July 7, 1953.

even know oranges grew on trees. Our kids now just pick them off the trees and eat them then and there. . . ."

"Not until after I had washed them," interposed Mrs. Blocker.

"Anyway," said Dan after we settled down in the spacious living room, "this is our new home and we love it.

"Couldn't live in the big city. Squeezed me in. After all, we are small town folk. . ."

"My dad and mom are coming here next month to live out their lives in California," he added happily.

"Dad has been ailing and he's quite old. And I'm his only son.

"So naturally, we'll want to set them up close by."

The older Blockers have been living in O'Donnell, Texas, where Dan grew up, the biggest, heaviest, fightingest youngster in the community.

The role of "Hoss" has made him a happy man, he said, giving him a chance to sink his teeth into a specific portrayal and to establish a name for himself

"Gee," he said, "I'm even getting fan mail from Australia. You won't believe me, will you?"

Est. 1904 'Phone: MU 5133
AUSTRALIAN PRESS CUTTINGS
Melbourne, Victoria
From
"NEWS",
Adelaide, S.A.
9 - JUN 1960

The Boston in new recording

Classics

By TED SMITH

The Boston Symphony, due to play here on Saturday, presents Adelaide with exciting evidence of its greatness in a new recording, with violinist Heifetz, of the Mendelssohn E Minor and Prokofieff Second Concertos.

This full toned RCA disc has been only recently released.

Heifetz, now in his late fifties, is still the supreme master, with unexcelled technical wizardry and beauty of tone. The pairing of these two works is extreme, but the Mendelssohn gains new strength under Heifetz's brilliance. The Prokofieff, a devil to play, is full of fire and lyricism. The last movement, in particular, is supercharged with life and movement. The orchestra, under Charles Munch, is equal to all demands, a worthy partner of its great soloist. (RCA L 16022, 57/6).

* *

PHILIPS has released No. 4 of the excellent Dylan Thomas series. Here Thomas, with his inimitable flood of words, gives an "irreverent preamble" titled "A Visit to America," being his views on the pilgrimages of English lecturers across the States. Witty, brilliant somewhat cruel. He reads works by Henry Reid, De la Mare, Auden, and Thomas Hardy, including Reid's lovely, bitter-sweet "Naming of Parts." (Philips, B [illegible] L, 52/6).

* *

SYDNEY pianist Barry Gibbons contributes a Chopin recital in a series marked "Volume I." for Rex, an Australian label. He plays a collection of studies, preludes, nocturnes, and impromptus. His approach is clean, but there seems to be too little poetry in it. (RA 2001, [illegible]/-).

COLORED PAPER

Est. 1904 'Phone: MU 5133
AUSTRALIAN PRESS CUTTINGS
Melbourne, Victoria
From T.U. Times
9 JUN 1960 Melbourne, Vic.

Aaron Copland, the noted American composer, is guest conductor during the Boston Symphony Orchestra's tour.

The Boys From Boston

One of the world's greatest orchestras is visiting Australia.

A FRENCH women's magazine once asked 10,000 female readers to answer this question:

"What man would you like to have dinner with tonight if you could make your choice?"

Sir Winston Churchill took first place, and running a close second was Charles Munch, now music director of the Boston Symphony Orchestra, visiting Australia this week.

In the poll Munch beat the French screen idol, Jean Marais (star of the Cocteau films "Beauty and the Beast" and "Orpheus") who ran third.

In his younger days Munch, now 68, was pursued by what could be called a French version of the "bobbi-soxers"—they were [illegible] "Munchettes."

From [illegible] thirties onwards he was at the centre of musical life in Paris.

At the start of the war, Charles Munch was invited to America from France to conduct the St. Louis orchestra.

He accepted, and went as far as Lisbon. Then he returned to Paris. It was his sincere conviction that he could best serve his countrymen during the war by remaining at his post and doing for them what he knew best how to do.

During the German occupation the Munch country house was an important way-station used by the Resistance in the "underground" railroad that helped prisoners escaping from the Germans.

Many crews of Allied planes shot down over France were returned to England via this route.

Munch's substantial earnings as a conductor helped also to finance Resistance activities.

After the liberation of France, he was the first French conductor invited to cross the Channel.

Besides conducting in England, he visited Switzerland, Holland, Spain, Belgium, Australia, Czechoslovakia, Portugal and South America.

He conducted the Boston Symphony Orchestra as a guest in December, 1946. Two years later he was appointed to succeed Serge Koussevitzy as regular conductor.

In Australia Charles Munch will direct the orchestra's first concert at the Brisbane City Hall on Monday, June 6. He will also conduct two concerts at Sydney Town Hall on June 7 and 9, and a telecast concert from the Olympic Stadium, Melbourne on Tuesday, June 14.

In the Melbourne telecast the orchestra will play Variations—Chaconne and Finale, by Dello Joio, a contemporary American composer, and Roussel's Bacchus and Ariadne.

A concert in Adelaide on Saturday, June 11, will be conducted by composer Aaron Copland.

The orchestra's associate conductor, Richard Burgin, will conduct a telecast concert by the 104-man orchestra from the Sydney

They made the first symphony record

Stadium, [illegible] Wednesday, June 8.

The [illegible] will be tele-[illegible] for showing later in [illegible] States.

[illegible] most of the orchestra's regular season Burgin, 67, sits unobtrusively at the violin section's first desk, as he has for the past 39 years.

At the end of the performance the conductor or guest soloist will shake his hand.

If the guest happens to be someone as impulsive as Leonard Bernstein he may even kiss his cheeks.

Burgin has a reputation for forgetfulness in his private life.

Once he left his Stradivarius on the train. But he has a legendary memory for music.

No use for melodrama

Many times he has saved the situation when a conductor lost his place, by simply playing on until the maestro found himself.

When he leads the orchestra in a concert, as he will in Sydney, Richard Burgin conducts with utmost craftsmanship and no melodrama.

"I know what I want, I know how to tell them what I want, and they give it to me," he says, adding as an afterthought, "just as they give it to any other conductor, only maybe to me a little quicker."

Burgin's program for the Sydney telecast is Tchaikovsky's popular Symphony No. 5 in E Minor.

Members of the orchestra regard themselves as a happy family. Many are Frenchmen, some are Italians, there is an Egyptian, and one of the Americans is the grandson of a Cherokee Indian.

The Boston Orchestra's visit to Australia follows a tour of Japan, Formosa and the Philippines under President Eisenhower's program for encouraging cultural visits to other countries. From Australia the orchestra will go to New Zealand.

The orchestra was the first symphony group to make a gramophone record—in September, 1917.

The Victor Talking Machine Company transported the orchestra to Camden, New Jersey, and in a temperature of 100 in the shade crammed them into an almost sound-tight room which had one wall like an enormous shell.

The soloists sat outside on high stools, blowing into inverted megaphones of their own.

When other musicians had problem parts to play they ran out of the room and played into a special megaphone, running back to resume their seats.

The conductor of that time, Dr. Karl Muck, stood outside in full formal dress, alternately conducting and turning to peer behind him at the turntable which was making the master disc.

The composition recorded was Tchaikovsky's Symphony No. 4. The recording was recently re-issued as part of an LP commemorating the 75th anniversary of the orchestra.

Diamonds on baton

At the same time the record company, which had recorded the orchestra for 40 years, presented a 2000-dollar diamond studded baton to the symphony orchestra through its conductors, Charles Munch and Arthur Fiedler.

Fiedler conducts the orchestra during its Promenade or "Pops" season each year.

Every spring 80 of the orchestra become the Boston Pops.

The orchestra's permanent home, Symphony Hall, changes its maroon walls for spring green hangings, and green and gold tables are dotted about the auditorium.

There, with a glass of wine or beer in front of them, members of the audience listen to romantic waltzes, evergreens and any other music that comes under the heading of popular and light classics.

Since 1930, when Arthur Fiedler took over, the Pops have become known all over the world as a glamor light orchestra.

Balanced music diet

However the symphony and not the Pops Orchestra is touring Australia.

In Adelaide, Aaron Copland, America's best-known contemporary composer, will conduct them in a performance of his own Symphony No. 1 and a suite from his opera "The Tender Land."

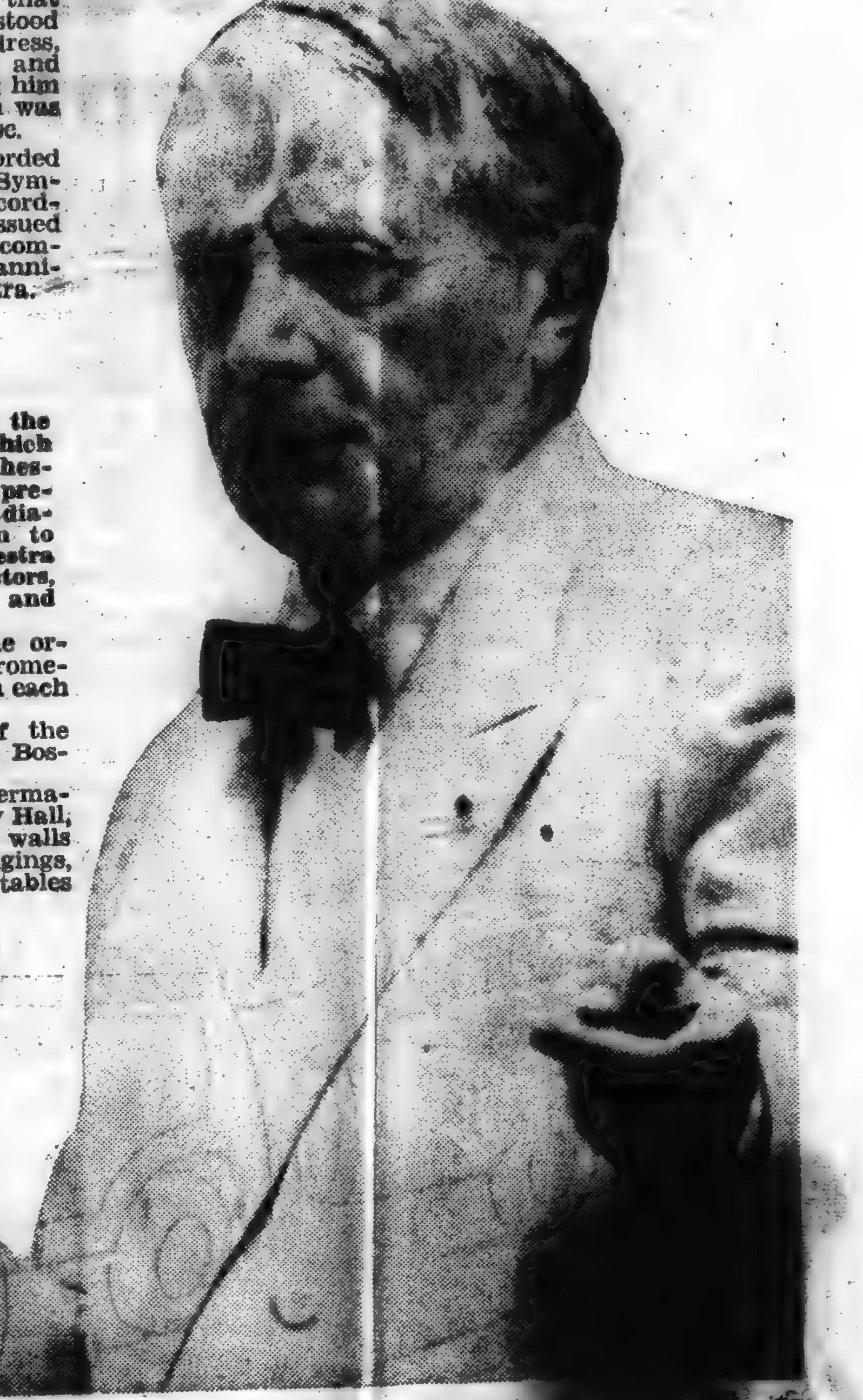
Copland has written music for ballet ("Billy the Kid") and for movies ("Our Town," "The Heiress").

He is a terse critic of musical interests which oppose the performance of contemporary music.

"The simple truth is that our concert halls have been turned into musical museums — auditory museums of a most limited kind," he says.

"We must have a balanced musical diet that permits us to set off our appraisals of the old masters against the varied and different musical manifestations of more recent times.

"It is only in the light of the whole musical experience that the classics become most meaningful."



Charles Munch, the music director of the orchestra, supported the French resistance while conducting in Paris during the war. Allied fliers, returning to England via the French "underground" used his country house as a way-station.

Est. 1904
AUSTRALiAN
Melbou
From
"N
9 - JUN 1960

The Boston i recor

Classics

By TED SMITH

The Boston Symphony, due to play here on Saturday, provides Adelaide with exciting evidence of its greatness in a new recording, with violinist Heifetz, of the Mendelssohn E Minor and Prokofieff Second Concertos.

This full toned RCA disc has been only recently released.

Heifetz, now in his late fifties, is still the supreme master, with unexcelled technical wizardry and beauty of tone. The pairing of these two works is extreme, but the Mendelssohn gains new strength under Heifetz's brilliance. The Prokofieff, a devil to play, is full of fire and lyricism. The last movement, in particular, is supercharged with life and movement. The orchestra, under Charles Munch, is equal to all demands, a worthy partner of its great soloist. (RCA L 16222, 57/6).

* *

PHILIPS has released No. 4 of the excellent Dylan Thomas series. Here Thomas, with his inimitable flood of words, gives an "irreverent preamble" titled "A Visit to

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AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

From

"SUN"

Sydney, N.S.W

10 JUN 1960

BOSTON'S "LA MER"

Music with "bite" in it

The Boston Symphony Orchestra again played superbly under Charles Munch in the Town Hall last night.

Debussy's "La Mer" was full of the most exquisite nuancing.

The delicate surface texture shone with a myriad of lights over a structure of sturdy bones.

This was Debussy with a bite in it . . . exhilarating, irresistible.

Mr Munch offered an unusual reading of Brahms' Second Symphony.

His first movement was the most songful I have ever heard.

He made of it a long cantilena full of poetic musings without, however, the propulsion given it by the best of the German conductors.

Elegance

He called on the full splendour of the orchestra's string tone for an impassioned Adagio Non Troppo.

And he imparted to the Scherzo a unique elegance that in no way impaired its masculinity.

After all these refinements the Finale remained obstinately earthbound.

Despite the energy that went into its performance it seemed to mark time — always in the same place.

Samuel Barber's "Medea's Meditation and Dance of Vengeance," tightly written and expressive, completed a program that filled the Town Hall with sound of a quality that is seldom heard outside the great cities of Europe and America. — JULIAN RUSSELL.

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AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

From

"AGE"

Melbourne, Vic.

10 JUN 1960

Boston Young People Have A Special Ambition

Many young people in Boston, America, have what is described as a "very special ambition."

They don't want to rise to the top in the business, medical, legal or similar worlds — their eyes are on the internationally celebrated Boston Symphony Orchestra — to be seen in Melbourne on June 13 and 14.

For to become a member of this orchestra is a rare achievement, and it has been that way since the orchestra's foundation more than 79 years ago.

It not only means winning the applause of American audiences but of peoples in different parts of the world —including Russia and Japan. The Boston Symphony is acclaimed in all corners of the globe.

Before it left for its current tour of Japan, Korea, New Zealand and Australia, the orchestra completed a season of 100 concerts in 20 American cities. At all engagements a great part of the audience comprised young men and women, especially teenagers.

The Boston Symphony owes its origin to an unfortunate accident — not in America, but Austria— 100 years ago. The accident in Vienna stopped a promising young Boston concert pianist.

The young man, Henry L. Higginson, son of a prominent Boston banker, turned his frustration over a permanently injured hand into forming a full-time symphony orchestra.

Although Mr. Higginson followed the family banking tradition, he gathered together the best musicians he could find in Austria and Germany. He chose a young German conductor, George Henschel, to lead them.

Concerts in the downtown area of Boston soon became a feature of local life. Gradually the orchestra's fame spread throughout America and the world.

Bostonians hold their orchestra in such high esteem that they named the subway stop near the concert hall "Symphony." (Perhaps we could acknowledge our own Victorian Symphony Orchestra in the same way when we have an underground railway.)

The 105-man orchestra will be seen in Melbourne under both its conductor, Charles Munch, and associate conductor, Richard Burgin.

Charles Munch become permanent conductor, succeeding Serge Koussevitzky in 1949. He is the orchestra's tenth conductor since its foundation.

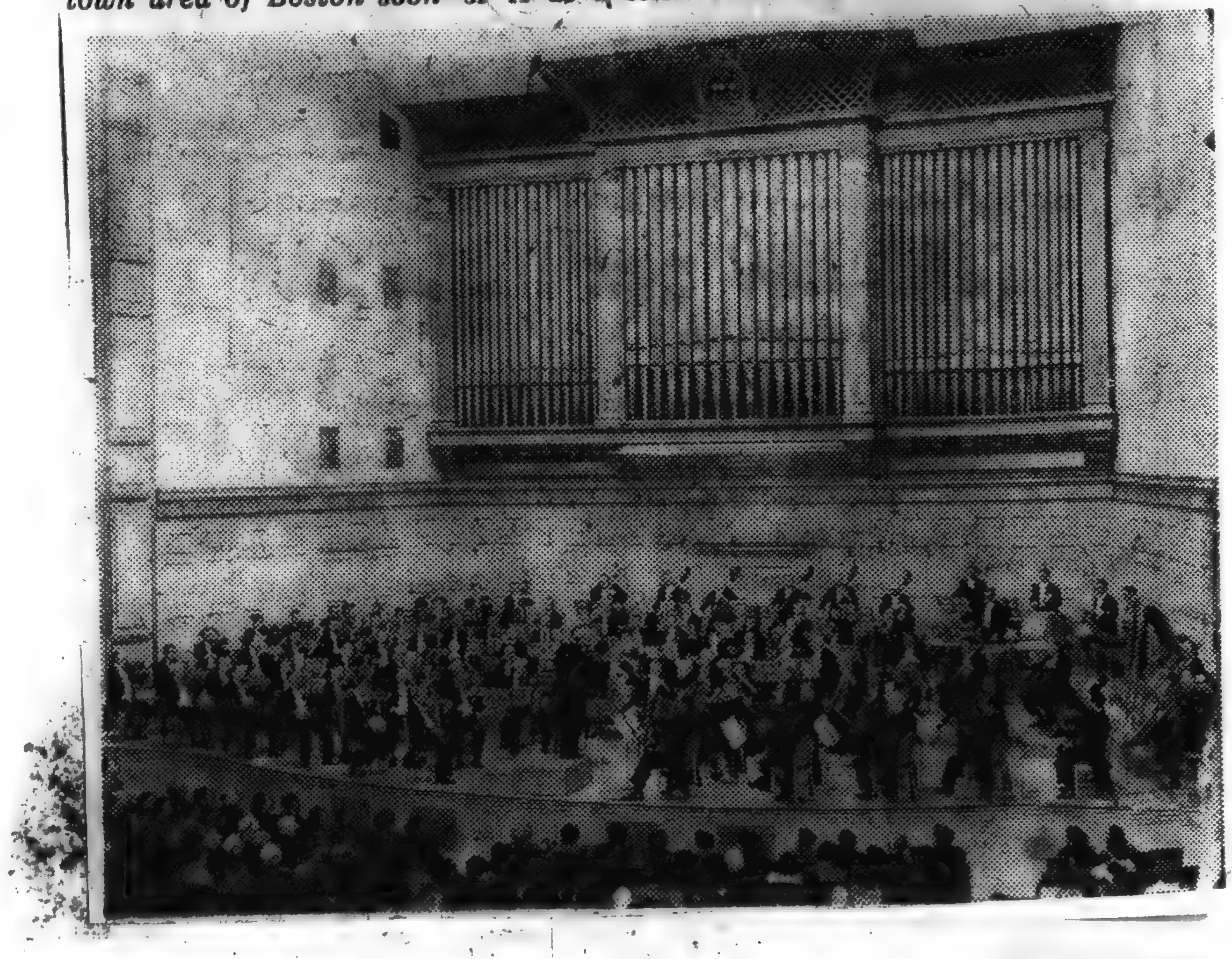
Dr. Munch was one of France's foremost musicians and the conductor of many top orchestras. Even now, when time permits, he conducts the leading orchestras in Israel, France, Italy, Czechoslovakia, Austria, and other lands.

Warsaw - born Richard Burgin made his first public appearance at the age of 11 as a soloist with the Warsaw Philharmonic Society. He was appointed in 1920 (at the age of 27) to be concert master of the Boston Symphony Orchestra. France made him a Chevalier of the Legion of Honor in 1955.

The orchestra, which will also give concerts in Brisbane, Sydney and Adelaide, caused top Russians to praise it during its first Moscow visit in 1956.

The "New York Times" correspondent cabled: "The Soviet Union's musical elite gave the Boston Symphony Orchestra a tumultuous reception, culminating in a 10-minute standing ovation after the orchestra had played two encores. The outburst of acclaim in Moscow's packed Conservatory surpassed anything the orchestra — or Moscow — had ever experienced."

It also helps explain why it is almost impossible to obtain a seat at a Boston Symphony Orchestra concert—and why so many youngsters have their hearts set on becoming Boston Orchestra members.—S.M.



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AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

From

"TELEGRAPH"

Brisbane, Qld.

10 JUN 1960

TOP COMPOSER

Mr. Aaron Copland, guest conductor with the Boston Symphony Orchestra, will be interviewed during Channel 2's half-hour Spotlight program on Sunday night.

Mr. Copland is one of America's best-known composers.

Spotlight starts at 8.30.

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AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

From

"NEWS"

Adelaide, S.A.

10 JUN 1960

ON Sunday night, at 8.30, Two will feature an interview with distinguished American composer - conductor Aaron Copland, in Adelaide with the Boston Symphony Orchestra.

★ ★

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AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

From

"ADVERTISER"

Adelaide, S.A.

11 JUN 1960

—PERSONAL—

The US Ambassador to Australia (Mr. W. J. Sebald) will arrive in Adelaide from Sydney by air this afternoon to attend the Boston Symphony Orchestra's concert in the Centennial Hall tonight. He will attend a reception to the orchestra given by the US Consul (Mr. J. Ausland) and Mrs. Ausland in the South Australian Hotel tonight.

Mr. D. L. Elix, president of the Metal Industries Association of SA; Mr. H. Skellon, vice-president; Mr. W. G. Gerard, junior vice-president of the Australian Metal Industries Association; Mr. D. S. Yelland, senior industrial adviser of the MIA of SA; and Mr. A. M. Blackburne, secretary, will attend the annual general and executive meetings of the AMIA in Melbourne next week.

Mr. D. F. Wilson, SM, resumed duty at the Adelaide Police Court yesterday after sick leave.

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AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

From

"ADVERTISER"

Adelaide, S.A.

[illegible] 1960

Conductor

Aaron Copland, the American composer and guest conductor of the Boston Symphony Orchestra, will be interviewed in "Spotlight" on Channel Two at 8.30 p.m. tomorrow.

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AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

From

"NEWS"

Adelaide, S.A.

10 JUN 1960

in Adelaide and out

THEY'RE TALKING ABOUT . . . anot[illegible] temporary home fire . . . the strike which caus[illegible] Broadway[illegible] theatres to close . . . two birthdays this [illegible]—Australia's second city, Melbourne, was 125, and Lo[illegible]n's St. Paul's Cathedral was 250 . . . "Ike's" propose[illegible] Japanese tour despite anti-American demonstrations . . [illegible] visit by the Boston Symphony Orchestra . . . will Adelaide get a "pops" season . . . Sammy Davis, jun., whose marriage announcement has caused a racial disturbance .

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AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

From

"NEWS"

Adelaide, S.A.

11 JUN 1960

Reception will follow symphony concert

A supper reception at the South Australian Hotel will be a bright finale to the Centennial Hall concert by the Boston Symphony Orchestra tonight.

Host and hostess will be the American Consul, Mr. John C. Ausland, and Mrs. Ausland.

Her multi-colored evening skirt will be topped by a bodice of black velvet.

Among guests will be members of the orchestra, the Premier, Sir Thomas Playford, and Lady Playford, the Lord Mayor and Lady Mayoress, Mr. and Mrs. L. M. S. Hargrave, Sir Arthur and Lady Barrett, Sir Lyell and Lady McEwin, Sir Philip and Lady McBride, and Lady Bonython.

Also present will be Mr. and Mrs. John McLeay, Mr. and Mrs. J. S. Miller (her corded black sheath frock will be topped by furs), and Mr. and Mrs. E. R. Dawes — she will be cosy in silver fox.

Mrs. Henry Krips, in a green velvet evening ensemble, will be accompanied by her husband, resident conductor of the SA Symphony Orchestra.

Audience

In the enthusiastic audience will be Mr. and Mrs. C. O. Wicks, Mr. and Mrs. David Cornell, Mrs. Arthur Watson, Mrs. Sydney Hamilton, and Mrs. Arnold Moulden.

A black coat over floral silk will be worn by Mrs. J. Albyn Rankine, who will accompany Mrs. Andrew Tennant.

Mrs. J. G. Cornell will wear furs with her full-skirted black taffeta frock.

Taffeta will also be the choice of Mrs. W. A. Scales, whose natural toned frock features an apron skirt.

Together

Together will be Mrs W. C. T. Upton with Mrs. E. C. Bridges, and in a family group will be Mr. and Mrs. R. H. Schomburgk, with their daughter, Miss Pauline Schomburgk, and their son and daughter-in-law, Mr. and Mrs. Ian Schomburgk.

Mrs. Charles Symon will be with her daughter, Miss Elizabeth Symon.

Elegant in a black velvet sheath frock and a fur stole will be Mrs. Horace Perkins, present with Dr. Perkins, and others in the throng will be Mr. and Mrs. Arthur Conrad, and Mr. and Mrs. David Liljegren.

Mrs. P. F. Pollnitz will be attractive in royal blue

Coronet

A coronet of plaited tulle and pearls will hold the veil of Miss Judith Martin, when she marries Mr. Alan Kerr in St. Margaret's Church, Woodville, this evening.

The daughter of Mr. and Mrs. A. B. Martin, of Woodville, she will wear a classically cut gown of white peau-de-soie.

Long frocks of gold peau-de-soie, and matching bows on their heads, will be worn by bridesmaids, Misses Judith Davis and Heather Martin.

New home

The Rev. and Mrs. George Shaw, who were married in St. Columba's Church, Hawthorn, this morning, will make their future home at Longreach, Queensland.

The bride, formerly Miss Jeanette Gibson, daughter of Mr. and Mrs. C. L. Gibson, of Westbourne Park, wore a long gown of white delustered satin, with a rose-studded train falling from a broad belt.

She was attended by Misses Jennifer Cranston, Faye Hammond, and Lorraine Nowson, in aqua delustred satin.

Flowers

Fresh gardenias, flown from Melbourne, will hold Miss Diane Hagley's veil at her wedding with Mr. John Standish Harvey in St. Columba's Church, Hawthorn, this evening.

Her swiss peau de soie gown is caught up in front with two roses and the train falls from petals of a full-blown rose.

Matrons of honor, Mrs. Charles Warnes, of Woolgangi, Burra, and Mrs. David Trestrail, of Yeelanna, will wear slim gowns of cinnamon silk over apricot silk taffeta. Cognac satin roses trail down the back skirts.

Embossed

Miss Josie Walkley will wear rose-embossed satin when she marries Mr. Dean Woodman in Enfield Methodist Church this afternoon.

The daughter of Mr. and Mrs. H. J. Walkley, of Modbury, the bride will be attended by Misses Elisabeth Smith and Jennifer Tucker in gold delustred satin, with sprays of green leaves in their hair.

BIRTHDAY PARTY

FLOWERS from the garden of her home, Eringa, Unley Park, have been used by Mrs. Walter Kidman as decorations for a cocktail party this evening.

More than [illegible] guests will celebrate the birthday of her sister-in-law, Mrs. Sidney Ayers.

Among those invited are Lady Swift, Mr. and Mrs. L. M. S. Hargrave, Mr. and Mrs. E. W. Hayward, Mr. and Mrs. Stanley Skipper, Mr. and Mrs. L. E. Clarke, Mr. and Mrs. A. J. Melrose, Mr. and Mrs. Andrew Tennant, and Mr. and Mrs. Hugh Gooch.

Others congratulating Mrs. Ayers will be Mr. and Mrs. Kenneth Milne, Mr. and Mrs. Keith Brougham, Mr. and Mrs. Ross Coles, Mr. and Mrs. Malcolm Reid, Mr. and Mrs. Charles Russell, and Mesdames Douglas Murray, R. Burns Cuming, Harold Bickford, and W. W. Jolly.

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AUSTRALIAN PRESS CUTTINGS
Melbourne, Victoria

From "AGE"
Melbourne, Vic.

11 JUN 1960

THE AGE, SATURDAY, JUNE 11, 1960

Famous Orchestra Comes To Australia

The Boston Symphony Orchestra is the first front-rank American group to visit Australia under the scheme known as the President's Programme, a kind of cultural "Marshall Aid." Apart from the orchestra and its celebrated conductor Charles Munch and associate conductor Richard Burgin, we will have the opportunity to acknowledge America's most famous composer Aaron Copland.

By
"The Age"
Music Critic

THE VISIT, WHICH IS part of the orchestra's 1960 "Far Eastern Tour," is not as long as one could wish. We are to have a meagre seven concerts spread over four capital cities.

The orchestra will finish its Australian tour with a concert at the Melbourne Town Hall (June 13) and the Olympic Swimming pool (June 14).

The Boston Symphony Orchestra is much travelled in time and space since it was founded in 1881 by Henry Lee Higginson, boasting of an imposing array of conductors—such names as Nikisch, Monteux, Koussevitsky, Munch come to mind—and an even more imposing list of first performances—Bach, Honegger, Walton, &c.

The B.S.O.'s first conductor, George Henschel, did not last long, he played too much of this modern stuff—amusingly enough we had a similar situation in Melbourne a few years back—only at that time it was Brahms and Wagner.

Then "Symphony Hall" Boston sported notices over doorways saying, "Exit in case of Brahms," but Henschel did set the trend which has always associated the B.S.O. with contemporary art.

As Charles Munch, its present director, writes:

"Music to exist must be played and who is to play it if we do not? I tell you frankly that it would be easier for us to play only older music just as it would be easier for you as a listener, but if we impose this restriction on ourselves, we should be refusing our obligation to history."

The orchestra's longest-term conductor was Serge Koussevitzky, 1924-49. With him began a new era for the orchestra and the American composer. The world war had seen the end of the long Teutonic domination of music and the most gifted musicians were "Americans in Paris."

A point worth dwelling on, as Munch is celebrated for his great humanism—many stories can be told of his assistance to the underground and his deeds on behalf of French Jewish musicians—he holds the rank of Commander in the Legion of Honor.

In 1948 he visited America with the Orchestra National Francaise, which led to his Boston appointment, and in 1952 he took the B.S.O. on its first tour of Europe, followed by a tour of Russia in 1956.

Of his work he says: "Let no one be astonished, then, that I consider my work a priesthood, not a profession . . . a sacred calling . . . a total self-renunciation and a profound humility."

Though it is obvious that Munch favors the music of Berlioz, Debussy and Ravel, he has nevertheless revealed a surprising range of versatility. There is not a single repetition from one season to the next.

In America orchestras are not State supported; they are a public trust, the property and responsibility of the community they serve.

Such an organisation cannot be built overnight; it takes years of blending before you produce an orchestra of great sensitivity and flexibility which will sound as one instrument.

The B.S.O. gives concerts for 46 weeks a year, broken up into 30 weeks of winter season—nine weeks of concerts by the Boston Pops under Arthur Fiedler and a six-week season at Tanglewood.

This is something like our music camps, but individual tuition is not given, except in compostion.

It is a school of ensemble playing, plus orchestra and choral work, plus opera, with the teaching staff headed by Aaron Copland.

Mr. Copland is rightly called the father of American music and having at one stage been an "American in Paris," he brings to the world of music the sophisticated French technique, plus the angular, exciting rhythms of jazz.

Deeply steeped in American folk lore, his modes are gawky and vivacious and, above all, colored with a laconic sense of humor. Even non-music lovers remember the film Fiesta with joy.

But Copland is not just "America's first great composer"; he has many more activities to his credit—his critical writings, his selfless pioneer work throughout the Western world on behalf of American music.

In addition to the Boston Symphony Orchestra, which he first conducted in 1957, he has been guest conductor of the New York Philharmonic, the National Orchestra in Washington, the St. Louis Symphony, and many others, as well as nearly every major European orchestra.

Speaking of conducting, Mr. Richard Burgin, the assistant conductor of the B.S.O., has been with that orchestra since 1920.

Mr. Burgin was a fellow pupil of Jasha Heifetz, of Leopold Auer, and concert master of the Helsinki and Oslo Symphony until his appointment, at the age of 27, as concert master of the B.S.O.

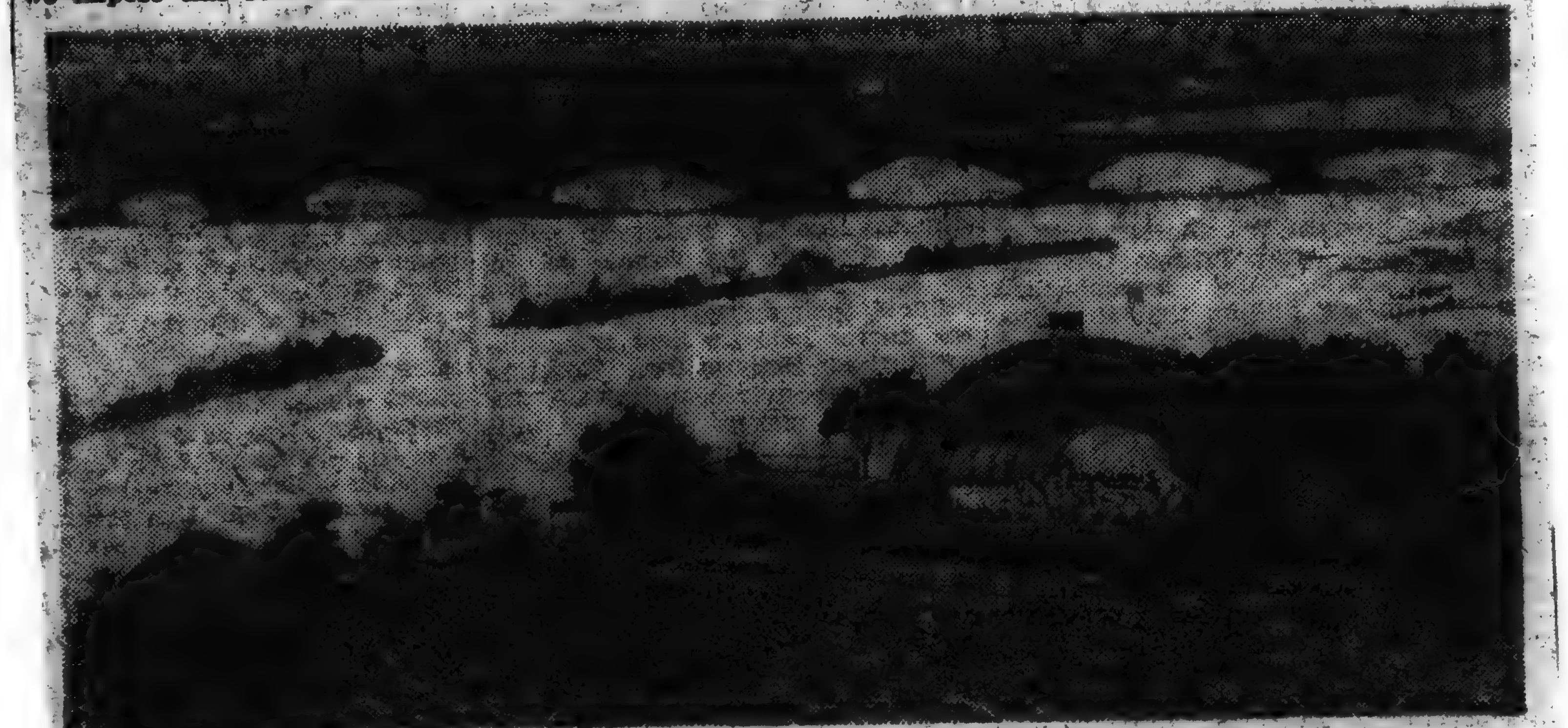
Mr. Burgin usually conducts the B.S.O. for several weeks each season, and on tour introduces or reintroduces many compositions to the orchestra's audiences.

These audiences invariably pack Symphony Hall (capacity 2600), and yet the B.S.O. works at a loss owing to the huge production costs.

Realising this, a society known as "The Friends of the Boston Orchestra" was established to encourage individual contributions, a remarkably successful venture, numbering in the vicinity of 4000 "Friends."

The idea of corporate support for artistic institutions is not yet fully accepted by any means, but more and more businessmen and leaders of the community recognise what such an institution as a symphony orchestra means to the community.

Charles Munch, conductor of the Boston Symphony Orchestra.



A large audience enjoys music by the Boston Symphony Orchestra along the banks of the Charles River. There is no admission charge for these Concerts.

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AUSTRALIAN PRESS CUTTINGS
Melbourne, Victoria

From "WEST AUSTRALIAN"
Perth, W.A.

25 JUN 1960

PERTH missed seeing the Boston Symphony Orchestra, but we are getting at least our share of La Societa Corelli which will give three different concerts, covering all composers in its extensive repertoire except Bartok.

The group consists of 12 strings and piano or cembalo, like I Musici, which it replaces for an Australian tour and whose reputation it almost equals. The three concerts will be on July 23, 25 and 27, in the Government House ballroom.

The number of concerts compares interestingly with four in Sydney, two each in Melbourne and Adelaide, and one each in Canberra, Bendigo, Hobart and Brisbane.

The players are passing through Australia and New Zealand on their way to the United States for their fifth tour of that country. An American review: "The tone was consistently lucid and musical, dynamic shading was subtle and wide in range. The concert as a whole gave an unusual sense of joy in performance."

Each programme begins with a Concerto Grosso from the famous Op. 6 group by the society's namesake, Arcangelo Corelli, and each programme also includes a work by Vivaldi.

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AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

From

"HERALD"

Melbourne, Vic.

9 JUN 1960

Visiting composer at recital

By JOHN SINCLAIR

HISTORY will be made next Sunday afternoon when Aaron Copland, distinguished American composer, conductor, pianist and teacher, will make a special visit to Melbourne to appear as guest of honor at a recital of contemporary music by the Camerata Society.

This is the first time a world-famous composer has visited Australia and so far we seem to have been rather complacent about it.

One would have expected such a man to have been pursued by the ABC for broadcast talks and concerts and by the conservatoriums for master classes in composition. Indeed the American authorities might well have seen that Mr Copland made an adequate number of such appearances.

True, he comes to Australia as guest conductor of the Boston Orchestra (he does not conduct in Melbourne) on a schedule which would not allow him to accept many outside engagements.

Yet with the selflessness which is part of his great reputation he never hesitated in accepting an invitation from a small society when all he knew about it was that it was devoted to the cause of modern music.

It was Margaret Sutherland who invited Mr Copland on the society's behalf and we should be grateful for her initiative.

Next Sunday's recital will be given in the Lyceum Club. The performers will be Sybil Copeland (violin), John Glickman (viola), Henry Wenig ('cello), David Woolley (cor anglais) and Margaret Schofield (piano).

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AUSTRALiAN PRESS CUTTINGS

Melbourne, Victoria

From

"SUN-HERALD"

Sydney, N.S.W.

12 JUN 1960

● **HOW WE ALL turned out (but not all in our best bibs and tuckers) for the Boston Orchestra.**

The Town Hall hardly lends itself to glamour, unless you own mink, but at least it was warmer than the Stadium.

Three concerts, three parties, and the orchestra was gone.

Ah, me!

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AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

From

"MAIL"

Adelaide, S.A.

11 JUN 1960

SUPPER PARTY FOLLOWS CONCERT THRILL

After the thrill of hearing the world-famous Boston Symphony Orchestra, at Centennial Hall, tonight, many were invited to meet its members at supper in the drawing room of the South Australian Hotel.

Host and hostess were the U.S. Consul in Adelaide, Mr, John C. Ausland, and Mrs. Ausland.

The U.S. Ambassador, Mr. William J. Sebald, flew from Canberra today with the Public Affairs Officer at the Embassy, Mr. Le Van Roberts, to attend the concert and the party.

Among the guests who were received by the ambassador, the consul, and Mrs. Ausland, were the composer-conductor of the Boston Symphony Orchestra, Aaron Copland; the Speaker of the House of Representatives, Mr. McLeay, and Mrs. McLeay; the Premier, Sir Thomas Playford, and Lady Playford; the Chief Secretary, Sir Lyell McEwin, and Lady McEwin; the Lord Mayor and Lady Mayoress, Mr. and Mrs. Hargrave; Sir Philip and Lady McBride, Sir Arthur and Lady Barrett, Lady Bonython, Mr. and Mrs. E. R. Dawes, Mr. and Mrs. H. B. Basten, Mr. and Mrs. R. W. M. Boswell, Prof. and Mrs. John Bishop, Prof. and Mrs. J. G. Cornell, Mr. and Mrs. Henry Krips, Mr. and Mrs. Robert Campbell, Mr. and Mrs. J. S. Miller, and Mr. A. A. West.

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AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

From

"MAIL"

Adelaide, S.A.

JUN 1960

VERSATILITY OF BOSTONIANS

What's new on records

By JAMES GLENNON

To coincide with the Adelaide visit of the Boston Symphony Orchestra, RCA has issued further records of this famous 100-strong orchestra, also its associate "pops" orchestra.

THE FRENCH TOUCH. Boston S.O. (Chas. Munch), L 16227 (57/6). **VIOLIN CONCERTOS: E MINOR** (Mendelssohn) and **No. 2 in G MINOR** (Prokofieff) with Jascha Heifetz, L 1622 (57/6). **MUSICAL HISTORY OF BOSTON SYMPHONY AND "POPS"**, SP-12 (15/6). **"STARS AND STRIPES" AND "CAKEWALK", MARCHES IN HI-FI**, Boston "Pops" L 16228/9 (57/6 each).

The "French Touch" allows the Bostonians to prove their versatility in "Sorcerer's Apprentice" (Dukas), "Omphale's Spinning Wheel" (Saint-Saens) and "Mother Goose Suite" (Ravel).

Here we have splendid playing from a superbly balanced group of musicians in authentic recorded sound.

SP-12 tells the story of the Boston and "pops" orchestras.

In the Prokofieff we hear the golden phrasing of Heifetz, his tastefully managed portamento, the emotional "push" on certain notes in the lyric passages, his unfailing technique. His brilliant account of the Mendelssohn will please many. The Boston Symphony Orchestra supports warmly and reproduction is vivid.

The Ballet Suites "Stars and Stripes" and "Cakewalk," by Hershy Kay "after" music by Sousa and Gottschalk, and a selection of marches from Beethoven to Gershwin are played with spirit by the "pops" orchestra under Arthur Fiedler.

OPERA INTERMEZZI. Philharmonia Orch. (H. von Karajan). Columbia 330 CX 7516 (57/6).

This record covers a fairly wide range of operatic orchestral music: "Manon Lescaut," "La Traviata," "I Pagliacci," "L'Amico Fritz," "Notre Dame," "Khovantschina," "Goyescas," "The Trojans" (Royal Hunt and Storm) and "Tales of Hoffmann" (Barcarolle).

Karajan achieves an emotional warmth in all, with especially fine playing in the Berlioz.

Reproduction is excellent.

THE CHURCH SINGS. Coral CL-7646 (55/-).

Fifteen hymns and anthems are sung with sincerity by the Westminster Choir of the First Presbyterian Church, San Diego, California.

Well balanced singing has recorded well.

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AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

From

"ADVERTISER"

Adelaide, S.A.

11 JUN 1960

THE opening Melbourne concert of the Boston Symphony Orchestra will be broadcast from 5AN at 8.30 p.m. on Monday. Richard Burgin, associate conductor of the orchestra, will conduct.

Charles Munch will conduct the orchestra in its final Australian concert on Tuesday at the Melbourne Olympic Stadium.

This concert, which will be heard from 5AN at 8.45 p.m., will include "Variations," "Chaconne" and "Finale" (Dello Joio) and the suite, "Bacchus and Ariadne" (Roussel).

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AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

From

"NEWS"

Adelaide, S.A.

1 3 JUN 1960

Conducted by MARGARET BRENTON

AT BOSTON CONCERT

MR. PETER KELLY and Miss Mary MacKay at the Boston Symphony Orchestra concert at Centennial Hall.

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AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

From

"AGE"

Melbourne, Vic.

11 JUN 1960

THE WEEK IN RADIO

THE RADIO EVENT OF the week was, of course, Tuesday night's broadcast from Sydney of the Boston Symphony Orchestra directed by Dr. Charles Munch in the Fantastic Symphony of Hector Berlioz.

The ABC has led music lovers to a high pitch of excitement in its various forecasts of what the orchestra can and does do so that even the most hardened listener must have been on his toes in an unusual state of expectation. In that state the realisation can be groans of disappointment or a crowning beatitude.

We were not disappointed. We have been hearing this fantastic symphony from various sources over the years and in various ways chiefly from recordings most of which fell short of what was expected.

I would say that this version by the Boston Symphony Orchestra topped the lot.

And those bells in the scene of the Witches' Sabbath! Real bells—specifically procured by the conductor for this movement. I have heard them elsewhere like gongs and sometimes a little out of tune, but never before like this. How lovely and clear and tuneful!

The post office technicians did a sterling job on the relay. I have criticised them often, but I am glad, on this occasion, to praise instead.

At the Melbourne end we had the Victorian Orchestra under the visiting French conductor, Georges Tzipine, in French music. Saturday night brought us the Chausson Symphony, which I have always held in tender regard. It is first-class audience music, and we were given an excellent performance. I can only recall one previous broadcast of it in a night programme, and that was a good many years ago.

Mr. Tzipine also gave us in the other half of this concert, broadcast on Monday, Ravel's Daphnis and Chloe Suite No. 2 which appears to be about the most popular of this composer's works, along with Debussy's Apres Midi and the Suite in F by Roussel. These were marked by fine orchestral playing.

The week produced three violin sonatas which are seldom played. One came from violinist Dorcas McClean with pianist Carl Bartling as collaborator. This was by Dvorak. It is not represented in the record catalogue, but like all Dvorak, it was easy to take. This violinist can always be relied on to give an impeccable performance and Mr. Bartling, who is constantly before us as accompanist in choral and other work, was an excellent collaborator.

On Sunday night the Music Lovers' Hour gave us the Grieg Violin Sonata No. 3 from record (Josef Fuchs and pianist Frank Sheridan). This happy music was followed on Tuesday night by Campoli broadcasting from Ballarat the Op. 30, No. 2, of Beethoven. It was a very lovely performance.

It was a full week for music, much of which must go unmentioned, but I must comment on a short session at 6.30 on Sunday night, when soprano Joan Dargavel sang with Raymond Lambert as accompanist, and Thomas White clarinettist, Schubert's exquisite Shepherd on the Rock. The mention is for Miss Dargarvel, of whom I don't seem to have heard previously and whose voice quality and technique show promise.

On Sunday afternoon I had to listen to the first half of Richard Strauss's opera Ariadne auf Naxos, maybe just for the delight of hearing such lovely voices as Elizabeth Schwarzkopf, Irmgard Seefried and Rita Streich. If you listen next Sunday afternoon at 2 you will hear the last-named in Zerbinetta's aria and that is something.

— By ARIEL

Est. 1904 'Phone: MU 5133

AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

From

"TELEGRAPH"

Sydney, N.S.W.

3 JUN 1960

"Jazz idiom in serious music"

A considerable school of serious symphonic writers and composers in the United States was using the jazz idiom in their music, composer Aaron Copland said last night.

Mr. Copland, who arrived in Australia last week as associate conductor with the Boston Symphony Orchestra, was speaking on the A.B.C.'s Guest of Honor programme.

The musicians included Walter Piston, Virgil Thomson, Roy Harris, William Schuman and Samuel Barber.

"They constitute a serious school rather than a jazz school of composers," Mr. Copland said.

Mr. Copland said jazz in its orchestration leaned heavily on the rhythm section of the drums and the piano and on the dry sound of the double bass pizzicato without any string sonorities.

"By combining these elements the jazz band produced a different kind of orchestral sound which has been a direct influence on the more serious composers," he said.

Speaking of the development of progressive jazz, Mr. Copland said composers in this idiom were writing music very close to serious music.

"They write music which is not at all meant to be danced to, but merely to be listened to," he said.

Musicians in this school were well-trained by serious composers and were familiar with the works of Stravinsky, Schonberg and Ravel and the latest contemporary composers.

"One of the most gifted of the newer musicians, with wide training in jazz and serious idioms was Gunther Schuler," Mr. Copland said.

"He is particularly anxious to get serious musicians to improvise in the same way that the jazz musician improvises," he said.

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AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

From

"HERALD"

Melbourne, Vic.

13 JUN 1960

A PRESENTATION of Tchaikovsky's Symphony No. 5 in E Minor, at the opening Melbourne concert of the Boston Symphony Orchestra, is broadcast over 3LO at 9 tonight.

Est. 1904 'Phone: MU 5133

AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

From

"ADVERTISER"

Adelaide, S.A.

13 JUN 1960

Orchestra At McLaren Vale

The chairman of the SA Symphony Orchestra Committee (Mr. M. A. F. Pearce) said yesterday that a day spent by 80 members of the Boston Symphony Orchestra at McLaren Vale would be "wonderful publicity" for SA.

Members of the orchestra were taken on an inspection of the Tintara wine cellars yesterday and were served a barbecue luncheon.

There was a crowded house of more than 3,000 at the orchestra's only Adelaide concert in the Centennial Hall on Saturday night.

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AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

From

"MORNING HERALD"

Sydney, N.S.W.

13 JUN 1960

INFLUENCE OF JAZZ ON SERIOUS MUSIC

Many different kinds of contemporary composers had been interested in using American jazz in their own music, Mr Aaron Copland said yesterday.

The noted American composer, who is touring Australia as guest conductor of the Boston Symphony Orchestra, was speaking on the A.B.C. Guest of Honour program.

He said it might appear that the relationship of jazz and serious music was a curious juxtaposition of two things that did not really belong together.

Never Tampered With Jazz

History had shown, however, a tendency for serious composers to be influenced by the "popular" music of the day.

"That is certainly true of our own day," he added.

The fact that jazz was so characteristic of "popular" music had made easier for serious composers to take hold of it in different ways and use it in their own music.

"It is a curious thing that certain of our serious composers have never in any way tampered with jazz.

"I can think of no instance of Richard Strauss or Arnold Schonberg or Manuel De Falla or, perhaps, Roger Sessions, the American composer, having had anything to do with the jazz idiom.

"On the other hand, composers like Debussy in some of his piano works, or Stravinsky around 1918, in the rag-time for 11 instruments and the piano rag music, used jazz in those early days."

Mr Copland said that perhaps the finest example of the European composer using the American jazz idiom was the ballet "Creation of the World" by Darius Milhaud.

An Unconscious Awareness

He said the ballet made typical and excellent use of jazz materials, including the kind of "barber-shop harmonies and blue notes that were so typical of that time."

Outside the United States there was a tendency to imagine that jazz was the only music Americans possessed.

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Australian Press Cuttings

Stalbridge Chambers,
443 Little Collins Street,
Melbourne, Victoria.

16 JUN 1960

GISBORNE HERALD
(Gisborne)
Circulation approx. 11,500
Auckland Province (South)

ORCHESTRA ARRIVES

Wellington Airport became a trans-Tasman terminal for the first time when three chartered airliners, two DC6's and a DC4, arrived from Melbourne with members and equipment of the Boston Symphony Orchestra. The charter was a joint operation of a number of airlines.—P.A.

N 1960

SOUTHLAND DAILY NEWS
(Invercargill)
Circulation approx. 12,500
Southland Province.

ORCHESTRA LEAVES: The members of the Boston Symphony Orchestra left Whenuapai this morning in two chartered aircraft on their homeward flight to the United States, after their successful round-the-Pacific 36-concert tour. An aircraft carrying their instruments took off several hours beforehand.—Auckland.

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AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

From

"EXAMINER"

Launceston, Tas.

16 JUN 1960

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SUNDAY TELEGRAPH, JUNE 12, 1960 69

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Australian Press Cuttings

Stalbridge Chambers,
443 Little Collins Street,
Melbourne, Victoria.

From 15 JUN 1960

"BULLETIN,"

Sydney, N.S.W.

June 15, 1960

SYDNEY

Such goings-on as there were in Sydney during the week! Nearly everyone at all the parties had just "come-on" from somewhere or was going-on to somewhere else. It wasn't only that there were such a number of things to attend but that really it takes more than one engagement these days to justify the worries attached to transport and parking.

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The presence of the Boston Symphony Orchestra in town was the main cause of all this transience, however. Those party-goers who had come-on from the Stadium concert looked as if they had come-on from the South Pole. Even the orchestra wore overcoats! Wise peope who attend concerts at the Stadium provide themselves with rugs and cushions. South Pole-sitting can be so arduous.

The sooner that Opera House gets itself built the better for this city. When one hears that the new County Council building at the corner of Bathurst Street is to cost £3 million, the price of the Opera House seems quite moderate. This week's doings showed many music-lovers more forcibly than ever that even the Town Hall is unsuitable for such an orchestra as the Boston Symhpony. Those in the front rows were almost blown away by the sheer volume of sound.

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A brilliant effect was achieved at the Harlequin Ball in aid of the Mater Misericordiæ Hospital, held at the Trocadero during the week. The gay decor, in which a circus motif predominated, was aided by the freer arrangement of the tables which quite escaped the usual "boarding-school" formality and created an atmosphere of space and graciousness.

Mrs. Tom Bateman, with Dr. Bateman, received as guests-of-honor the Governor and Lady Woodward (who had come on from the first half of the Boston Symphony Orchestra's concert at the Stadium), and were accompanied by their son and daughter Edmund and Rosalind. The judges of the most beautiful dress, *not* black or white, were Mrs. Bruce McFarlan, Mrs. Stella Fraenkel and Mr. George Molnar, their choice falling on the Grecian-draped dress of silver lamé worn by Mrs. Bob McInerney.

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234

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AUSTRALIAN PRESS CUTTINGS
Melbourne, Victoria

From
"MORNING HERALD"
Sydney, N.S.W.

1 3 JUN 1960

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Launceston, Tas.

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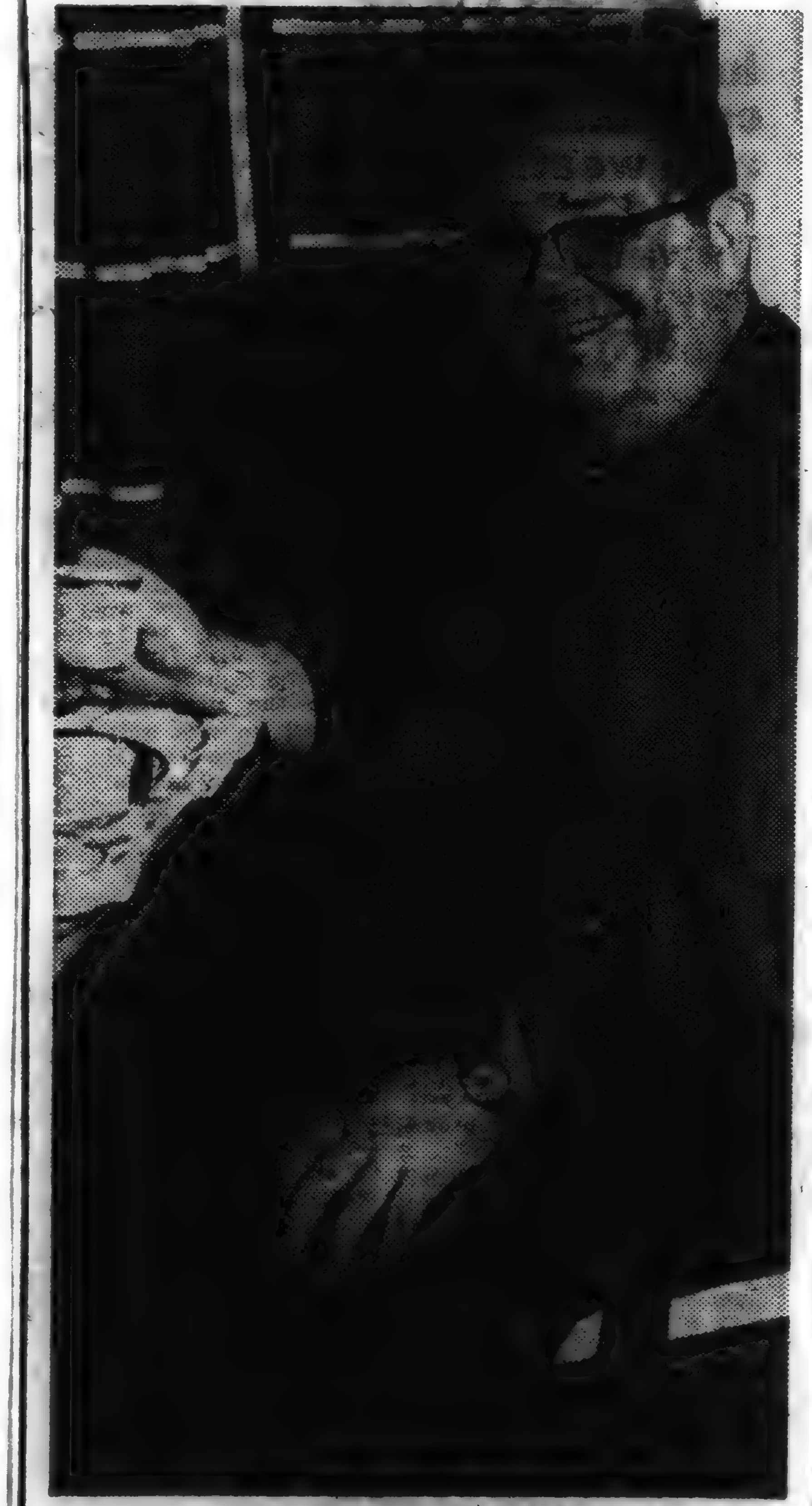

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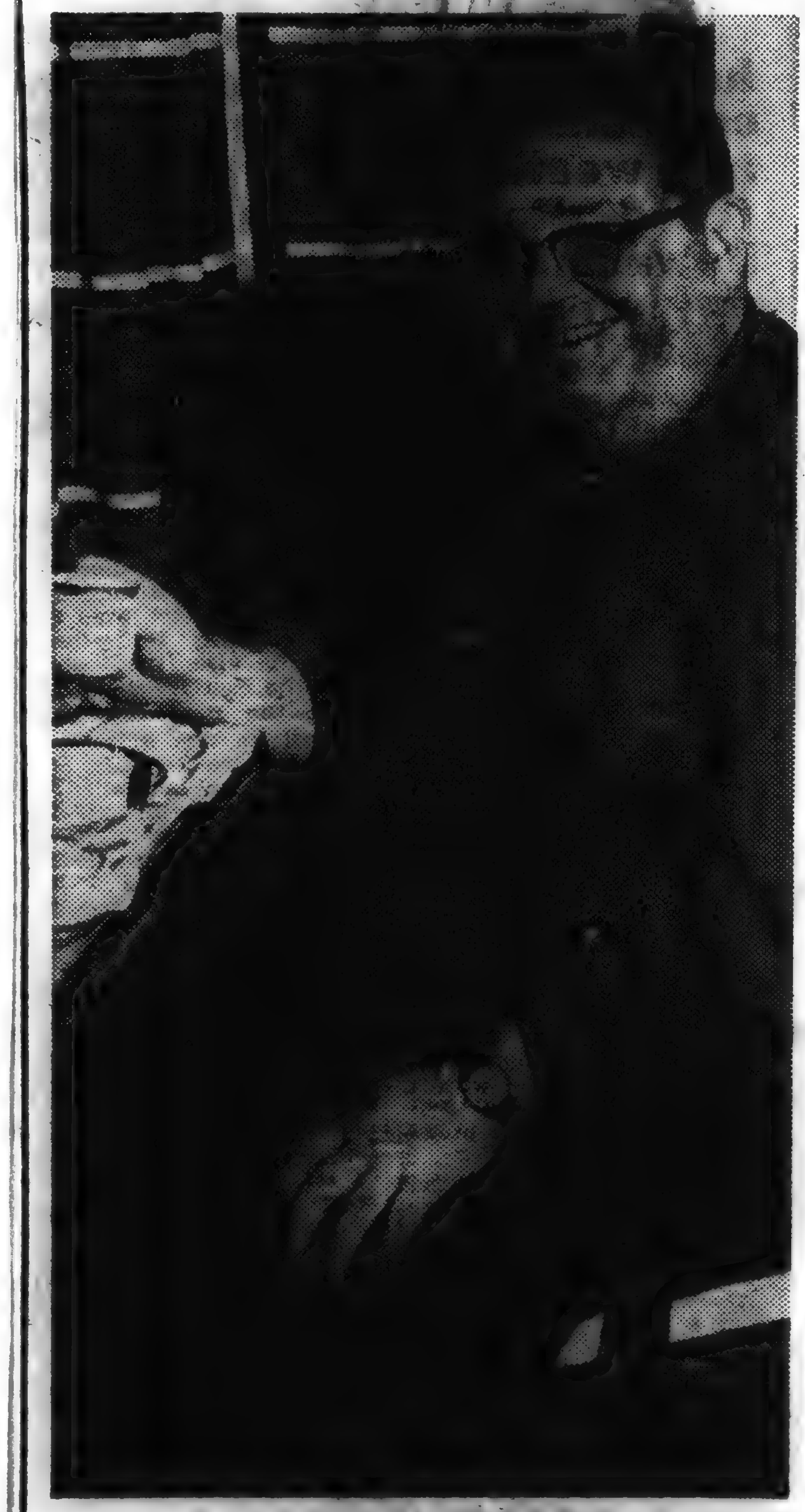

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Au tings

Miles, of Melbourne (Norton), K. in the first lap; P. Pawson, of New Zealand, (A.J.S.), at the end of the third lap, and H. Anderson, of New Zealand (Norton), in the fourth lap. Surtees now leads the world

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WHITCOMBE & TOMBS LIMITED

Subscriptions are available at 26/- yearly — 31/5 yearly posted at the Magazine Department,

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Melbourne, Victoria.

18 JUN 1960

NORTHERN ADVOCATE

(Whangarei)

Circulation approx. 10,100

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AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

From

"AGE"

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13 JUN 1960

TONIGHT Melbourne will hand Boston an I O U, and there is at least one Bostonian in town who will not let us forget the debt until it is repaid.

He is Mr. Richard Burgin, who will conduct the Boston Symphony Orchestra in the Town Hall tonight.

"After all," Mr. Burgin told us yesterday, "we are here on a cultural exchange visit, and exchange implies reciprocation.

"We want an Australian orchestra to come to the United States."

Mr. Burgin, who has been with the B.S.O. for 40 years, first as concert master and for the past 33 years as associate conductor, suggested that a composite orchestra, chosen from the best players in the Sydney and Victorian orchestras, might make an overseas tour.

In the slightly guilty tone of a man who has been been given the drum on what to say to raise a laugh, Mr. Burgin said there might be a bit of rivalry between Sydney and Melbourne in choosing the players to go on tour.

"You would have to have at least 80 or 90," he said, "or they wouldn't be heard in the bigger concert halls."

Curiosity

ON the question of whether an Australian orchestra could attract American audiences, Mr. Burgin said, without, we are sure, any intention of being uncharitable: "Well, there's always the element of curiosity at first."

He does think, though, that it would be a wonderful experience for Australian musicians to see how a different audience reacted to them.

"We have this experience in America," he said, "because orchestras regularly give concerts in other cities that have their own resident orchestras. We go to Chicago and Philadelphia, for instance."

Mr. Burgin has not been here long enough to be sure which people he should speak to, but he promised to do a [illegible] propaganda job with his suggestion that our musicians should tour [illegible].

And he had a word of comfort for the Australian Broadcasting Commission, which has been trying so unsuccessfully to engage a resident conductor for the Victorian Symphony Orchestra.

"That must be easy," he said, "when you have a fine body of players."

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AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

From

"HERALD"

Melbourne, Vic.

3 JUN 1960

Recital a great success

by JOHN SINCLAIR,
The Herald Music Critic

Yesterday afternoon's recital by the Camerata Society in the Lyceum Club gave Melbourne its only chance to meet Aaron Copland and gave Mr Copland his only glimpse of creative and interpretive music in this city.

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AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

From

"HERALD"

Melbourne, Vic.

14 JUN 1960

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AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

From

"NEWS"

Adelaide, S.A.

14 JUN 1960

● ***Sweet, dry***

IT'S just an old Polish custom, according to Boston Symphony Orchestra bass player John Barwicki, himself of Polish descent.

At the Tintara barbecue luncheon for the orchestra at the weekend, he mixed for himself a draught of three parts of the dry white wine Riesling with one part of the red sweetness of port.

He explained to the locals who had never seen it before that it was a favorite tipple in Poland because it took a little of the dryness from the white wine and made it a palatable beverage for the medium taste.

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AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

From

"AGE"

Melbourne, Vic.

13 JUN 1960

TONIGHT Melbourne will hand Boston an I O U, and there is at least one Bostonian in town who will not let us forget the debt until it is repaid.

He is Mr. Richard Burgin, who will conduct the Boston Symphony Orchestra in the Town Hall tonight.

"After all," Mr. Burgin told us yesterday, "we are here on a cultural exchange visit, and exchange implies reciprocation.

"We want an Australian orchestra to come to the United States."

Mr. Burgin, who has been with the B.S.O. for 40 years, first as concert master and for the past 33 years as associate conductor, suggested that a composite orchestra, chosen from the best players in the Sydney and Victorian orchestras, might make an overseas tour.

In the slightly guilty tone of a man who has been been given the drum on what to say to raise a laugh, Mr. Burgin said there might be a bit of rivalry between Sydney and Melbourne in choosing the players to go on tour.

"You would have to have at least 80 or 90," he said, "or they wouldn't be heard in the bigger concert halls."

Curiosity

ON the question of whether an Australian orchestra could attract American audiences, Mr. Burgin said, without, we are sure, any intention of being uncharitable: "Well, there's always the element of curiosity at first."

He does think, though, that it would be a wonderful experience for Australian musicians to see how a different audience reacted to them.

"We have this experience in America," he said, "because orchestras regularly give concerts in other cities that have their own resident orchestras. We go to Chicago and Philadelphia, for instance."

Mr. Burgin has not been here long enough to be sure which people he should speak to, but he promised to do a [illegible] propaganda job with his suggestion that our musicians should [illegible].

And he had a word of comfort for the Australian Broadcasting Commission, which has been trying so unsuccessfully to engage a resident conductor for the Victorian Symphony Orchestra.

"That [illegible] be easy," he said, "when you have a fine body of players."

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AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

From

"HERALD"

Melbourne, Vic.

13 JUN 1960

Recital a great success

by JOHN SINCLAIR,
The Herald Music Critic

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American (e)
BOSTON, Mass.
Circ. 176,513

JUN 13 1960

My Boston

By Alan Frazer

MUSIC, when soft voices die,
Vibrates in the memory.
—Shelley

"BOSTON Music Wins Cheers," said a newspaper in Brisbane, Australia, last Tuesday, adding: "Concert One to Remember" and: "The Boston Symphony Orchestra conquered its first Autralian audience completely in the City Hall last night.

IT continued: "The packed audiences reaction made the orchestra certain it is going to enjoy its 10-day Australian tour. Everything was 'marvelous' for conductor CHARLES MUNCH after he had just finished the second encore of the night to a tumult of applause.

"LEADING American composer AARON COPLAND was in the audience. A total of 2330 concert-goers crowded into the hall. The audience, which included the Governor (Sir Henry Abel Smith) brought Dr. Munch back four times after the Beethoven Eroica Symphony; and there were cheers after the brilliance of the Ravel 'Daphnis and Chloe' Suite No. 2."

"IT is difficult to speak of the playing of the Boston Symphony Orchestra except in superlatives; the trouble is that one's stock of them is inadequate," wrote a critic.

"THEY gave us such playing as I have not heard for many a long day, and which I hardly hope to hear again for an equally long time. What impressed one was the simply lovely sound which Dr. Munch obtained. In every department, beauty of tone is pre-eminent and every soloist is an artist of fine calibre.

"IT is all too rarely that such an experience can come our way. Our delight will long be remembered."

THERE were thousands of more words and a four-column picture of Dr. Munch exercising with a spring stretcher in his hotel room. Another paper published a picture of DR. KERAN CHOBANIAN of Boston, who is traveling with the orchestra, administering medicine to cello player MISCHA NIELAND who had a cold (nothing serious)

OTHER photos showed Aaron Copland and Dr. Munch at the airport where the famous Boston conductor "rejected any attempt to describe the tour as cultural propaganda, saying: 'We are here to make music first.'"

"WE were very much surprised at the knowledge the peoples in Japan, Formosa and the Philippines had of western music," he added, and said that Mozart, Beethoven and Brahms were the favorites in Japan.

OFFICIALS at the airport tried to bar Dr. Munch's personal aide, secretary and valet, M. ROGER TOUREAU, from the automobile carrying the conductor but Toureau got in. "Where the maestro goes, I go," he said.

COPLAND is traveling with the orchestra and arrived in Australia with a huge black box full of presents, for the folks at home, from Japan.

LESLIE R. (Tiny) Martin, who one newspaper said weighs 14 stone (336 pounds), occupied two seats in the plane from Manila. Australians were shown his picture. Another photo displayed AYRTON PINTO, violin; OLIVIA LUETCKE, harp; and ROBERT KAROL, viola.

THE orchestra arrived 108 strong, 54 to a plane, with 20,000 pounds of baggage in a third plane which had the flag of Nationalist China painted on the hull.

"THE players hope nothing happens to Australia while they are here," wrote a reporter. "Revolutionary riots forced them to abandon their Korean visit and go to Formosa instead.

"TIDAL waves struck Japan while they were there. And they missed a typhoon in Manila by only two days. But the orchestra has suffered only one casualty so far. A viola player died in Japan.

"A VIOLIN insured for 8000 dollars belonging to concert master RICHARD L. BURGIN was damaged in Formosa but can be repaired. Many of the players were laden with souvenirs. Violinist GEORGE ZAZOFSKY struggled with a big square parcel containing an outsize monkey-wood salad bowl from Manila. 'I bought it in a moment of madness,' he said. He will lump it back to Waban, Massachusetts.

"Clarinetist FELIX A. VISCUGLIA shouldered a 16-stringed Chinese harp he bought in Formosa for 20 dollars American. Birthplaces of the players represent 15 different nationalities. Oldest of them is bass-player HENRI GIRARD who will be 72 this month."

THE musicians were looking forward to a change in Australia after sleeping, or trying to, in plane seats and Japanese inns with headrests made from rice hulls, according to MRS. THOMAS D. PERRY of Hingham, who arrived at Brisbane with her husband, the orchestra's manager.

MRS. PERRY was described as "tall, slim and charming." She told a reporter the heat in Manila was intense. Her official duties include writing thank-you letters for all the hospitality the orchestra has received since leaving Boston.

DR. MUNCH said he loved the perfect Queensland winter sunshine, dry and not too hot. "I would be glad to pay for this air after the thick air we have been having," he said.

THE premier of Queensland, in which Brisbane is situated, gave "a speci[illegible]ton supper" for members of the orchestra after the [illegible] A "Boston Tea Party" had been contemplated b[illegible] the players "usually don't eat a meal before [illegible]formance." Hors d'oeuvres and savories were followed [illegible] prawns and rice and [illegible] mince casserole.

THIS supper [illegible] great social event. One woman wore "a shimmering peacock-green evening coat with fur collar" and another, "the palest pink kid shoes to offset her lustrous coat of midnight blue velvet."

THERE was a power strike in Brisbane but it wasn't permitted to affect the concert.

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AUSTRALIAN PRESS CUTTINGS
Melbourne, Victoria

From
"HERALD"
Melbourne, Vic.

14 JUN 1960

Magnificent playing from Boston men

By JOHN SINCLAIR,
The Herald Music Critic

A capacity audience in the Melbourne Town Hall last night heard one of the most celebrated sounds in 20th century music — the sound of the Boston Symphony Orchestra.

This was the Boston's first Melbourne concert. Although the precision and discipline of the playing was flawless, it was the opulence and power of orchestral tone which held my interest.

The wonderful sonority of this orchestra's string section, the rather dark and perfectly blended tone of the woodwinds and the controlled power of the brass instruments provided the conductor with a rich palette of tones and colors.

In short this orchestra is a magnificent instrument and, I suspect, an even more flexible one than it appeared to be last night.

Richard Burgin conducted with a businesslike efficiency which never taxed the orchestra's full resources. There was not one really thrilling pianissimo in the program.

The "Adagio" from Mahler's 10th Symphony could have been handled with more tenderness and more intensity; and despite all the glories of the actual playing in Tchaikovsky's Fifth Symphony, the interpretation was more hearty than distinguished.

The opening work, Kirchner's Toccata for strings, wind and percussion, provided the orchestra with difficulties which it surmounted with ease and the listener with difficulties which I did not manage so well.

Melbourne has now heard two of the world's greatest orchestras — the Boston Symphony and the Czech Philharmonic—but it has not yet heard a great orchestra under a great conductor. That experience will come tonight when the Boston Orchestra ends its Australian tour with a concert under Charles Munch in the Olympic Swimming Stadium.

ACOUSTICS APPROVED

ABC experts have designed and installed a sound-reflecting surface at the back of the temporary stage at the Olympic Swimming Stadium for tonight's concert by the Boston Symphony Orchestra.

An ABC spokesman said it was inspected and approved last night by the conductor, Charles Munch, who had also approved the pool's acoustics.

Choice of the swimming stadium for one of the Boston orchestra's concerts has been criticised by music lovers on the ground that the acoustics are bad.

So far 4000 seats have been booked for tonight's stadium concert. The stadium holds 7000.

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AUSTRALIAN PRESS CUTTINGS
Melbourne, Victoria

From
"HERALD"
Melbourne, Vic.

14 JUN 1960

★

RICHARD BURGIN, conductor of the Boston Symphony Orchestra, and leading members of the orchestra were guests of honor at the English-Speaking Union's lunch today at the Delphic, Alfred-pl.

The president, Mr Justice Sholl, and Mrs Sholl welcomed them.

Among more than 100 present were Dr W. K. Braun, of the United States Information Service, and Mrs Braun, Mr Howard King, the Victorian Symphony Orchestra Subscribers' Committee president, and violinist Beryl Kimber.

★

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AUSTRALIAN PRESS CUTTINGS
Melbourne, Victoria

From
"HERALD"
Melbourne, Vic.

4 JUN 1960

24 STONE "TINY" IS THEIR MASCOT

Here's the Boston Symphony Orchestra's mascot — 24 stone-plus Leslie ("Tiny") Martin.

BREAKFAST for "Tiny" Martin, 24 stone double bass player, today.

"Tiny" plays the double bass and has been with the orchestra for three years.

"Say, don't believe those tall stories about my appetite — some of those other fellows in the orchestra could put me to shame," rumbled Leslie when he was interviewed at breakfast in his hotel room today.

Leslie said he took up the double bass not because he was a big man, but because his father played one.

Out early

The 115-strong orchestra and officials were out early today to see Melbourne — second last leg of their whirlwind eight weeks' tour.

They said although they had found parts of Australia cold — Brisbane and Sydney! — they didn't mind the cold themselves but their instruments did not like it.

"Some of our players have very old stringed instruments that get temperamental in cold weather," explained viola player Jerome Lipson.

"And the brasses are hard to keep in tune in changes of temperature."

Associate conductor Richard Burgin said the Boston Symphony Orchestra had missed a Boston Pops season because of its overseas tour.

A reduced orchestra played as the Boston Pops from May to July under the conductorship of Arthur Fiedler. This year, a scratch orchestra had filled in while the regular players were on their overseas tour.

Booked out

Here are some of the other Boston personalities and what they had to say:

Samuel Mayes, leader of cellos: "A good season ticket for 24 concerts costs $100, and [illegible] seat is booked out [illegible] advance. Some people will [illegible] tickets to their heirs. People who haven't got season tickets stand in line every n gnt waiting for cancellations by subscribers who are not coming. This money goes into the benevolent fund."

Henry Freeman, double bass player: "I was nearly a member of your Sydney Symphony Orchestra. My father came out to Sydney from England as a small boy, then the family moved on to America. My father was back here in 1910 as a member of Sousa's band."

They ALL said they found Australian hospitality, and audience reaction, "overwhelming."

The orchestra's second and final Melbourne concert will be at the Olympic Swimming Stadium tonight, conducted by Dr Charles Munch.

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AUSTRALIAN PRESS CUTTINGS
Melbourne, Victoria

From
"NEWS"
Adelaide, S.A.

13 JUN 1960

Hot doggity says 'Tiny'

DOUBLE BASS PLAYER Leslie R. "(Tiny") Martin, who weighs 24 st., makes short work of a hot dog at a barbecue held at the Tintara winery, McLaren Vale, yesterday after members of the Boston Symphony Orchestra inspected the winery. Who ate most of the hot dogs? . . . "Tiny" wasn't saying.

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AUSTRALIAN PRESS CUTTINGS
Melbourne, Victoria

From
"ADVERTISER"
Adelaide, S.A.

14 JUN 1960

★ ★ ★

When 24 stone "Tiny" Martin, the Boston Symphony Orchestra's delicate double bass player, left by air for Melbourne yesterday he occupied as usual two seats. He's one of the world's few travellers who regularly gets two seats for the price of one. Biggest squeeze he's ever known was on Japan's internal airlines, where the seats are smaller than usual. "Tiny" nearly had to ask for three seats.

★ ★ ★

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AUSTRALIAN PRESS CUTTINGS
Melbourne, Victoria

From
"COURIER MAIL"
Brisbane, Qld.

19 MAY 1960

AUSTRALIAN PREMIERE IN BRISBANE

Three women play in orchestra

THERE will be three women among the 117 players of the Boston Symphony Orchestra when it arrives in Australia next month.

The orchestra will have its Australian premiere in Brisbane on June 6.

MRS. Thomas D. Perry, Jnr., wife of the manager of the Boston Symphony Orchestra, and Miss Sally Hampel, secretary to Mr. Perry, have a final conference before travelling with the orchestra on its current tour of the Far East.

MRS. Olivia Luetcke, harpist with the Boston Symphony Orchestra.

The women players are Miss Lois Schaefer (flautist), Mrs. Winifred Winograd (cellist) and Mrs. Olivia Hall Luetcke (harpist).

There will be two other women travelling in the specially chartered plane which is bringing the orchestra on its tour of the Far East and Australia.

They are Mrs. Thomas D. Perry, jun., wife of the manager, and Mr. Perry's secretary, Miss Sally Hempel, who is also a registered nurse.

For the tour

The flautist, Miss Schaefer, has been soloist with many famous American orchestras, including the Chicago Symphony and the Boston Pops.

She is first flute with the New York City Centre Opera Company's Orchestra and was invited to join the Boston Symphony for this tour.

She is a sister of 'cellist Mrs. Winifred Winograd.

Mrs. Winograd made musical history when, in 1957, she became the first woman string player to be engaged by the Boston Symphony Orchestra.

She studied under Gregor Piatigorsky at the Curtis Institute of Music in Philadelphia and at the Boston Symphony's summer school of music, the Berkshire Music Centre.

Mrs. Winograd has a teenage son, Nicky.

Began at 6

The harpist, Mrs. Luetcke, began her studies on the harp at the age of six.

She and her teenage daughter live in a large colonial house in suburban Boston where they raise Chihuahuas as a hobby.

Their dogs have been awarded many prizes at shows.

The manager and his wife, Mr. and Mrs. Thomas D. Perry, live in suburban Hingham, 16 miles from Boston, in a large Victorian house surrounded by an acre of lawns and gardens.

Mrs. Perry's hobby is gardening and looking after their large shaggy dog, Gus (short for Argus, of the hundred eyes).

Their two sons, Doane (17) and Rodney (15) are students at a New England preparatory school.

Mrs. Perry restricts her orchestral activities to attending matinee concerts and acting as "first lady" at many social functions.

A midwesterner from Illinois, Miss Hempel has been Mr. Perry's secretary for three and a half years. Before that, she worked as a nurse, and was for a time, an air hostess.

⬆ *MRS. Winifred Winograd, cellist with the Boston Symphony Orchestra, was the first woman to play with the orchestra. She has been with it since 1957.*

★

⬅ *MISS Lois Schaefer, flautist, was invited to join the Boston Symphony Orchesra for the duration of its tour.*

Est. 1904 'Phone: MU 5133

AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

From

"SUN"

Melbourne, Vic.

1 4 JUN 1960

A PLACE IN THE SUN

THE Boston Symphony Orchestra arrived in town and the players brought fearful news of the weather in Sydney.

It was so cold at the Sydney Stadium that half the orchestra played in overcoats, something that hadn't been done before anywhere else in the world.

However [illegible] were proud to advise them [illegible] conditions [illegible] be quite different in [illegible]. The orchestra did not [illegible] overcoats at the Town Hall [illegible] night —and its second concert will be given in a heated swimming pool.

Est. 1904 'Phone: MU 5133

AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

From

"AGE".

Melbourne, Vic.

1 4 JUN 1960

Boston Played and Conquered

They came, played, and conquered. Superlatives would fail to do justice to the fabulous Boston Symphony Orchestra.

Their first concert at Melbourne Town Hall under the direction of their associate conductor Richard Burgin was a triumph of orchestral music making.

They demonstrated a remarkable palette of sound colorings, a fantastic range of dynamics and a precision and timing which is absolutely superb.

The inner parts of each individual section were crystal clear and the overall timbre was pure and unclouded.

The main work of the evening was Tchaikovsky's fifth symphony, which in wealth of thematic material as well as development of elaboration surpasses all works written in the latter half of the 19th century.

Mr. Burgin conducted this masterpiece with great penetration. The heroic spirit of Byron's Manfred was never allowed to deteriorate into pessimism and the brassy "Fatum" theme was allowed to ruthlessly scatter our dreams and present tragic reality.

The allegro vivace coda was breathtaking and from every point of view it was a thrilling experience.

A Toccata by Kirchner of monotonously sparse and meagre texture had opened the programme. The composer, though observing the letter of serial technique, had failed to grasp its spirit.

The work contained an astonishing amount of ingenuity, but was let down rather badly by poor orchestration.

The unfinished symphony by Gustav Mahler was beautifully done, but for my taste it borders too much on decadence with its sentimentalised death theme and Keats-like lyricism.

Mahler was, of course, a great composer, but towards the end he began rather to repeat himself.

Tomorrow night's concert at the Olympic Pool is an absolute must for all music lovers. One simply cannot afford to miss one bar from this magnificent orchestra.—**FELIX WERDER.**

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AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

From

"ADVERTISER"

Adelaide, S.A.

JUN 1960

CONSUL'S WIFE

Mrs. J. C. Ausland, wife of the US Consul (Mr. Ausland) was a decorative figure at the reception in midnight blue, an outfit, she proudly commented, which she had bought in Adelaide. The dress was of billowy blue taffeta, with a slim-fitting bodice, and over it went a shaped stole of shining blue velvet. Mr. and Mrs. Ausland will give a reception in honor of the Boston Symphony Orchestra tonight.

With them in a consular group were the Vice-Consul for Italy (Miss Elena Rubeo), Mr. M. L. Lathlean and Mr. and Mrs. J. Walters (she wore a closely draped sheath of pure white chiffon).

The Commissioner of Police (Mr. J. G. McKinna) went to the reception with Mrs. McKinna, in pale blue satin dusted with beading. Pale blue organza made an enchanting dress for Mrs. C. R. Duncan, with loose-petalled blue organza flowers outlining the neckline.

Dr. John Bray, QC, was in a group with Mr. D. F. A. Simpson, Mrs. J. F. Astley (she wore muted blue—and come to think of it, blue was easily the favorite color for reception dressing) and Mr. J. F. Astley, QC.

Mrs. J. W. Rollison's full-length dress of orchid pink was tiered in lace and satin, with self-embroideries. Mrs. W. C. D. Veale, who accompanied the Town Clerk (Mr. Veale) wore a midnight velvet coat over her evening dress.

Opal green satin made a glamorous dress for Mrs. R. N. Irwin; Mrs. J. R. Kearnan, wife of the Crown Solicitor (Mr. Kearnan QC) wore midnight blue lace with a softly pleated skirt.

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AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

From

"MERCURY"

Hobart, Tas.

4 JUN [illegible]

CULTURAL WAY TO FRIENDSHIP

MELBOURNE. — Cultural exchanges like the Boston Symphony Orchestra's visit to Pacific countries were an important way of helping world understanding, Dr. Charles Munch (68), the orchestra's musical director, said yesterday.

If Australia could send one of her orchestras abroad for a tour, the result — in goodwill — would be valuable for Australia, he said.

Dr. Munch, now on his third oversea tour with the orchestra, said that he was feeling a little travel weary after the orchestra's month-long flying visit to Japan, Formosa, the Philippines and Australia.

Est. 1904 'Phone: MU 5133
AUSTRALIAN PRESS CUTTINGS
Melbourne, Victoria

From
"TELEGRAPH"
Sydney, N.S.W.

14 JUN 1960

Critics and criticised

FREQUENTLY, and in no uncertain terms, Australians have been told that they are unable to accept criticism.

Following recent statements in the metropolitan Press, and in the *Canberra Times*, one can only conclude that the shoe is on the other foot.

I am referring to musical events in connection with the A.B.C. There is, for example, the distinguished French conductor Monsieur G. Tzipine who dislikes "tough criticism."

These criticisms, he says, are mainly levelled against visiting artists from overseas.

Because of a recent not-so-flattering criticism, he advocates that the A.B.C. ban all critics from his concert tour.

Monsieur Tzipine should be well-pleased in view of the write-up he got in the Melbourne *Sun-Pictorial* on June 9.

Mr. Yi-kwei Sze complained of the sparing applause accorded him at his recent recitals in Canberra.

He accused the patrons of indifference, or perhaps lack of understanding, of his artistic qualities.

In my opinion this gentleman lacks the quality of grandeur; fortunately for us, or for him, there was no critical write-up of his recital in the *Canberra Times*.

No distinction

With the Boston Symphony Orchestra having just about finished their Australian tour, and with the Czech Symphony Orchestra's visit during October 1959, it should be said, it all fairness to the critics, that they do not make distinctions between overseas or Australian artists; and when one analyses their comments one cannot help feeling that these critics are persons who have a profound knowledge of the matter they discuss.

Statements apparently attributed to the general manager of the A.B.C. that he expressed over "harsh criticisms" of artists, etc., printed in the *Daily Telegraph* on June 8, are rather surprising.

Mr. Moses should pause for a moment and cast his mind back over the period 1938 to, say 1948. Surely he remembers the standard of our orchestras of that period!

It is only because of the help of numerous guest conductors and artists from overseas, and the untiring efforts of our own conductors and artists, for example, Professor Sir Bernard Heinze, Mr. Joseph Post, the late Edgar Bainton and many others, that the standard of music and celebrity performance in our land has improved immensely.

During these years of growing into musical maturity there certainly has been harsh and severe criticism.

Whether we liked Mr. Neville Cardus' critical observations, so often studded with high-falutin' terms, or not, we owe respect to him for the help he too has given Australian and foreign artists, and for his frank, unbiased and straightforward critical observations, for which he was so often abused.

Surely the general manager of the A.B.C. in making his recent statement to the Press will remember this particular period!

The average concert-goer or music lover knows little or nothing of the persons who write criticisms for one paper or another.

However, it can safely be assumed that these persons are sufficiently conversant with the music and the works they criticise.

My impression of the late Mr. Kapell, to whom Mr. Moses also makes reference, by way of example, is that Mr. Kapell was an outstanding, highly gifted artist.

More mature

But he was also a rather young gentleman with a quick temper.

I dare say that had Kapell lived he would have (despite his remark on the day of his departure, "Never, ever, to return to Australia") gladly come back to our shores and, perhaps, at a time when he, Mr. Kapell, would have been more mature.

May I remind Mr. Moses that each Sunday night from 6 to 6.30 the A.B.C. has on the National network a session "The Critics," in which a film, a book and a live show are usually debated.

If ever there has been outspoken criticism, it can be heard in that session! I often wonder if any newspaper would dare to put into print what is said in this session.

In our era we should be less sensitive to criticism, because anything anyone does, performs or says, immediately becomes world-news and therefore subject to world-wide criticism—that is, of course, if the matter is of such magnitude and interest to the people.

Acclaimed

Naturally, music is one of the interesting, international subjects and therefore artists of repute should welcome criticism rather than resent it.

Many will remember that some years ago the then conductor of one of our major orchestras went to Europe to conduct an orchestra as a guest conductor.

Although he was severely criticised there, and this was also printed in our Press, the same gentleman went back the following year to conduct another orchestra in the same country and this time was favorably criticised for his fine conducting, and was greatly acclaimed.

Criticism of musical performances is most desirable; whether this criticism is favorable or adverse is immaterial.

However, it is imperative that such criticism emanate from the pen of educated, informed persons, familiar with the art, and possessing the necessary qualifications.

This should be the only criterion entitling them to voice their opinions publicly. By way of tolerance, clear thinking and objective approach to the problem we all can help in finding the answer.

—K. W. STERN.
Masson Street, Turner,
Canberra.

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AUSTRALIAN PRESS CUTTINGS
Melbourne, Victoria

From
"AGE"
Melbourne, Vic.

14 JUN 1960

We Respond to "Difficult" Music

Australian concert audiences responded enthusiastically to "difficult" contemporary music.

This is the opinion of the conductor of the Boston Symphony Orchestra (Dr. Charles Munch).

Dr. Munch yesterday said that Australians, like Americans, did not seem to have any snobbish reluctance about accepting new works.

Dr. MUNCH.

The 69-year-old conductor said he hoped that Australians would return again and again to performances of difficult music.

"Growing understanding and love of a work of art is more than compensation for taking this trouble," he said.

He supported a suggestion made by his associate conductor (Mr. Richard Burgin) on Sunday, that an Australian orchestra should tour overseas.

"Cultural exchanges are good for the world," said Dr. Munch, who in 1956 took his orchestra to Moscow. "And music is the international language."

Two planes brought the 99 players (including three women) and nine officials of the orchestra to Melbourne from Adelaide yesterday.

Specially strengthened music cases make up most of the weight in their 10 tons of baggage.

The orchestra has played in Japan, Formosa and the Philippines on its current tour. It will go to New Zealand after its Melbourne concerts.

The only thing the players do not like about Australia is the lack of central heating. So excuse them if they take a while to warm up.

Mr. Burgin [illegible] the Town Hall [illegible] Dr. Munch [illegible] at the Olympic [illegible] stadium tonight.

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AUSTRALIAN PRESS CUTTINGS
Melbourne, Victoria

From
"AGE"
Melbourne, Vic.

14 JUN 1960

Birdman

CRITICS rave, audiences cheer, but one man in the Boston Symphony Orchestra likes to get the bird.

He is Rosario Mazzeo, the orchestra's personnel manager.

Slung about with cameras and binoculars, Mr. Mazzeo (a member of several bird-watching and protection societies) was eager to be off to the Dandenongs when he arrived from Adelaide yesterday with the orchestra.

"I hear your lyre birds are very amenable," he said, with something like optimism. "In that case, I shouldn't have any trouble at all."

Mr. Mazzeo has already had what he calls "one of the greatest triumphs" of his ornithological life on the present tour—at Malabar Heads, Sydney.

"It must be the only place in the world," he said, "where you can look in the viewfinder of your camera and see 400 wandering albatross all at once."

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From

"AGE"
Melbourne, Vic.

1 4 JUN 1960

Orchestra Member Seeks Pop Tune for Son

WHEN the 99 member Boston Symphony Orchestra reached Melbourne yesterday on its whirlwind two-day visit, 'cellist Mrs. Winifred Winograd wondered where she could get a recording of the current Australian pop tune Tie me kangaroo down sport !

"It is for my 14-year-old son, Nicky," she hastily explained. "He is more interested in rock 'n' roll than classical music, I'm afraid."

There are three women members of the orchestra on the current tour—Mrs. Winograd and her sister, Miss Lois Schaefer, a flautist, and Mrs. Olivia Luetcke, who plays the harp.

Mrs. Winograd was the first woman string player to be engaged by the Boston Symphony Orchestra, joining in April, 1957.

Prejudice

She heard that there was a vacancy for a 'cellist and applied for an audition.

"Usually, in the major symphony orchestras in America, unlike the smaller ones, there seems to be a prejudice against women, so I did not think I had a chance," she said yesterday.

She was the only woman at the audition, the other 12 applicants being men. It was a great thrill when the conductor engaged her.

Mrs. Winograd's only previous association with the Boston orchestra was as a student, when she attended one of the summer schools the orchestra conducts at Tanglewood, in the Berkshire mountains in Massachusetts.

She trained at the Curtis Institute of Music in Philadelphia and was for eight years first 'cellist with the Fort Wayne orchestra in the Mid-West.

Her sister, Miss Schaefer, is a temporary addition to the orchestra, replacing a woman member who could not make the tour.

● *Mrs. Olivia Luetcke*

She is on leave of absence from her usual position as first flute in the orchestra at New York's City Centre of music and drama.

"The City Centre is like an experimental theatre, staging American operas that would be difficult to put on in larger opera houses and playing seldom-heard music, besides the usual standard works," explained Miss Schaefer.

"Many of our younger singers and conductors gain valuable experience at this centre. Ballet is also presented here," she added.

Miss Schaefer has been with the centre for five years. Previously she was for three years flautist with the Chicago Symphony Orchestra.

Third Trip Overseas

This is the third overseas trip Mrs. Luetcke has made with the orchestra. The first two trips—in 1952 and 1956—were to Europe.

Mrs. Luetcke was the only woman in the orchestra when she joined in 1951. "I understand I was actually the first, but I am not sure.

She began her studies on the harp when six years old and at the age of 16 joined the New York National Orchestral Association. "It is a training ground for orchestras, its members being between 16 and 25 years," she explained.

After four years with the association, Mrs. Luetcke took a position as first harp with the San Antonio Symphony Orchestra, Texas. While there she married.

She now lives with her 12-year-old daughter Carlotta in Boston.

Ideas that musicians' hands are tender plants are scorned by Mrs. Luetcke. When a small job of painting, carpentry or gardening is required around the house she tackles it with relish.

"The rougher the work I do the better my hands for playing the harp."

As a change from her music, Mrs. Luetcke is interested in raising Chihuahuas. At the present time she has 35 of these miniature dogs, 18 being pets. She also owns 27 German Shepherd dogs.

Sisters

● *Sisters with the Boston Symphony Orchestra — Mrs. Winifred Winograd (standing) and Miss Lois Schaefer.*

Secretary is "Girl Friday"

A REAL "Girl Friday" to the Boston Symphony Orchestra is Miss Sally Hempel, secretary to the manager, Mr. Thomas Perry.

Her job on the present Pacific tour includes checking on transport and accommodation arrangements, and the facilities of a strange concert hall—to see, for instance, whether the conductor has a warm, convenient waiting room.

As well she distributes the mail, finds members when wanted for appointments and sees that they get to a concert hall on time.

She hardly has a minute to draw breath, but she obviously loves every minute of her exacting job.

● *Miss Sally Hempel*

A trained nurse and later an air hostess, Miss Hempel has been secretary for almost four years.

Although she had no previous direct contacts with the music world, she was an avid fan of the Boston Symphony Orchestra, attending as many concerts as she could.

Rehearsals Only Chance

Now that she works with the orchestra the only times she has a chance to hear it is when the orchestra is practising.

"It is one of the few orchestras to have its own symphony hall and offices. When the auditorium doors are open the staff working in the offices can hear the music," said Miss Hempel

But when there is an actual concert she is usually busy helping the manager with next season's schedules of concert dates, &c.

Despite the excitement of an overseas tour, it is no sightseeing jaunt for Miss Hempel.

All she saw of Sydney during the orchestra's three-day stay was that section between the hotel and the concert hall. But she hopes to see something of Melbourne.

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AUSTRALIAN PRESS CUTTINGS
Melbourne, Victoria
From
"ADVERTISER"
Adelaide, S.A.
13 JUN 1960

ABOUT PEOPLE By MARY ARMITAGE

Thousands Hear U.S. Orchestra

Music-lovers filled Centennial Hall — one official estimated the crowd at 3,000—for the Boston Symphony Orchestra's concert on Saturday night. The US Ambassador (Mr. William J. Sebald), who flew from Canberra, was in the great audience.

Inside, the hall ran white-hot with enthusiasm, with a hammer of handclaps and a thrumming of stamping feet that brought conductor Aaron Copland back again and again.

Outside, it was cold as charity, and the music-lovers arrived rugged up to the eyes, with extra rugs on their arms. Mrs. J. C. Ausland, who was with Mr. Sebald and the US Consul (Mr. Ausland) wore a black mohair coat over her gold and black-etched skirt and boat-neck blouse; Mrs. J. S. Miller wore full-length mink over black, and Mrs. E. R. Dawes, wife of the ABC vice-chairman, also added furs to her petunia-toned dress.

Lady Playford, who went to the concert with the Premier (Sir Thomas Playford), covered her full-length dinner dress of sugar-pink brocade with a seven-eighths coat of burgundy. The Lady Mayoress (Mrs. Hargrave) was in muted blue; so was Lady McBride, wife of the Australian - American Association president (Sir Philip McBride).

Mrs. Robert Campbell was in the big official party, which included the Town Clerk (Mr. W. C. D. Veale), Mrs. Veale, Lady Bonython, who is president of the SA Symphony Orchestra Subscribers' Committee, Sir Arthur and Lady Barrett, Mr. and Mrs. R. W. Freney (she wore a sheath of hyacinth blue lace).

Music-lover Dr. N. Stannus Gunning arrived, carrying a blue knee-rug, with his pianist wife; Mr. R. A. MacKirdy carried a bold tartan rug for his family party, which included Mrs. MacKirdy and Miss Annabel Rivaz, who is engaged to their son Mr. J. A. MacKirdy.

Coffee Pleases

Boston Symphony Orchestra awarded top marks to the person who thought of serving steaming hot coffee to cold musicians during the interval at Centennial Hall on Saturday.

Aesthetes in the audience gave few marks to stage decorations of potted palms swathed in green crinkle paper. Why decorate any orchestra, let alone the Boston Symphony?

Otherwise, with plenty of programmes and programme sellers, and a nice smooth system of seating that enormous crowd, the audience hadn't a complaint.

Mr. K. T. Hardy was an early arrival with his daughter Mrs. W. G. Hay. They were joined by Mrs. Hardy, who swathed her satin dress with a mink stole, and Mr. and Mrs. J. V. Christophersen (she wore an ermine wrap with silk chiffon velvet).

With an orchid pinned on her winter-white coat, Mrs. David Cornell was in the audience with Mrs. H. de Pledge Sykes and Mrs. H. P. Davis.

Mink Stole

Mrs. Eric Bonython, with a wild mink stole over her old-gold silk taffeta dress, was in a party with Mr. and Mrs. G. B. Angas Parsons (her furs were white Arctic fox) and Mrs. Eric Kelly.

Lady Morgan, with a black Persian lamb coat over her black concert dress, was in the audience with Sir Edward Morgan.

Mrs. Andrew Tennant, in a beaver coat and carrying a mink stole, waited o nthe steps for Mrs. J. Albyn Rankine and Mr. Oliver Symon; Dr. and Mrs. Ashley Magarey joined another party of music lovers.

ENVOY AT SUPPER

KEY Adelaide music-lovers met key members of the Boston Symphony Orchestra at the supper party given after the concert on Saturday night.

The US Consul (Mr. John Campbell Ausland) and Mrs. Ausland, who gave the party, presented guests to the US Ambassador (Mr. William J. Sebald) at the party.

The Premier (Sir Thomas Playford) and Lady Playford had a long chat with the orchestra's composer-conductor (Mr. Aaron Copland).

Mr. Henry Krips, resident conductor of the SA Symphony Orchestra, and Mrs. Krips were enchanted to meet their namesake from the orchestra, violinist Mr. Alfred Krips from Berlin (no relation).

The Vice-Chancellor of the University of Adelaide (Mr. H. B. Basten) and Mrs. Basten, in taupe chiffon, were in a music-loving group that included Professor and Mrs. J. G. Cornel, Lady Bonython (chintzy flowers patterned her slim sheath dress of pewter) and Mr. and Mrs. R. W. Boswell.

With the Lord Mayor and Lady Mayoress (Mr. and Mrs. Hargrave) were Sir Arthur and Lady Barrett, the Director of Elder Conservatorium (Professor John Bishop) and Mrs. Bishop.

Lady McEwin, who was chatting with Sir Philip and Lady McBride, regretted the absence of the Chief Secretary (Sir Lyell McEwin), who as a violinist had played in an orchestra for several years.

With the ABC vice-chairman (Mr. E. R. Dawes) and Mrs. Dawes were the State manager for the ABC (Mr. J. S. Miller) and Mrs. Miller who was wearing furs with her slim black lace dress.

A brilliant splash of color was the sky blue Chinese brocade dinner dress worn by the US Second Consul (Miss Ruth McLendon), who helped to entertain guests. Among them were the US Public Affairs Officer from Canberra (Mr. L. Van Roberts) and Mr. and Mrs. Charles Easley, from Louisiana, US, who are now living in Adelaide. Mrs. Easley wore a softly draped black chiffon dress to Mr. and Mrs. Ausland's party, which was held in the blue room of the South Australian Hotel.

PICTURE PARADE ON SATURDAY

- *Mrs. Andrew Tennant (top, extreme left) was in the great audience that heard the Boston Symphony Orchestra in Centennial Hall, Wayville, on Saturday night.*
- *Miss Mignonne Hannan (top, extreme right) with Miss Lorna Seedsman at the party given for Miss Seedsman and her fiance Mr. Christopher Hurford in North Adelaide on Saturday night. Dr. Robert Britten Jones gave the party with Miss Hannan.*
- *Mrs. Robert Fennell (bottom, extreme right), guest of honor at a farewell party at Norwood, with guests Mr. and Mrs. John Brennan, of Kolendo, Port Augusta, on Saturday night. Mrs. Fennell will fly to Canada on Friday.*

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AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

From

"SUN"

Melbourne, Vic.

1 4

"Music tours aid good will"

CULTURAL exchanges like the Boston Symphony Orchestra's visit to Pacific countries were an important way of helping world understanding, Dr Charles Munch, 68, the orchestra's musical director, said yesterday.

If Australia could send one of her orchestras abroad for a tour, the result — in goodwill — would be valuable for Australia, he said.

Dr Munch, famous French-born maestro, will conduct the orchestra tonight at the Olympic Swimming Stadium.

He reached Melbourne yesterday from Sydney—where he has been recuperating from what he described as "a bad cold."

Because of his cold he did not go with the orchestra to Adelaide.

Dr Munch, now on his third overseas tour with the orchestra, said that he was feeling a little travel-weary after the orchestra's month-long flying visit to Japan, Formosa, the Philippines and Australia.

Asking for a glass of water as soon as he stepped off the plane at Essendon, he said in heavily-accented English: "I will be glad of having some little rest."

He said that within a fortnight of returning to Boston from New Zealand he would have to step straight into the orchestra's summer program.

The orchestra plays regular festival concerts at its summer headquarters at Tanglewood.

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AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

From

"AGE"

Melbourne, Vic.

1 5 JUN 1960

Orchestra Was an Indivisible Unit

The amazing thing about the Boston Orchestra is the smooth blending of strings, woodwinds, percussion and brass into an indivisible unit.

They give the impression of complete assurance and ease of execution. It would be absurd to single out individual sections or even players for praise — they play as one instrument and that is the secret of good orchestral ensemble.

Their conductor, Charles Munch, has a dynamic manner, a splendid sense of rhythm and most eloquent hands that draw from the orchestra the most luscious and invigorating sounds.

Some of our conductors could learn from the nervous intensity with which Mr. Munch beats the smallest rhythmic unit, or again sometimes as he stands absolutely still only to swoop down on some dramatic climax.

Last night's concert was held in the Olympic swimming pool and the programme consisted of the Fantastic Symphony, by Berlioz, the Variations, Chaconne and Finale, by Dello Jojo and Roussel's Bachus et Ariane Suite No. 2.

The Fantastic Symphony received a most exhilarating performance. Nothing is too technically exacting for this orchestra and no demands on conductorship too difficult to comply with.

In the adagio Mr. Munch showed a certain tendency to dwell on the tender passages to the point where the pace of the music became distorted.

The Witches' Sabbath was chiefly notable for a full-throated brass choir of exceptional richness and sonority. However, at times throughout the evening the explosive sforzandi of the trumpets were uncalled for.

This was no doubt due to the poor acoustics and one had the uncomfortable feeling that the orchestra was playing next door.

To judge by his variations Dello Jojo is a sensitive and capable composer without any touches of individuality. To judge by his musical quotations he has good taste.

Roussel's Opus emerged with an unusual freshness and sparkle. Technically immaculate and with a magnificent breadth of imagination this orchestra presented a delectable performance which will long remain in the memory. — FELIX WERDER.

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AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

From

"AGE"

Melbourne, Vic.

1 5 JUN 1960

Vice-Regal

The Governor (Sir Dallas Brooks) and Lady Brooks, accompanied by Colonel R. W. Spraggett left Government House for Sydney, yesterday afternoon.

The Governor and Lady Brooks later left for England via America on a private visit.

The Lieutenant-Governor (Sir Edmund Herring) and Dame Mary Herring, accompanied by Miss Margaret Herring and Colonel A. G. Oldham and attended by Lieut.-Commander F. G. Evans, R.A.N.V.R., were present at the Boston Symphony Orchestra concert at the Olympic Swimming Pool, yesterday evening.

While the Lieut.-Governor is administering the Government of the State of Victoria, Colonel A. G. Oldham, E.D., will act as his private secretary.

The Lieut.-Governor and Dame Mary Herring's visitors book will be available for signing at the main gate at Government House.

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AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

From

"AGE"

Melbourne, Vic.

13 JUN 1960

U.S. Conductor at Recital

LEADING American composer Aaron Copland, guest conductor with the Boston Symphony orchestra flew from Adelaide yesterday to attend a recital in Melbourne.

The recital was held by the Camerata Society of Contemporary Music at the Lyceum Club by courtesy of Miss Margaret Sutherland.

The programme comprised works by Aaron Copland, also Miss Sutherland and Dr. Noel Dickson.

Artists were Margaret Schofield, David Woolley, Sybil Copeland, John Glickman and Henry Wenig.

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AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

From

"SUN"

Melbourne, Vic.

1 4 JUN 1960

The Boston Symphony was magnificent...

By DOROTHY PENFOLD

THE world famous Boston Symphony Orchestra played to an excited and wildly enthusiastic audience in the packed Town Hall last night.

Solo Winds and Percussion by American composer Leon Kirchner is scored in contemporary form.

It is difficult to appreciate completely at a first hearing.

It begins plaintively, woodwind and cellos taking up the melodic line, giving way to a trio for oboe, clarinet and solo violin, ending after some rhythmic turbulence in which strings and celesta principally predominate.

Adagio from the Tenth Symphony by Gustav Mahler, a posthumous work of great beauty, expressing the composer's fore-knowledge of approaching death begins on a pianissimo melody for violas alone.

As the work proceeds a contrast of sombre and contemplative moods brings out the exquisite loveliness of strings and woodwind.

In the Purgatorio section the full orchestra begins to display the brilliance of its brass, one of the trumpets producing a thrilling high note.

It was, however, in the 5th Symphony by Tchaikovsky that the full majesty of sound from this magnificent orchestra really electrified the audience.

As I left the hall a storm of applause and bravos thundered the audience's appreciation of an unforgettable experience.

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AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

From

"SUN"

15 JUN 1960 Melbourne, Vic.

U.S. AMBASSADOR AT CONCERT

THE U.S. Ambassador, Mr William J. Sebald, was among the official guests at the Boston Symphony Orchestra's performance at the Olympic Swimming Stadium last night.

The official party was welcomed by the general manager of the ABC, Mr Charles Moses, and the Victorian manager, Mr Ewart Chapple.

The Lieutenant Governor, Sir Edmund Herring, was accompanied by Dame Mary Herring and Miss Margaret Herring.

The Acting Prime Minister, Mr McEwen, and Mrs McEwen attended. The State Minister for Forests, Mr Fraser, represented the Premier. He was accompanied by Mrs Fraser.

Also in the official party were the Federal Treasurer, Mr Holt, and Mrs Holt; Mrs Calwell, wife of the Leader of the Federal Opposition, with Miss Mary Elizabeth Calwell, and the Lord Mayor and Lady Mayoress, Cr and Mrs Bernard Evans.

After the concert the U.S. Consul, Mr William F. Ryan, and Mrs Ryan gave a reception at Menzies Hotel for the conductor, Dr Charles Munch, and representatives of the orchestra.

Among the guests — who included members of the official party at the concert — were Sir Arthur and Lady Dean, Sir George and Lady Paton, the manager of the orchestra, Mr Thomas D. Perry, and Mrs Perry, and Mr Richard Burgin, who conducted the orchestra for its first Melbourne concert on Monday evening.

Also there were the Federal secretary of the Musicians' Union of Australia, Mr Charles Wheatland, and Mrs Wheatland, and Dr W. K. Braun, cultural affairs officer in the U.S. Information Service, with Mrs Braun.

SCHOOL banners and colors of blue, gold and white decorated the Royale Ballroom last night when 550 guests attended the 11th annual Mt Scopus ball.

Six debutantes, wearing individual long white frocks, were presented to Mr M. J. Ashkanasy, [illegible] and Mrs Ashkanasy.

★

NINE debutantes wearing individual white frocks were presented to the Mayor and Mayoress of Broadmeadows, Cr and Mrs E. J. Angel, at the City of Broadmeadows mayoral ball in the Essendon Town Hall last night.

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AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

From

"ADVERTISER"

Adelaide, S.A.

13 JUN 1960

★ ★ ★

The American Flag hanging behind the Boston Symphony Orchestra at its concert in Adelaide on Saturday night was two stars out of date. It had only 48 stars. (Flag was no doubt made before Alaska and Hawaii became States of the Union).

★ ★ ★

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AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

From

"SUN"

13 JUN 1960 Melbourne, Vic.

OUR CONCERT AUDIENCES ARE "WARM"

AUSTRALIAN audiences were "very warm and enthusiastic," the associate conductor of the Boston Symphony Orchestra, Mr Richard Burgin, said last night.

Mr Burgin arrived in Melbourne yesterday to conduct the orchestra at the Melbourne Town Hall tonight.

The music director of the orchestra, Dr Charles Munch, will conduct at a concert at the Olympic Pool tomorrow.

The [illegible]-member orchestra will arrive in Melbourne by air today.

The orchestra and the instruments will come in four aircraft — two passenger, and two freight, planes.

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AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

From

"ADVERTISER"

13 JUN 1960 Adelaide, S.A.

Boston's Perfect Balance

By JOHN HORNER

The world is shrinking rapidly. Australia is now within touring distance of the world's greatest orchestras. We have heard the Boyd Neel and the Czech Philharmonic; and now the almost legendary Boston Symphony Orchestra itself, with its great conductor, Charles Munch, and his associate, Richard Burgin.

On Saturday night in the Centennial Hall it was Adelaide's proud turn to welcome them.

There is no doubt at all about this orchestra. A hundred strong, with 60 strings, it made the grandest sound Adelaide has ever heard. The maturity of the players is visible as well as audible. The average age must be fairly high.

Every department is manned by a staff of perfectionists. The little solo bits, such as the long 'cello variation in the Haydn Symhony, were flawless and distinguished.

Each chorus — strings, wind, brass—is perfectly balanced, with that glowing sonority in the strings that comes only from adequate numbers from top to bottom, plus glorious quality.

Yet, such is tha tantalising effect of the highest standards, even on minds not accustomed to them, that there were points about this wonderful gift horse's mouth that modified the raptures of some of us.

First, where was Charles Munch? Even Richard Burgin was not with us. If Barbirolli brought the Halle to Australia, but sent a deputy to conduct in little Adelaide, it would be disappointing, would it not?

The guest-conductor for Adelaide was the famous American composer Aaron Copland. Since the second item on the programme was Copland's own Suite from "The Tender Land," there was a good reason for his choice, but conductors are conductors and composers are composers and seldom the twain shall meet in the one body.

Personally, I found the Copland work the most interesting on the programme as a fine specimen of modern American music magnificently played under the composer himself.

And this raised another little point about the horse's mouth — the programme. It consisted of Haydn's Symphony No. 95 (C minor) and Tschaikowsky's 5th Symphony, with Copland's suite between. What a pity that we were not given another work or two that only a virtuoso orchestra like the Boston could tackle and that Adelaide could never otherwise hear.

It is not ingratitude that prompts these quibbles. It is simply that, for future reference, those who reign over us should be encouraged to rank Adelaide with Melbourne and Sydney when choosing conductors and programmes.

Otherwise the occasion was historic and excitingly rich in promise.

Boyd Neel—Czech—Boston. What next? The London Philharmonic, Vienna Philharmonic, Berlin Philharmonic? Why not? Let us keep raising our sights—and let us (not too humbly) request the top conductors for Adelaide in future.

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MAR 8 - 1960

Outdoor Concert By Munch et al Draws Critic Ire

MELBOURNE, Mar. 8 (AP)—"Symphony or swymphony?" Melbourne music lovers asked today after announcement that the Boston Symphony Orchestra will play in the Olympic Stadium here next June.

The Australian Broadcasting Commission, which will manage the orchestra's Australian tour, says the stadium seats 7500. The Melbourne Town Hall, usual scene of orchestral concerts, seats only 2555.

The orchestra will give two concerts in Melbourne, and critic John Sinclair of the Melbourne Herald commented: "Putting the concerts in the Town Hall would mean that 5110 people could hear the orchestra—putting them in the swimming stadium means nobody will hear the orchestra properly.

"One wonders what Charles Munch and Aaron Copeland, who will conduct the orchestra, or the American State Department, which is keenly interested in its reception, know about all this."

George Laughlin, head of the Melbourne University Music Conservatory, likewise urged use of the Town Hall.

"We'll derive great cultural benefits from the tour, and it would be a pity to detract from these by holding recitals in a stadium which is acoustically unsound," Laughlin said.

Est. 1904 'Phone: MU 5133

AUSTRALIAN PRESS CUTTINGS
Melbourne, Victoria

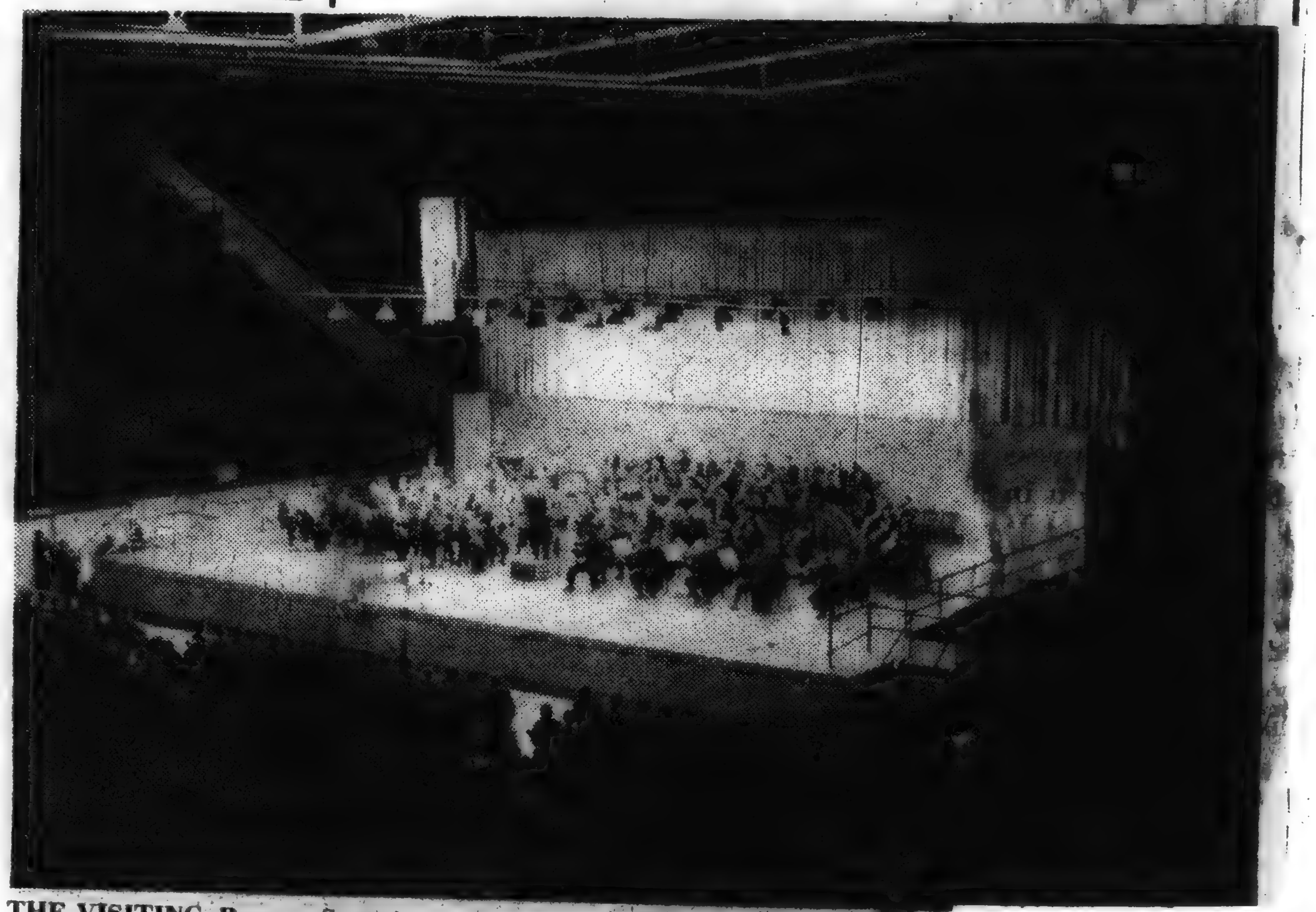
From

"AGE"
Melbourne, Vic.

1 5 JUN 1960

AGE, WEDNESDAY, JUNE 15, 1960

Orchestra at the Pool



THE VISITING Boston Symphony Orchestra, under the baton of conductor Dr. Charles Munch, made this impressive spectacle at the Olympic swimming stadium during last night's performance. (Review P.5).

From

"AGE"
Melbourne, Vic.

1 5 JUN 1960

AY, JUNE 15, 1960

People, Parties . . .

Boston Orchestra Concert

A LARGE official party attended the second and final concert of the Boston Symphony Orchestra, at the Olympic swimming pool last night. The special guests included the Lieutenant-Governor (Sir Edmund Herring), Dame Mary Herring and Miss Margaret Herring.

Others in the official party included the Acting Prime Minister (Mr. McEwen) and Mrs. McEwen, the U.S. Ambassador (Mr. W. J. Sebald), the Federal Treasurer (Mr. Holt), the Lord Mayor and Lady Mayoress (Cr. and Mrs. Bernard Evans), the Minister for Forests (Mr. Fraser) and Mrs. Fraser, the Chancellor of the University (Sir Arthur Dean) and Lady Dean, the vice-chancellor of the University (Sir George Paton) and Lady Paton, Sir John Latham, the U.S. Consul (Mr. William F. Ryan) and Mrs. Ryan, Mrs. Arthur Calwell and Miss Mary Calwell.

They were welcomed by the general manager of the Australian Broadcasting Commission [illegible] Charles J. Moses), a[illegible] the Victorian manager (Mr. Ewart Chapple) and Mrs. Chapple.

Visiting actress, Miss Cornelia Otis Skinner, was also in the audience.

After the concert, the U.S. Consul (Mr. Ryan) and Mrs. Ryan gave a sup-

for some of the official party.

Members of the orchestra were entertained at an informal supper party at the Italian Society restaurant.

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AUSTRALIAN PRESS CUTTINGS
Melbourne, Victoria

From

"AGE"
Melbourne, Vic.

1 5 JUN 1960

Luncheon**:** Several members of the Boston Symphony Orchestra were present at a luncheon held at the Delphic yesterday arranged by the English Speaking Union. Guests were welcomed by Mr. Justice Sholl and Mrs. Sholl.

Among those present were the associate conductor of the orchestra, Mr. R. Burgin, the manager of the orchestra (Mr. T. D. Perry), who was accompanied by Mrs. Perry; also Mr. L. Speyer, Mr. G. Humphrey, Mr. K. V. Smith, Mr. Roland Tapley and Mr. L. Stone Street.

Mrs. Sholl was in a tailored suit of clerical grey wool with a small black cap and black accessories.

Also sitting at the official table were the director of the U.S. information service in Canberra, Mr. LeVan Roberts, the U.S. Information Officer, Dr. W. K. Braun, and Mrs. Braun, and Miss Dorothy Coles.

More than 150 guests were present. They included Mrs. A. E. V. Richardson, Mrs. K. Nisbet, Miss Beryl Kimber, Miss C. Parkinson, Miss Elise Haas, Mr. Howard King, Mr. M. D. Solow, of Jerusalem, Miss Jean Cameron, Miss Joan Sutherland Smith and Miss Ann Swallow.

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Est. 1904 'Phone: MU 5133

AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

From

"AGE"

Melbourne, Vic.

1 5 JUN 1960

Musical History Of The Boston Symphony

To coincide with the current visit of the Boston Symphony Orchestra, R.C.A. has released several new records, among them being an excellently produced documentary of considerable historical value.

OFF THE RECORD

by

JOHN MASTERS

This disc (SP-12, monaural) is entitled A Musical History of the Boston Symphony and Boston Pops, and is offered as a special attraction by R.C.A. at 15/6.

I do not hesitate to say that this is among the greatest bargains in the long history of recorded music. The disc would still be a treasure at the usual price of 57/6; but R.C.A.'s gesture places it within the reach of every gramophile.

The record offers absorbing entertainment.

On side 1 we have excerpts from recordings made by the Boston Symphony from 1917 up to the present time, and on the reverse is a selection of items played by the Boston Pops (the B.S.O. at reduced strength for summertime concerts) from 1935 onwards.

The musical items are linked together with interesting commentaries by Milton Cross and Leslie Rogers, and the programme has been chosen with the greatest care from R.C.A.-Victor's archives in Camden, New Jersey.

After a brief introduction (Berlioz: Romeo and Juliet), the programme proper begins at Camden in 1917, where the Bostonians, under Karl Muck, made the first American records of a symphony orchestra.

Mr. Rogers, who was present at this historical session, recalls the difficulties under which the records were made by the primitive acoustic recording process, and then we hear the finale of Tchaikovsky's 4th Symphony.

The dim, faraway sounds gathered by the acountic recording horn are fascinating to hear because they make us realise the giant forward strides made in recording technique over the years.

Looking back, it is difficult to imagine how anyone took the gramophone seriously in those distant days.

Incidentally, although R.C.A.'s cover notes give 1917 as the year of the B.S.O.'s first recordings for Victor, actually a quartet of wind instruments from the orchestra recorded for the company as far back as 1906.

So, without stretching truth too far, we may say that the orchestra has by far the longest gramophone history.

From 1917 we jump to 1928 (Beethoven: 6th Symphony, Koussevitzky conducting), and this excerpt from the orchestra's first attempt with the electrical recording process still sounds impressive and quite realistic, although the sound is rather distant.

Thereafter there are snippets from Copland's Appalachian Spring, Stars and Stripes, Schubert's "unfinished," Don Quixote of Richard Strauss, and, to conclude the side, a most ingenious version of Berlioz's Rakoczy March, which consists of three different recordings expertly strung together.

The opening is conducted by Muck (1917), the middle section by Koussevitzky (1940) and the finale by Charles Munch (1954).

It is an amusing technical trick, and the continuity is faultless.

Side two gets under way with Arthur Fiedler recalling his discovery of Jealousy in 1934. Struck with the tune, he used it for his first R.C.A.-Victor recording, and the record sold a million copies.

The side includes Johann Strauss's Morning Leaves, Piston's Circus Parade (the orchestra providing crowd noises, &c.), two different recordings of Carioca spliced together, Gaite Parisienne and, by no means least, a hilarious satire on Ebb Tide, full of deliciously grotesque noises.

R.C.A.'s monaural sound is fine throughout, and I wish this gem of a record the success it deserves.

★

AMONG the classical issues we have Heifetz with Charles Munch conducting the B.S.O. in contrasting concerti: Mendelssohn's E Minor and Prokofieff's No. 2 in G Minor (I-16222, monaural).

Heifetz gives a superlative performance of the Prokofieff, an arresting work combining lyricism with strong rhythmic impetus.

Notice the vigorous thrust of the first movement and his velvety playing of the gorgeous lyrical (2nd) movement.

Conductor, soloist and orchestra are perfectly matched in this work.

I thought Heifetz's reading of the popular Mendelssohn work a shade too objective — this sentimental and romantic music can stand any amount of warmth from the soloist; Heifetz does not supply overmuch warmth, but what a flawless virtuoso he is!

Try the last movement. Clean, spacious sound on both sides.

Est. 1904 Phone MU 5133

Australian Press Cuttings

Stalbridge Chambers,
443 Little Collins Street,
Melbourne, Victoria.

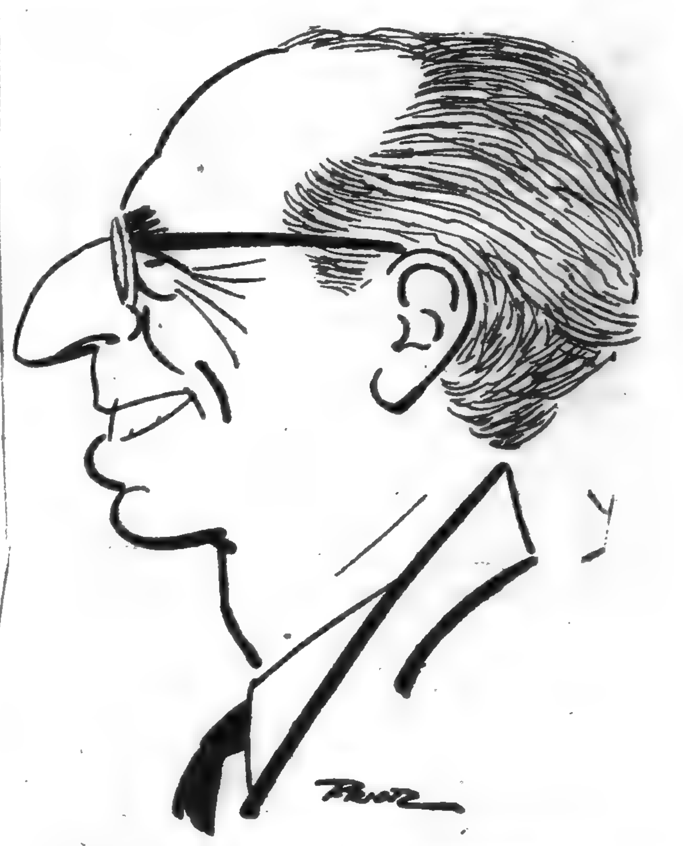
From 1 5 JUN 1960

"BULLETIN,"

Sydney, N.S.W.

At the Sydney dinner given by the Australian Performing Rights Association, at which he was guest-of-honor, Aaron Copland showed the sense of humor which invests some of his delightful songs, and which is reflected in this sketch by Prior. But Copland is best known as a serious composer whose works are in the most modern style, and it's in that capacity he has come with the Boston Symphony Orchestra on their goodwill tour, sponsored by President Eisenhower. The composer acts as guest-conductor and wields the baton when the orchestra is playing his own works—as he did at Sydney Stadium last week in a memorable concert.

Born where the celebrated tree grew in New York, Copland thumped the piano as a boy to his sister's tuition before he knuckled down to tougher tutorship from Wittgenstein, Wolfson, Goldmark and Nadia Boulanger. Then he launched straight into the field to which he has since dedicated himself—limning the American musical scene and writing a variety of ballets and symphonies, concertos and music for the voice. Today he's in the front rank of American composers, holds top positions in a swag of organisations which further the improvement of American composition, and is a prolific writer on music for various periodicals. He's 60, but spry by a decade or two less.



CONTEMPORARY COMPOSER

From

"SUN"

Melbourne, Vic.

1 5 JUN 1960

Come back again, Boston Symphony

CARL MUNCH, director of the Boston Symphony Orchestra, is a dynamic individualist in his conducting. Sometimes he rests for a few bars, re-entering with a strong down beat when pace or change of mood demands.

The superb musicianship of the orchestra suffered a little last night from the Olympic Pool's acoustics, which took some of the sparkle from the upper registers.

The audience showed undiminished approval throughout.

The Berlioz "Fantastique" was brilliantly done. From the love of Berlioz, suggested in the first three episodes — Reveries, A Ball and Scene in the Meadows — there is a violent change to [illegible] the Scaffold a[illegible] the Witches [illegible] clearly indic[illegible] rupt end to the [illegible]

The "Fa[illegible] appears continuously in the brilliant orchestration.

Variations, Chaconne and Finale, by Norman Dello Joio, was a curious mixture of liturgical and secular music in which a Gregorian Chant and a Kyrie form the main theme.

The cheerful Bacchus and Ariadne Ballet, Second Suite, brought (besides the high and low woodwihds, strings, horns, trumpets and harps) the unusual tambourine and military drum into a glorious medley of brilliant sound.

Warm thanks to the [illegible] Symphony Orchestra. May they soon return! —DOROTHY PENFOLD.

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AUSTRALiAN PRESS CUTTINGS

Melbourne, Victoria

From

"NEWS"

Adelaide, S.A.

1 5 JUN 1960

TWO-SEATER

JUST because that Boston Symphony Orchestra player takes two seats in the plane doesn't mean that some fellows—and women, too—have to sprawl all over a bus seat to the exclusion or discomfort of another.—WEARY WILLIE (Kensington Gardens).

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Est. 1904 'Phone: MU 5133

AUSTRALiAN PRESS CUTTINGS

Melbourne, Victoria

From

"NEWS"

Adelaide, S.A.

1 3 JUN 1960

THE 'BOSTON' GAVE US A REMARKABLE CONCERT

says NADRA PENALURICK

JOHN MILES REVIEWS NEW FILMS—P. 23.

FOR the crowd which packed Centennial Hall to its doors on Saturday night, the appearance of the Boston Symphony Orchestra was the most thrilling musical experience of a lifetime.

Whatever ideas one had conjured up faded in the glorious richness of orchestral tone which burst upon us.

The one disappointing feature came from the fact that from one's position in the body of the hall, it was completely impossible to see any but the string players. Brass, woodwind, and percussion, seated behind them, were entirely hidden.

The orchestra as a whole has the hallmark of greatness indelibly stamped on it, but listening and analysing its proportions one is immediately struck by the individual's quality as a musician.

Outstanding

When it was announced that conductor Charles Munch was not to come to Adelaide, there were some sighs of disappointment.

Now, on reflection, I feel certain that the audience on Saturday night counted the appearance of Aaron Copland as a musical experience to be equalled only by that of hearing the Boston Symphony itself.

As an outstanding American composer, his qualities stand high — so high, in fact, that his skill as an orchestral conductor may have been overshadowed.

His appearance with the Boston Symphony Orchestra on Saturday will live long in our memory. His dynamic control, his very expressive hand movements, his great knowledge and skill in making the most of every instance of orchestral effect were magnificently achieved.

The Haydn C Minor Symphony (No. 95) opened the program, and we expected something pretty big from this world-renowned orchestra — something superior in the matter of string tone.

Sixty players (15 more than the entire SA Orchestra!) is the string section of this orchestra, and 60 musicians of the quality of the Boston Symphony can produce music of unbelievable beauty, so we discovered.

The suite from "The Tender Land," Copland's first major opera, completed in 1954, gave us one of the most exhilarating glimpses of American composition.

The work "lives" in every way. It is sensitive, poignant in parts, and modern in much of its materials.

There is nothing stuffy or stodgy in Aaron Copland as a composer. He represents today's way of life. One even senses his feeling for tomorrow in his boldly conceived style and full, vivid scoring.

In writing of the performance of the Tschaikowsky E Minor Symphony (the fifth) one could easily be forgiven for becoming a little incoherent. If ever an audience were lifted out of their seats, it was here.

It was an extraordinary performance. It would be hard to imagine another where there was so much virtuosic skill expounded and so great a freedom of expression from each player, yet where an iron control was so evident that the work was moulded into a powerful interpretation of orchestral sound.

Exciting

Without a shadow of a doubt it was the most exciting performance one could imagine.

With the climax of the allegro vivace the pent-up feelings of that crowded Centennial Hall gave way to unprecedented applause.

Time after time Copland returned to acknowledge the applause on behalf of the orchestra. Then again they played, this time "Prairie Night" from Copland's "Billy the Kid" ballet, to be followed by yet another encore, "Hoedown" from his "Rodeo."

Calculated to send us home with hearts and feet a'dancing — a most remarkable scene and an overwhelmingly remarkable concert.

Est. 1904 Phone MU 5133

Australian Press Cuttings

Stalbridge Chambers,
443 Little Collins Street,
Melbourne, Victoria.

From 1 5 JUN 1960

"BULLETIN,"

Sydney, N.S.W.

Nearly everybody at the preview-party for the Theatre Design Exhibition in David Jones' Art Gallery seemed to be "going-on" to hear the Boston Symphony Orchestra, and fur coats (mostly of the full-length ermine type) were the vogue. Miss Margaret Gillespie, who organised the exhibition in aid of the Opera House Appeal, welcomed the guests, who included Mr. Robin Bailey (who was "going-on," needless to say, to "My Fair Lady" because he's the star of it) and Mrs. Bailey, Mr. and Mrs. Eric Langker, Director of Education, H. D. Wyndham and Mrs. Wyndham (going-on to "Mon Oncle"), singers Kenneth Neate and Heather Beatty, designer Desmonde Downing (whose set for "The Piccadilly Bushman" excited much admiration), A.B.C. "set-men" (if that's the right term), Douglas Smith (remember his set for TV "Hamlet"?), James Hall, Ronald Wolveridge and Michael Santry, many North Shore Liners including Mr. and Mrs. Neils Giddings, and three handsome ladies on holidays from Melbourne, Miss Jean Carter, Miss Elva Breen and Miss Trixie Johnstone.

The following afternoon the exhibition was opened for the public by Lady Lloyd Jones, and the Consul-General for Denmark, Mr. Henning Hergal, announced the winners. First prize went to J. Blain (Brisbane) for "The Lark" setting, second to Joan A. Swinbourne for her setting for "Peter and the Wolf," and third prize to Algis Butavicius (Canberra) for his "Waiting for Godot" set. The latter's set for "The Voyage of Magellan" was also highly commended, as was "Street-car Called Desire" by John E. Atkinson, and "The Crucible" by A. Arkinstall.

☆ ☆ ☆

Est. 1904

AUSTRALIAN PRE

Melbourne, V

From

"HERALD"

Melbourne, Vic.

1 5 JUN 1960

Music was fine—if you could hear it

By JOHN SINCLAIR, The Herald Music Critic

The Boston Symphony Orchestra ended its Australian tour with what was probably a magnificent concert under Charles Munch in the Olympic Swimming Stadium last night.

I say "probably" because from one of the dearest seats, I could not hear well enough to enjoy or assess the playing.

It was not pleasant to sit through a performance of Berlioz's "Fantastic Symphony" to be tantalised by fragments of beautiful sound and exasperated by the confusion, lifelessness and falsity of the orchestral tone as a whole.

NEW SEAT

After interval, with nothing to lose and perhaps something to gain, I sat in the tiered section above the orchestra.

The sound, although far from ideal, was much better, and I was able to gain some idea of the beauty of playing in Dello Joio's "Variations, Chaconne and Finale," and Roussel's "Bacchus and Ariane" suite.

But it was still impossible to hear a clear and balanced sound. I could hear the violas, but not the first violins; and the acoustics of the building placed disastrous emphasis on the tympani.

In short the promises made by the ABC and the Americans that the acoustics would be satisfactory were not fulfilled and, but for Monday night's concert in the Town Hall, I for one, would not feel that I had heard the Boston Symphony Orchestra.

From JUN 1960

"BULLETIN,"

Sydney, N.S.W.

June 15, 1960

TALKIES
THEATRE
MUSIC
ART

SUNDRY SHOWS

Stage and Music

The Boston in Brisbane

The distinctive sound of the Boston Symphony Orchestra became evident as it struck-up the Australian and U.S. anthems. Once it got the feel of the acoustics of the Brisbane City Hall and had begun to stir-up the passions of Beethoven's "Eroica" excitement began to mount. One never suspected that music could be quite as breathtaking as this. Records seem quite inadequate to catch the power and splendor of this orchestra in full flight.

Conductor Charles Münch used the same programme here as for his first Moscow concert in 1956, putting the "Eroica" first, just as Beethoven wanted.

The Boston reputation for satin-smooth tone did not get in the way of some fierce touches in the symphony; these polished string-players knew well how to provide an almost rough, masculine sound when it was wanted. Nevertheless, the very perfection of their playing was itself a distraction. It was sometimes hard not to admire details of phrasing and warmth of tone at the expense of the music itself. Rarely had basses sounded so audible, and the fine discipline of the whole band driven along under the urgent beat of the conductor was a joy to watch as well as to hear.

When they came to the novelty of the programme it was possible to revel in the sheer beauty of sound for its own sake Walter Piston's Sixth Symphony was written with the Boston Symphony in mind, and it is a hand-tailored fit. Solo players fell with delight on passages specially written for them, and the 'cello leader produced such a rich tone that one could forget that in writing for the orchestra Piston forgot to write for himself. The music was lively, spectacular, even moving in the *adagio*, but quite impersonal just the same.

The concert ended with a stunning performance of Ravel's second suite from "Daphnis and Chloe." This piece the Bostonians regard with pride; no other orchestra, they feel, can touch them in it. Münch, twirling his long baton like a whirlwind, drew from his players a staggering sound at the climaxes. It seemed almost tangible—even more powerful than the wild applause that followed.

Reading the programme beforehand, one thought greedily of the music the orchestra might have played if it had stayed longer. Wagner and Berlioz were obvious, so what better than some of both as encores? Münch, aware that the occasion was burning deep into the minds of his audience, showed no signs of wanting to stop.

Perhaps Boston audiences have become used to their splendid orchestra. Here, where its brilliance has to be sampled in one-night stands, no one was ashamed to stand and stare. It may be a long time before we hear its like again.

D.J.M.

◆ ◆ ◆

The Boston in Sydney

One of the most striking features of this giant orchestra—the second-oldest of America's symphonic organisations and the first to come to Australia—is that it is mainly composed of men who are middle-aged to elderly; there are only three women among the 108 members. Another, even more striking, feature is the youthful vigor and eagerness with which the veterans and the sprinkling of younger men tackle the job in hand. The split-second responses, the overall discipline and the beauty of tone in the mass are to be marvelled at.

The orchestra's permanent conductor, Charles Münch, had charge of the first concert in Sydney. A stocky, silver-haired man, he bustles up to the podium, with a quick nod acknowledges the applause, whirls around, and within two seconds his forces are stuck into it. His style is crisp and forthright, and his adjurations range from a gentle rocking on his feet with both arms down full-stretch at his sides to great flailings when he slips them into overdrive. The results he got amounted to the most exciting event Sydney has enjoyed in big music.

Münch came up initially with an Olympian work to match the size of his orchestra: Berlioz's "Fantastic Symphony." In all music there is nothing like this delirious, anguished portrayal of the composer's white-hot infatuation for the Irish actress Henrietta Smithson, and no better symphony could have been chosen to show-off the Boston's capabilities.

Münch drove-along the flamboyant first section, which is mostly Byronic passion raised to powerhouse voltage, with what might too lightly have been taken to be frenzy, but only appeared to be that. It was always under complete control as he drew special tone-colors from this or that instrument or group of instruments while riding-out the storm. The Waltz was a long stream of lyrical beauty to which the high strings and the harps—this orchestra rates two of them—contribute so richly.

There was plenty of rustic charm in the "Scene in the Meadows" movement, preluded by an enchanting duet between oboe and English-horn.

Violence was ushered in with the unrelenting, ominous rhythms of the "March to the Gallows" section and here tumultuous outbursts, followed without modulation by measured steps, were brilliantly effective. The closing part, "Witches' Sabbath," was all diabolic orgy, and here the percussion-section used not the tubular bells of our own resident orchestras but two great brass bells, the biggest looking as if it weighed close to 200lb., and banged with a big mallet. The final dance to the parody of the *Dies Iræ* was a whirlwind beautifully integrated.

Modern orchestral colorations are cleverly fused with classical procedures in "Variations, Chaconne and Finale" by the contemporary American composer Norman Dello Joio, here given its first hearing in Australia. A very listenable work, with agreeable melodies and strong rhythmic patterns, it was played with great feeling.

Roussel's "Bacchus and Ariadne" Ballet, Second Suite, gave the lie to someone's claim that Roussel "possessed every desirable characteristic of a great composer except the power of invention." Invention there is, and plenty of it, in this meticulously crafted dance-piece which always has the accent on gracefulness, a quality which Dr. Münch—who here, as in the Berlioz, dispensed with a score—brought out in the loveliest vein. The work of some of the principal desks was of virtuoso standard. A good deal of the solo work fell on the principal clarinetist, who produced a superbly mellow tone.

S.W.K.

◆ ◆ ◆

From

"HERALD"

Melbourne, Vic.

15 JUN 1960

Flowers of ours

FASCINATED to see poinsettias growing in the open air in Brisbane and Sydney, Mrs Thomas Perry, wife of the manager of the Boston Symphony Orchestra, is a keen gardener when she is at her home in the Boston suburb of Hingham.

"Poinsettias are always grown under cover in Boston," she said, "and they are at their best at Christmas time, when they make wonderfully cheerful room decorations."

Sculpturing and reading are also Mrs Perry's interests. Biographies are her favorite books, she says, when she has time to read. She does sculpturing in the summer months at classes in her home town.

Mrs Perry has already accompanied her husband on two tours to Europe with the orchestra, but this is her first visit to Australia.

"I wish I had more time to [illegible] the country. You [illegible] see much from the air," she said.

"I have not even had time to get some souvenirs to take home to my two young sons. So far, all I have collected is one small Australian opal!"

Est. 1904 'Phone: MU 5133

AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

From

"HERALD"

Melbourne, Vic.

[illegible] JUN 1960

Boston's full value missed

By JOHN SINCLAIR, Herald Music Critic

THERE must be thousands of music lovers in Melbourne today whose minds are filled with the remembered sounds of the Boston Symphony Orchestra.

Such luxurious music-making is an experience not to be forgotten. Yet with all gratitude it is regrettable that this orchestra's visit to Melbourne was not exploited to the best advantage.

Why, for instance, was Melbourne denied the chance to hear a major work by Aaron Copland with the composer conducting?

To my mind no excuses could justify such a serious omission.

Why also was the conducting not shared so that Charles Munch conducted half of the concert in the Town Hall and half of the one in the Swimming Stadium?

As it was we heard a magnificent orchestra but not magnificent playing in the Town Hall while the sound of the Boston Orchestra at its best (as it surely is under Munch) was lost in the vastness of the Swimming Stadium.

It would, I think, be foolish and very undesirable to compare the Boston Orchestra with the Czech Philharmonic (which visited Australia last year) in an effort to decide which was the better.

They are two great but entirely different ensembles and it would be a wise listener who tried simply to discern and enjoy the characteristic qualities of each orchestra and left it at that.

However, it is worth adding that we would be wise also to accept the fact that Australia is not likely to have an orchestra of comparable standard within this century.

We are not as rich as the Americans nor as musical as the Czechs. It takes a long time to build a fine orchestra and to develop the communal love of music which is essential to an orchestra's existence.

The good thing is that we have begun and the visit of the Boston orchestra should inspire us to redouble our efforts.

Est. 1904 'Phone: MU 5133

AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

From

"AGE"

Melbourne, Vic.

1 6 JUN 1960

Page Four

★ *Record Previews* ★

H.M.S. Pinafore, Recitals by Boston Orchestras

A new performance of Gilbert and Sullivan's Pinafore, discs by the Boston Symphony and Boston Pops orchestras, Gershwin songs by Pearl Bailey, and dance sessions from English and European bands are prominent in the new stereo releases.

Pinafore, one of the most popular of the Gilbert and Sullivan operas, is performed in its entirety—music and dialogue—for the first time in the new stereo recording.

The two-disc album is in presentation box.

The opera was "pirated" in America even before it was an established success in London.

Cast includes John Reed (Porter), Jeffrey Skitch (Corcoran), Thomas Round (Rackstraw), Donald Adams (Deadeye), Jean Hindmarsh (Josephine), Gillian Knight (Little Buttercup) and the D'Oyly Carte opera company.

Stereo

Gilbert and Sullivan operas are effectively reproduced on stereo.

With the Boston Symphony Orchestra performing in Australia opportunity is being taken by RCA to release a selection from the wide range of this fine orchestra's repertoire.

In The French Touch the orchestra, conducted by Charles Munch, presents three middle-of-the-road pieces—Dukas's The Sorcerer's Apprentice Saint-Saen's Omphale's Spinning Wheel, and Ravel's Mother Goose Suite.

It is an attractively recorded recital.

Fiedler Conducts Ballet Suites —Two "Firsts" for Australia

The Boston Pops Orchestra, conducted by Arthur Fiedler, has two "firsts"—for Australia in ballet suites based on the march tune, Stars and Stripes, and in Gottschalk's Cakewalk.

Both pieces were commissioned by the New York City Ballet of young American composers and arranger Hershy Kay.

As befits the piece, Stars and Stripes has five movements (or campaigns) which are danced by "regiments."

Cakewalk follows the classical pattern of the minstrel show.

Pearl Bailey in Film Score Songs

Pearl Bailey, who both acts and sings the role of Maria in the newly released film Porgy and Bess, includes some of the songs from the score in Pearl Bailey Sings Porgy and Bess (Roulette l-p).

The 12-track recital also includes other Gershwin melodies.

Miss Bailey has a very expressive voice, and she is suitably accompanied by orchestra and singing group.

I Got Plenty o' Nuttin', Summertime, Lady Be Good, Bess You Is My Woman, They [illegible] Take That Away from [illegible] A Woman is a Sometime Thing.

Dance orchestras from both sides of the English Channel provide a variety of dance music.

Edmundo Ros's London orchestra features 12 Latin American arrangements in

Ramona, Jealousy, and Estrellita are among the titles.

Dixieland jazz is dominant in Dixie For Dancing (Polydor l-p) with 12 titles from the Hazy Osterwald Sextet, a little-know but well-performed European group.

Many of the popular Dixieland titles are in the recital which includes Muskrat Ramble, At the Jazzband Ball, Baby Won't You Please Come Home, At the Darktown Strutter's Ball, and Royal Garden Blues.

Lively, rhythmical music by Johann Strauss is performed by the Musical Arts Symphony Orchestra conducted by Leonard Sorkin in Music of Johann Strauss (Concert-disc l-p).

The six titles are among the most popular of the Viennese composer's music —Die Fledermaus overture, Pizzicato Polka, The Blue Danube and Emperor waltzes, Perpetual Motion, and Tales From Vienna Woods.

From

"AGE"

Melbourne, Vic.

1 6 JUN 1960

LETTER

Televising The Boston

SIR. — CHARLES Munch, Richard Burgin, Aaron Copeland and the Boston Symphony Orchestra are to be congratulated for the musical feast they have given to Australian audiences. Especially the rich and intelligent performance of Symphonie Fantastique by Berlioz televised from the Olympic Pool at their farewell appearance.

Congratulations must also go to ABV-2 for televising this concert, thereby giving pleasure to many thousands of people.

One must, however, question the artistry of the ABV-2 technicians televising this performance. In most instances the number of musicians "in the picture" was seven. Invariably the section on camera was the section not playing.

And while Mr. Munch may not be a vain man, surely he, too, would have been disconcerted to know his left hand only, flopped up and down on the screen so constantly that one wondered if it were an advertisement for one of Tom Lehrer's sick songs.

More incredible was the lack of shots of full orchestra which are so necessary to a livingroom audience. Only two full views were shown, neither with telescopic lens.

It is fortunate that this film is not for overseas viewing for it would reflect poorly on the talent of our Australian directors who are, in fact, capable of producing world-class programmes.

G. RICHARDSON (Ivanhoe).

Est. 1904 'Phone: MU 5133

AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

From

"NEWS"

Adelaide, S.A.

1 7 JUN 1960

Encores

AFTER attending the Boston Symphony Orchestra's concert here I'll never be satisfied with the SA Symphony Orchestra until its numbers are increased.

By the way, I noticed some people left immediately the Americans finished their scheduled program. But the orchestra played two brief, wonderful Aaron Copland pieces as encores. These rightly, drew applause which threatened to cause Centennial Hall to collapse.

So, those who left in such a rude hurry missed the Boston "Pops."

LITTLE JACK THUMB

Glenunga.

Est. 1904

AUSTRALIA

M

From

1 7 JUN

Est. 1904 'Phone: MU 5133

AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

From

"AGE"

Melbourne, Vic.

JN 1960

The Boston Orchestra

SIR, —IN REPLY TO A. S. Marshall (18/6) the A.B.C. will be repeating programmes given by the Boston Symphony Orchestra in Australia. Dates arranged are June 25, at 11 a.m.; in Concert Hall on June 27, July 4, 22 and 28, and on August 5, 12 and 16, at 12 noon.

The commission has also obtained the rights to repeat all programmes played by the Boston Symphony Orchestra in Australia.

While most of the broadcasts were direct presentations in our night sessions, research figures clearly show the peak radio audiences to be day-time listeners. For this reason, a number of our major programmes, such as those of the Boston Orchestra, are now broadcast during the day.

The A.B.C. endeavors to cater for all listeners' tastes by arranging broadcast times for a wide range of preferences including music, drama, sporting, talks and rural affairs

It may well be that individual listeners would like more accent on their personal preferences, but we believe that the proportions allotted to the various types of radio programmes do go a long way towards satisfying a major section of the community

E. CHAPPLE (Manager for Victoria, Australian Broadcasting Commission)

From

"COURIER MAIL"

Brisbane, Qld.

17 JUN

Music tour

WELLINGTON, N.Z. (A.A.P.).—The Boston Symphony Orchestra arrived here by air yesterday from Melbourne for a two-day tour.

Est. 1904 'Phone: MU 5133

AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

From

"HERALD"

Melbourne, Vic.

15 JUN 1960

Herald, 15/6/60—P.3

In BLACK and WHITE

[illegible] the Boston Symphony Orchestra on in the swimming pool on a Sunday. Although, actually, they tell us members of the orchestra quite enjoyed the competition from the trains and trams last night.

Especially when the adagio movement of Berlioz's "Symphonie Fantastique" was ending on the dying phrases of the wind instruments — and in came the blast of a train siren from across the Jolimont yards.

We found it hard concentrating on the music. Kept thinking how much more frequently the trams run in Batman-av. than they ever do on our line.

★

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AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

From

"NEWS"

Shepparton, Vic.

17 JUN 1960

MUSIC GROUP JOURNEYS TO MELBOURNE

Thirteen members of the Youth Music Group journeyed to Melbourne to hear the Boston Symphony Orchestra in the Olympic Swimming Pool.

The concert was thoroughly enjoyed by all and members would like to thank Mr. Mal. Erskine and Mr. Alan Bonnett for transport. Those who travelled to Melbourne were: John Bentley, Mal. Erskine, Alan Bonnett, Roger Bonnett, Ron Whitehead, David Stephens, Janice Craig, Barbara Pither, Pamela Pearce, Judith Bonnett, Elaine Cockburn and Vencie Blewer.

The next meeting of the Group will be held on Tuesday, June 21, at the home of Mr. and Mrs. P. T. Bonnett, 39 Rea street, and the programme is entitled "Jazz in June."

From

"LISTENER-IN"

Melbourne, Vic.

18 JUN 1960

Music on the Air

B.S.O. brilliant, dynamic

The outstanding musical event of the week was, of course, the first Melbourne concert by the Boston Symphony Orchestra, heard over 3LO on Monday night.

This was not the orchestra's first broadcast here, but it was certainly their most direct and successful from the standpoint of Melbourne listeners.

For satisfactory reproduction of an orchestra of this size, with a dynamic range as extensive as they employed in the Tschaikowsky Fifth Symphony, you need a first-class receiver.

For this kind of music your transistor portable is worse than useless, and even a good mantel set will not do it justice. In fact, when it comes to a good, full-blooded fortissimo, which one would normally find exciting in the concert hall, even the best reproduction is likely to sound rather nerve-shattering.

On the other hand, a full orchestra reduced to the genteel level of background music is not worth listening to.

And certainly the Boston Orchestra under Richard Burgin gave us a brilliant and dynamic account of the Tschaikovsky Fifth, which made some of the more bombastic climaxes truly exciting to hear.

Of course the orchestra is a highly-developed musical machine; but in certain of the climactic passages it has a nervous tautness in its response to the conductor that is far more important than mere mechanical precision.

However, artistic value is not to be judged on either size or power, and one of the finest musical broadcasts I have heard for a long time came from four unaccompanied voices recorded in an English church.

This quartet, which included the well-known male alto Alfred Deller, sang the four-part Mass of William Byrd; and whether this work was intended for a quartet or for a full choir, the result was ideal for reproduction.

To most modern ears the music of this period tends to sound remote and rather monotonous, and even Palestrina, regarded by most of the specialists as almost a god, sounds rather cold.

But personally, I find the masses of William Byrd warm and human — almost romantic; and in this particular performance the voices, although pure, were sufficiently warm to escape Anna Russell's classification as "the pure and sexless."

S. G. Dunn

This week's laurels to:

RICHARD BURGIN and the BOSTON SYMPHONY ORCHESTRA for their first Melbourne concert (3LO, Monday).

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AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

From

"AGE"

18 JUN 1960 Melbourne, Vic.

The Week In Radio

THE TWO MELBOURNE broadcasts by the Boston Symphony Orchestra this week were a listening experience not to be forgotten readily or to be disregarded as a lesson in orchestral management.

What seems to stand out now that the players have departed is that an orchestra is just as good as its conductor makes it, and that a permanent conductor of high calibre is the one solution to most orchestral problems. I think it was Klemperer, some years ago, who said: "There are no bad orchestras: only bad conductors."

For many years the Boston Symphony Orchestra has been in the hands of one man. It may have played under other conductors, but it has always had a distinctive head whose hand has been its guiding factor. Its world-wide reputation came into being through recordings under the direction of the brilliant Serge Koussevitsky and now Charles Munch is the man in charge.

There is only one regret at the swift passing of this most effective combination. The first half of Monday night's concert was not broadcast and many of us would have been glad to hear the Mahler Tenth Symphony Adagio.

I still cannot understand an organisation which was formed chiefly to broadcast the best kind of entertainment, which imports the world's greatest artists for that purpose and then refuses to broadcast them. It does not make sense. There was nothing of any consequence on 3LO's Monday programme between 8 and 9 p.m. that could not have been postponed.

And the music from the Tuesday night Olympic Pool concert did sound a little dead in spite of microphonic adjacency. Some of it evidently was lost in the uninhabited desert of the pool's length.

As something of a set-off against the brilliance of the orchestra we were given two injections of the also brilliant Sviatoslav Richter, one in Sunday night's Music Lovers' Hour in the Schumann Piano Concerto, and the other among the celebrity records late on Tuesday night in Schubert's A Minor Piano Sonata.

It was an interesting performance, but the late Dinu Lipatti still holds the palm for the most perfect interpretation of this lovely work.

The Schubert A Minor was a different proposition. Here Richter was on his own and untrammelled by an orchestra that might not have suited his mood.

We have been hearing a lot of Schumann lately because this is the sesqui-centenary of his birth. Last week end we had his Piano Quintet from the Paul McDermott Quartet plus pianist Raymond Lambert—an excellent performance, but Schumann's chamber music, like his symphonies, clearly tells us that this was not his best medium.

— *By ARIEL*

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AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

From

"NEWS"

Adelaide, S.A.

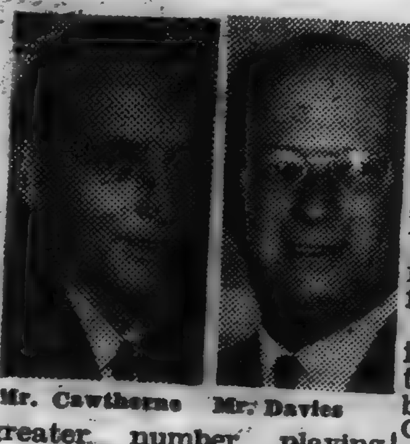
Bigger orchestra? 'yes, by all means!'

"Yes, please! By all means let's have a bigger symphony orchestra—particularly in the string section," SA musician Mr. Lloyd Davies said today.

Mr. Davies is principal study master of violin at Elder Conservatorium.

He has just returned to Adelaide after a seven-month study leave tour of Britain and Europe.

Mr. Davies was commeeting on suggestions made by John Fahey in two feature articles in The News recently that our permanent symphony orchestra should be increased from 45 to 75 permanent members and its repertoire extended to include promenade "pops" (mainly light classics).



Mr. Cawthorne Mr. Davies

Need balance

"It would not be practical at this stage to increase the orchestra to 75 members," said Mr. Davies.

"First of all we must get balance. And to do this we need about another 16 strings.

"At present we are sacrificing quality for noise. A small number of strings playing loudly can never give the same effect as a greater number playing within their true capacity.

"The SA Government has been generous in the past with its subsidy," he said. "It is to be hoped it will be even more generous in the future."

Mr. Davies is strongly in favor of the introduction of "pops," provided greater works are not sacrificed for the lighter classics.

Mr. Peter Cawthorne, of Cawthorne's Music Warehouse, yesterday said it would be a wonderful thing if Adelaide could have more orchestral concerts of light classics and the best stage show tunes.

He would also like to see performances of real jazz (the Dave Brubeck variety, for instance), as distinct from hit parade numbers.

Mr. Cawthorne was taking part in a discussion on the public taste in music broadcast from Maughan Church, Franklin street, City.

Noting the success of the Festival of Arts and the Boston Symphony Orchestra's visit, he said the general standard of Adelaide's musical appreciation had risen considerably in the past few years.

The future of music in SA lay with the younger people, who could learn—without being forced — that music did not begin and end with rock 'n' roll.

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AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

From

"HERALD"

Melbourne, Vic.

16 JUN 1960

★ The Classics

OUR latest visitors, the Boston Symphony Orchestra, appear on several new records. One of the most immediately appealing is "The French Touch" (RCA Stereo SL16227, Mono L16227).

The disc has three works, "The Sorcerer's Apprentice" (Dukas), "Omphale's Spinning Wheel" (Saint-Saens) and "Mother Goose Suite" (Ravel), each of which could be described as a tone picture painted by a very fine orchestra. Musical director of the orchestra, Charles Munch, conducts.

The Boston Symphony's lighter cousin, the Boston Pops Orchestra (which has many members of the Symphony) may also be heard in two new ballets, "Stars and Stripes" and "Cakewalk" (RCA Stereo SL16228, Mono L16228).

They were both arranged by Hershy Kay — "Stars and Stripes" from the music of Sousa, retaining the martial air but changing the tempos and orchestration while "Cakewalk" is arranged "after" music by a New Orleans writer, Louis Moreau Gottschalk, and recalls minstrel days.

Kay is an ingenious writer and if you're looking for light new works the disc should appeal. Founder of the "Pops," Arthur Fiedler, makes sure things go well.

A most economical issue is a single disc of the Beethoven "Symphony No. 9 in D Minor" ("Choral") played by L'Orchestre de la Suisse Romande with chorus and soloists (including Australian Joan Sutherland) conducted by Ernest Ansermet (Ace Of Clubs ACLA77).

Not only is it a money-saving performance it is also quite a good one with particularly good female solos (the above Miss Sutherland and contralto Norma Procter).

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AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

From

"AGE"

Melbourne, Vic.

18 JUN 1960

A.B.C.'s Stiff Necked Policy

SIR,—MAY I, ON BEHALF of all country music lovers, congratulate the A.B.C. on its unswerving determination never, in any circumstances, to deviate from its policy of broadcasting no more than half of any orchestral concert on any given night — even when such a distinguished body of musicians as the Boston Symphony Orchestra is visiting Australia, and even when the same orchestra is here at the very special request of the Broadcasting Commission itself.

How much more exciting is it for us to sit and listen to our Monday night theatre, or even to a world-shattering account of scallop fishers in Tasmania, when we know that our city friends—and the executives of the Broadcasting Commission, too — are filling Melbourne Town Hall or the swimming pool at the stadium, and listening to this world-famous orchestra that is evidently not worth broadcasting in full to the poorer country cousins.

I know, of course, that this futile letter will evoke no response at all from our broadcasting commission's dictatorship.

But it is perhaps well for the commission to know that there is at least one voice besides that of "The Age" radio commentator, Ariel, who is crying in the arid wilderness of radio officialdom.

A. S. MARSHALL (Queenscliff).

From

"TRUTH"

Melbourne, Vic.

18 JUN 1960

● MUSIC CRITICS said the Boston Symphony Orchestra was perfect, flawless, incomparable, faultless, and unimaginably excellent, not to say good. But they still managed to find a deal wrong with its playing.

From

"TRUTH"

Melbourne, Vic.

18 JUN 1960

● ACCORDING to RUTH NYE (2), the BOSTON SYMPHONY ORCHESTRA played in the Olympic Swimming Pool. Would not be the first entertainers to finish in liquidation.

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AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

From Express

18 JUN 1960 Launceston Tas

An interesting album both historically and musically is R.C.A.'s "HISTORY OF THE BOSTON SYMPHONY AND BOSTON POPS." America's most active orchestra today, The Symphony and Pops plays a wide range of works under Karl Muck, Serge Kousseviitsky and Charles Munch. Milton Cross and Leslie Rogers are the narrators.

18 THE NEW ZEALAND HERALD, SATURDAY, JUNE 18, 1960

PACKED TOWN HALL ACCLAIMS VISITING ORCHESTRA: Charles Munch conducting the Boston Symphony Orchestra in Auckland last night. The visitors received a tumultuous reception.

OLYMPIANS OF MUSIC

Great Ovation For Orchestra

Never did orchestral playing in Auckland arouse such enthusiasm as that accorded last night to the Boston Symphony Orchestra. Its concert at the Town Hall goes down as one of the greatest events in New Zealand music.

Seats were at a premium. The Town Hall was packed to its limits by a crowd which noticeably took care to arrive on time and to give its keenest attention to every note played.

The air of expectancy in the hall as eight o'clock approached was something to be experienced. Let the folding door to the stage merely begin to open for any entry of the conductor and conversation froze at once into silence.

Rapt attention, which silenced all coughing except between movements, gave place to applause that knew no bounds at the end of each of the three major works played.

Good Reason

There was, of course, good reason for all this. Never before has so large an orchestra or one of such repute played here.

For the great majority of the audience it was the opening up of a new world of orchestral brilliance, with new limits of sound (for the Boston is numerically considerably stronger than the Czech orchestra on its visit last year) and a new vista of technical accomplishment.

The hundred players were packed into less stage space than is ordinarily occupied by our own orchestra, and with a different distribution on the sections. There was a little last-minute carpentry on some stands, and then for two blissful hours such a luxury of sound as only an orchestra of this size and tradition could produce.

Long History

What comes from the Boston Symphony is the product of a long history. Conductors of world eminence have in turn shaped its musical destinies. Behind what Charles Munch gave us last night lies the background of training from Koussevitzky, Monteux and many another distinguished name.

The result of all this is quite simply better music than we have ever heard played here before. It is not only that so large a body of strings are able to produce a glory of string tone far surpassing that of our ordinary hearing, or even that every one of these players is a highly skilled executant.

Here is an orchestra that has gone so much farther in the finer points of tonal balance, in meticulous accuracy whether of chords or of bravura passage playing, in the subtleties of tone colour, and in complete precision. Its range of dynamics is tremendous.

One could only marvel last night as one facet after another of its brilliance was revealed — the breathtaking glissandos of the strings, the complete evenness of six horns, the bite of a real sforzando in the low strings, the character of the tympani playing, the art that went even into a tambourine or castanet entry. The audience was visibly carried away by it all.

Interest began at once with the much slower than usual playing of our own National Anthem, followed immediately by the American Anthem. Then came the formal programme—a standard symphony, a contemporary American symphony, and a Ravel suite that is a tour de force of orchestral colouring.

Lived Up to Name

The "Eroica" lived up to its name. This, one felt, especially as it moved on, was how it was meant to sound. For the funeral march Dr Munch set a tempo whose slowness would have caught a less highly trained orchestra out.

But slow or fast—and both the Scherzo and Finale went at a sparkling pace—the orchestra gave the "Eroica" a significance that for one listener at least it had never had before.

Once one knows that the sixth symphony of Walter Piston has been specially written with the Boston in mind, it is hard to hear it for the first time as a piece of absolute music. One tended instead to couple up a Piston line with the players concerned and so lose the overall symphonic picture.

Miracle of Colour

The "Daphnis and Chloe" suite of Ravel was a miracle of tone colour and technical brilliance that will long be remembered. Previous versions were pale shadows beside this virtuoso orchestral playing in excelsis. From the delicacy of the opening sunrise scene to the final magnesium-like flare it held all spellbound.

Called back again and again, Dr Munch gave two encores, an Air and Allegro from Handel's "Water Music," the air dissolving into a silence that left everyone almost afraid to breathe.

Waiting outside the Town Hall were huge transporters to carry the instruments to the airport—a grim reminder that this glorious listening was so soon over. But its impact will long be felt.—L.C.M.S.

Ambassador At Reception After Concert

A City Council reception was given to the Boston Symphony Orchestra after its perform-

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Australian Press Cuttings

Stalbridge Chambers,
443 Little Collins Street,
Melbourne, Victoria.

22 JUN 1960

From

"BULLETIN,"

Sydney, N.S.W.

* * *

The occasional whistle of a train and the rumble of a passing tram were the only jarring notes when the Boston Symphony Orchestra gave the second and final concert at the Olympic Swimming Stadium. Lieut.-Governor Sir Edmund Herring, Dame Mary Herring and their daughter Margaret were the special guests. Others in the official party included Acting Prime Minister McEwen and Mrs. McEwen, U.S. Ambassador W. J. Sebald, Federal Treasurer Harold Holt, Minister for State Forests Alec Fraser and Mrs. Fraser, Lord Mayor Bernard Evans and the Lady Mayoress, University Chancellor Sir Arthur Dean and Lady Dean, Vice-Chancellor Sir George Paton and Lady Paton, Sir John Latham, U.S. Consul William F. Ryan and Mrs. Ryan (they entertained some of the official party at a supper-party at Menzies after the performance), and Mrs. Arthur Calwell and her daughter Mary. Cornelia Otis Skinner, visiting American actress, was also at the concert. The official party was welcomed by A.B.C. general-manager Charles Moses, and the Victorian manager Ewart Chapple and Mrs. Chapple.

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AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

From

"RECORDER"

Port Pirie, S.A.

22 JUN 1960

SYMPHONY ORCHESTRA DELIGHTS AUDIENCE

Although the weather was extremely cold, a large audience gave the S.A. Symphony Orchestra a very warm reception at its performance of "Treasures of Music" at the town hall on Monday night.

The orchestra was under the direction of the resident conductor, Mr. Henry Krips.

The first half of the programme consisted of the overture of the "Marriage of Figaro," a very gay and lively piece of music, and Tschaikowsky's "Symphony No. 5 in E Minor, Op. 64."

This symphony was included following many requests for a well-known world famous symphony to be played.

It is the one which the Boston Symphony Orchestra will play in Adelaide.

The second part of the concert was in a much lighter vein, beginning with the "Fete Polonaise", by Chabrier, from the light opera "Le Roi Malgre Lui" (A King in Spite of Himself).

The guest artist for the night, Adelaide soprano Rae Cocking, next appeared and sang "Vissi d'Arte," from Puccini's "Tosca."

This was followed by the playing of an Australian composition by Alfred Hill who, at 90 years of age, is still composing.

It was "The Moon's Gold Horn" — a very dreamy "moonlighty" piece of music.

Miss Cocking returned to sing "And This is My Beloved," a well-known piece from "Kismet."

She received a great ovation and, as an encore, sang "I'm in Love With Vienna."

"The Tivoli Suite," written by Ulrich Sommerlatte, chief music arranger of Hilversum Radio, Holland, was very popular with the audience.

It consisted of three movements — "Nightbirds," "Strange Intermezzo," and "Joyous Promenade."

The last item was "Pomp and Circumstance, No. 1," composed by Elgar. The melody of this march was later allied to the words of "Land of Hope and Glory."

Although receiving thunderous applause, Mr. Krips declined to give an encore, explaining that members of the orchestra were tired as they had left Adelaide early that morning and had given two concerts.

In thanking the audience for their appreciation, he said that the way they had received the orchestra had been "really wonderful."

Mr. Krips and members of the orchestra were entertained at a supper prepared by the Port Pirie A.B.C. Orchestral Concerts Committee.

The mayor (Mr. H. B. Welch) welcomed the guests and thanked them for a delightful performance.

The A.B.C. concert manager, Mr. Chris Symons, in turn, thanked the committee for a delightful supper.

The supper was convened by Mrs. B. C. Cunningham (wife of the secretary) and Mrs. A. C. Ball.

Mesdames C. R. Hannan and A. C. Ball were in charge of the floral arrangements.

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Australian Press Cuttings

Stalbridge Chambers,
443 Little Collins Street,
Melbourne, Victoria.

From 22 JUN 1960

"BULLETIN,"

.W.

Richard Burgin, associate-conductor of the Boston Symphony Orchestra, was a guest at the luncheon arranged by the English-Speaking Union at the Delphic in honor of the orchestra. Guests were welcomed by Mr. Justice Sholl and Mrs. Sholl. Other members of the orchestra present included the manager of the orchestra, Mr. T. D. Perry, and his wife, Mr. L. Speyer, Mr. G. Humphrey, Mr. K. Smith, Mr. Roland Tapley and Mr. L. Stone Street. The Director of the U.S. Information Service (Mr. Le Van Roberts), Miss Dorothy Coles, Mr. Howard King and U.S. Information Officer, Dr. W. K. Braun, and Mrs. Braun were in the official party. Among the 150 guests were Mrs. K. Nisbet, Miss Beryl Kimber, Elise Steele, Elsa Haas, Mr. M. D. Solow (Jerusalem), Mrs. Max Dietrich, Mrs. W. J. Wark, Mr. and Mrs. William Banks, Iris Williams, Joan Sutherland Smith, Jean Cameron and Anne Swallow.

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AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

From

"ADVOCATE"

Melbourne, Vic.

23 JUN 1960

By Eileen Geary

Music

Orchestra's Class Won in Stadium

TO hear the renowned Boston Symphony Orchestra perform under the direction of the equally renowned conductor, Charles Munch, in the uninspiring surroundings of the Melbourne Olympic Stadium might be compared to viewing a masterpiece of architecture with impaired vision.

A review of this orchestral concert has its difficulties for, even with the improvement in acoustics effected at the stadium, there were drawbacks to the complete enjoyment of the performance. An account of this orchestra's excellence must of necessity be bolstered by inferences, from foreknowledge, and by common sense, for such was the unparalleled discipline of this body of first-class musicians that the orchestral music reached the ears lessened in significance, but not shredded or distorted like the music of most concerts held in the same surroundings.

The choice of the "Fantastic Symphony," by Hector Berlioz, for the first half of the programme could not be bettered, for this work fascinates the majority of listeners, challenges the conductor's power of welding an interpretation into a poetic unit, and demands from all instrumental groups a mastery in the field of colour range and dynamics.

One could gain some idea of the authority and fine musical intellect of the conductor, Charles Munch, from the performance of this symphony which would have conformed to the composer's demands for understanding and passionate expression of his music, and of the excellence of instrumental technique, remembered from passages like the ethereal movement of strings for the scene at the ball, or the great beauty of wind playing in the pastoral scene, when even intermittent silence seemed part of the music's enchantment. But it might be mentioned that it was a short-lived enchantment, with the return to grim reality on the rattle of passing trams, far less romantic than the word which drew Keats away from his nightingale reveries.

The last two movements of the "Fantastic Symphony" suffered from a dimming of outline, with the "Witches' Sabbath" sounding attenuated, with little projection of the music's demoniac elements.

Della Joio's "Variations, Chaconne, and Finale,"" which has a liturgical theme for the basis of the work, sounded least affected by the conditions in the building, probably because this ingeniously written music has a strong limning of thematic material. The orchestra gave a magnificent performance of these variations, outlining themes with firm clarity, while maintaining steady command of the music's harmonic texture and intricate rhythm.

One of Roussel's most attractive work's, his *Bacchus and Ariane* ballet suite, had a performance from which it was not always possible to distinguish finer points of detail, but which was remarkable for fluency of movement and brilliant sweeps of colour.

While admitting the frustrations of hearing one of the world's great orchestras in one of the world's unsuitable musical settings, one must concede there is some reason to admit that "half a loaf is better than none."

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AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

From

"LISTENER-IN"

Melbourne, Vic.

25 JUN 1960

Boston

HUNGARIAN REVOLT DRAMA DREW TERRIFYING PICTURE

The national television channel spent a great deal of money last week catering for its more sophisticated customers. Two prestige "live" shows — a telecast of the Boston Symphony Orchestra and a drama of the Hungarian revolution — will probably be marked down by the rating pollsters, but nevertheless aroused more public discussion than the week's full stable of Westerns and the whole battery of Private Eyes.

Through a Looking Glass

BY "ION"

The job of telecasting an hour of the Boston Symphony Orchestra's performance in the Olympic Swimming Pool, with all its acoustic oddities, must have been a production headache. Yet it was done so well that the stay-at-home audience from the comfort of their armchairs could enjoy the remarkable music without even the distractions of brasses reverberating or trams hurtling past, which bothered people who sat it out on the hard seats of the pool.

Orchestral concerts can probably never be transferred with full impact to the little screen. Nevertheless, the ABC on this occasion gave us a memorable reproduction. If in watching it you perhaps hankered for the real thing, isn't that the most satisfactory response possible?

As postscript, may I suggest that the channel might profitably devote a couple of minutes before such an important musical event to throw a test pattern on the screen? I found difficulty tuning to the concert after the stridency of an Ann Sothern comedy.

The second notable feature on ABC programs last week was Wednesday night's play, "Shadow of Heroes," by Robert Ardrey. In its time the ABC has been guilty of some deplorably woolly excursions into political drama, but here at last the assignment was tackled in terms that were intelligible and moving.

Central figures in the play were the two famous Hungarian patriots, Laszlo Rajk and his wife Julia, who carried on the battle for their country's freedom for 13 years before the revolution burst out and was crushed under the tracks of Russian tanks.

Laszlo's death was a match which helped to set it alight, and Julia vanished with a party of Hungarians under Prime Minister Imre Nagy who were later tricked into leaving sanctuary at the Jugoslav Embassy and were captured by the Russians.

Robert Ardrey, an American roving correspondent, dramatised the story of the Rajks, their friends and enemies, with controlled anger and the bitterness that springs from the sight of brave human decencies defeated.

His mood was mirrored by producer William Sterling and a team of Melbourne actors. I did not see the earlier production at the Little Theatre, but I find it hard to believe that the original stage version could have come across with more acid sharpness than the Sterling adaptation. It drew with terrifying clarity a picture of a massed momentum of evil distorting men's mind and stature.

The cast was excellent, playing not as Australians but as protagonists in a universal conflict. Outstanding were Donald Crosby as Janos Kadar, the reluctant Judas who deserted his friends to become a puppet ruler, and narrator Kevin McBeath, whose tired voice sketched a more vivid background than the economical sets.

Jane Brunell, an actress, who photographs beautifully, brilliantly underplayed the role of Julia Rajk. It was she who set the painful stamp of a realism close to actuality upon the whole play.

From the ABC musical telecast and drama to its two new series last week was a sad let-down.

I'm at a loss how to review "The Army Game," a comedy series on Thursday nights which has been publicised as Britain's answer to Bilko. Although allegedly popular in England, I found the first episode outlandishly farcical, with several characterisations of British service personnel so scurrilous they seemed like enemy propaganda. I hardly laughed at all.

Admittedly, I took a few weeks to appreciate Bilko, so perhaps in time I may learn to dig "The Army Game." But I suspect that if this is Britain's answer, Bilko will once again get in the last word.

"Enquiry," documentary half-hours from Sydney, may have been inspired by the dynamic Daniel Farson interviews, but the opening probe into loneliness resembled Farson as much as a hang-over resembles drinking. It was halting, timorous and unimaginative except for a succession of weird camera shots repeated to the point of comedy. The ABC must do much better if it is to carry out the good intention behind this series.

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AUSTRALIAN PRESS CUTTINGS

[illegible] Chambers
443 Little Collins Street
Melbourne, Victoria

25 JUN 1960

From Week End "MAIL," T.V

Weekend Mail, Saturday, June 25, 1960 11

TELEVISION

hn McIlwraith

TWO offers comfort for music and football fans

CHANNEL 2 will ease recent disappointments for football followers and music fans in the next few weeks.

People who were disappointed by the omission of WA from the Boston Symphony Orchestra's Australian tour will be able to see it on TV. And though the WANFL bans direct telecasts of its games, Two will soon telecast amateur association football. Details of these and other new programmes to be seen on Two:

- MUSIC: The highly-respected Boston Symphony Orchestra will be seen from Two on July 12 and July 26 in two hour-long telecasts from Sydney.

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AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

From

"AGE"

Melbourne, Vic.

23 JUN 1960

Radio is For All Listeners

SIR,—WHILE APPRECIATING the views of Ariel and A. [illegible] Marshall (18/6), and their desire to hear a full concert such as the Boston Symphony Orchestra, I feel they should consider listeners who want to hear A.B.C. plays.

We drama and documentary listeners are not as fortunate as music lovers who can buy records of their favorite works. Drama and documentaries are not available on discs and so we are thankful to the A.B.C. for enabling us to hear these features.

I am prepared to forgo half an evening listening to good music, but feel music listeners should be prepared to do the same. After all, I, too, am a licence holder.

[illegible]

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AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

From

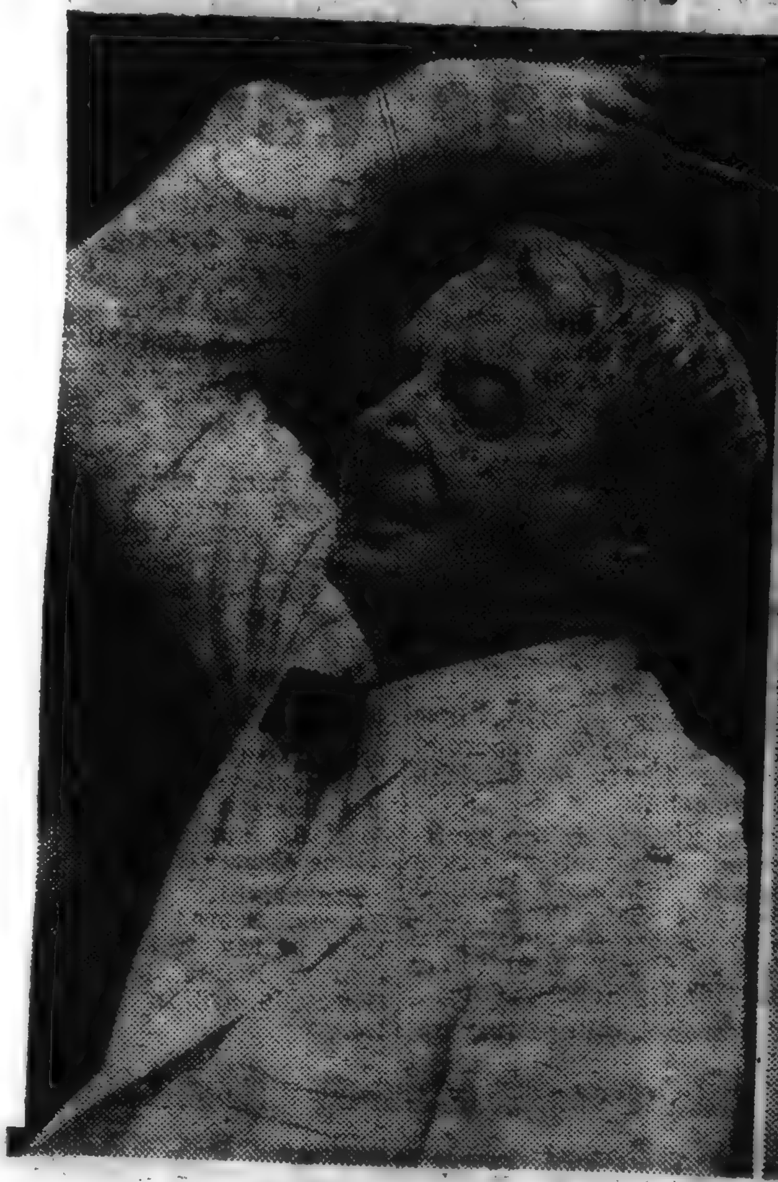
"AGE"

Melbourne, Vic.

19 MAY 1960

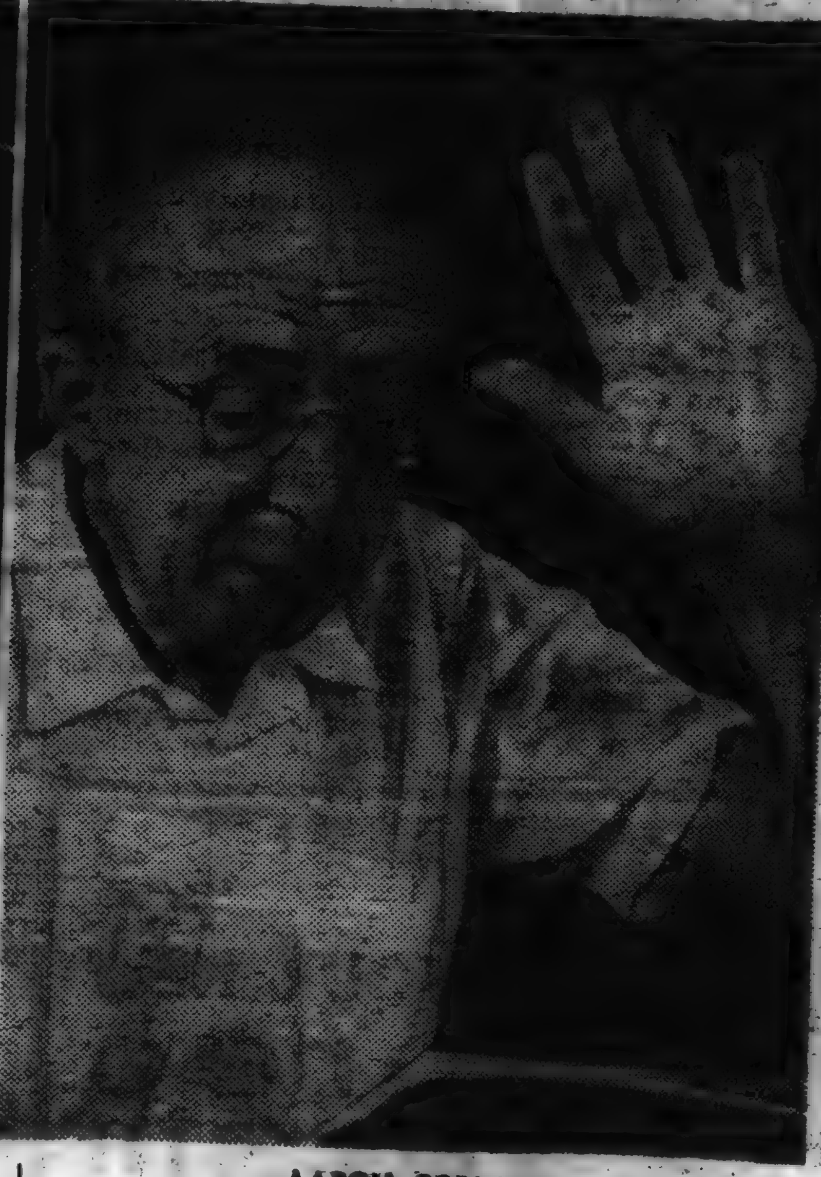
Page Three

"Cost-Price" Record to Coincide With Visit by Boston Orchestra



CHARLES MUNCH

. . . Boston Symphony Orchestra conductor. His affection for Bach is reflected in some of his programmes.



AARON COPLAND

. . . composer and conductor, who also is coming to Australia with the orchestra. He is a leading exponent of contemporary music in U.S.A.

The musical history of the famous American orchestras — the Boston Symphony and the Boston Pops — will be contained in a new 12-inch long-playing "sampler" record to be sold at "cost" price to coincide with the Melbourne visit of the Boston Symphony Orchestra next month.

The low-priced record contains musical selections from tape-recordings of great performances by each orchestra, and linked by narration and the story of the orchestra's development.

To enable the record to be sold at this low price, the production has been subsidised by the artists (who waived their rights to fees), and R.C.A. of Australia (which [illegible] producing the disc [illegible]).

It is ex[illegible] the record wi[illegible] extensively in Australia. Melbourne sales may ex[illegible].

The record, referred to in the trade as a "sampler," is the lowest-priced 12-inch record made available to the Australian record-buying public.

It will be on sale in a few weeks.

The Boston Symphony Orchestra will be heard from ABC radio stations and will perform at the Olympic pool.

Est. 1904 'Phone: MU 5133

AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

From

"LISTENER-IN"

Melbourne, Vic.

25 JUN 1960

NO one can accuse vocalist Annette Klooger of being narrow in the type of music she enjoys. Not after last week, that is. On the one day she went from Bach to boogie-woogie.

She started out at the Olympic Swimming Pool and the Boston Symphony Orchestra, then moved on to the Embers and the Oscar Petersen Trio.

While at the Embers, Annette was pleased to meet Nat Jackley, who is starring in the present Tivoli show. They both appeared on the same show while Annette was in England.

★ ☆ ★ ☆ ★ ☆

Est. 1904 'Phone: MU 5133

AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

From

"TRUTH"

Melbourne, Vic.

25 JUN 1960

Comment, Please!

I WOULD like to read in your TV column your comments on the shocking camera work by ABV2 of the Boston Symphony Orchestra.

R. C. ROBINSON,
Middle Park.

Est. 1904 'Phone: MU 5133

AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

From

"SUNDAY TIMES"

Perth, W.A.

TWO records made of the Boston Symphony Orchestra's recent Australian tour will be played in Concert Hall at noon tomorrow from WF. Variations Chaconne and Finale (Dello Joio) and Bacchus and Ariadne (Roussel), were both conducted by Charles Munch.

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Est. 1904 Phone: MU 5133

AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

From

"LISTENER-IN"
Melbourne, Vic.

25 JUN 1960

P.4 — Listener In-TV, June 25-July 1, 1960

Cyril Ritchard says: "If you seek only the best . . ."

TELL THE TV CHANNELS JUST WHAT YOU WANT

DON'T allow the cowboy and cop brigade of viewers to dictate what you see on television in Australia.

Unfortunately that is what has happened to television in the United States, with the result that now TV is in the doldrums there.

If you are a viewer who enjoys watching worthwhile television, my advice to you is to write to the stations . . . and keep writing.

Tell them the type of programs YOU like. Don't leave it to the morons to air THEIR views if you want to enjoy good TV standards.

Many worthwhile cultural programs, such as the "Omnibus" series, have been pushed out of existence in America by rating-conscious advertising men. However, I am sure that the good programs will return soon.

There is a healthy sign already that good television drama is on the road back. One station is videotaping a "Play of the Week," which is then screened each night for a whole week.

The cast of these plays comprises leading Broadway stars who rehearse them with the same thoroughness they would rehearse a stage production.

These plays are sponsored for the New York area. But they have become so popular that cities in other States are now buying the plays and getting sponsors for them, too.

Surely there must be room in television for all kinds of programs, not just Westerns, crime stories and other cheap types of entertainment.

The theatre in America is meeting the challenge of television well, despite the fact that last season was one of the most disastrous in the history of Broadway.

This was caused by mushroom managers, who came to New York from all parts of the country with local backing for plays written by all sorts of authors.

With the money behind them, these managers were able to stage plays that should never have reached even rehearsal stage. The result was an unprecedented number of flops and the loss of millions of dollars.

However, the good plays succeeded and that is good theatre.

When road companies staged these better plays, especially if they had a good run on Broadway and the original stars were in the cast, they played to capacity houses.

The reason? Because the average person in America is getting a little bored with TV these days.

From the little I have managed to see of television here, I can say that I have been impressed with the excellent quality of both picture and sound.

I was particularly pleased to see and hear the concert last week by the Boston Symphony Orchestra on ABV2. But I have not seen sufficient Australian television to gauge its standard of quality.

My advice to television stations and to the discerning viewer is to live up to the motto which I have made my own: "Optimum semper" —Always the Best.

Producers should never cut costs if it means lowering the quality of the show they are presenting.

If television stations choose good plays and present them properly, they never will be without viewers.

The chief thing to remember is: Don't play down to the public. Give them credit for good taste.

Page 4's guest writer . . .

● ***CYRIL RITCHARD, distinguished Australian actor and producer, star of "The Pleasure of His Company," which will open at the Comedy Theatre on Saturday, July 2.***

Est. 1904 Phone: MU 5133

AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

From

"AGE"
Melbourne, Vic.

25 JUN 1960

THE WEEK IN RADIO

By ARIEL

A CHEERFUL LITERARY HOAX

TO A GREAT MANY LISTENERS the star turn of the radio week was not a musical highlight, but a literary hoax of a few years ago known by the name of Ern Malley.

A more painstaking effort to marshal all the facts concerned in this rather hilarious incident would be hard to imagine. The compiler, the well-known broadcaster John Thompson, literally raked the world for all facts and repercussions relative to the event. He got together all persons connected with it and allowed them to speak for themselves — both hoaxers and the hoaxed who published the verse.

What was surprising in the broadcast was the news that the joke had had such far-reaching interest. Most of the world knew about it sooner or later. Comments came from all quarters, with the result that today there are still those who believe that the joke, perpetrated by James McAuley and Harold Stewart, unwittingly presented real poetry, although the parents of Ern Malley, themselves poets, have never been of that opinion.

The joke was made during an idle period when the two men concerned, bored with having nothing to do, put their heads together with the idea of debunking the current tendency to present, as poetry, a lot of meaningless abstractions whose only virtue appeared to be their obscurity. It was the basis of a fine broadcast.

Musically listeners were quite well treated during the week, although the high tide caused by the Boston Orchestra's invasion had naturally subsided a little. However, the French conductor Georges Tzipine kept things on a high plane with the aid of the Victorian Orchestra, and there was a little first-class tenor singing along with some here-and-there fragments which were enough to appease the musical appetite.

Both the Tzipine orchestral broadcasts were notable. The Beethoven Fifth Symphony, about which listeners have heard a great deal over the years, came through as an old friend should, although dressed a little differently perhaps than usual. The flower in its buttonhole was an electric first movement that had all the color and scent expected from a well-cultivated musical garden.

In the Cesar Franck Symphony Mr. Tzipine was in his own country, and he produced as satisfying a version of this thoughtful music as I have heard in many broadcasts and recordings. So many conductors try to turn it into a show piece —a thing it was never intended to be—that one becomes more fussy about its interpretation than about that of other works.

Tenor Raymond Nilsson was 3LO's Sunday Night Celebrity in Beethoven and Schumann songs. This Sadler's Wells star has a nice appreciation of what German lieder demand from a singer, and his 20 minutes of songs were all too short. He opened with Beethoven's Adelaide, which, curiously enough, a couple of nights before, had been sung by another tenor, Kenneth Sullivan, who revealed a voice of nice quality.

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新聞切抜

ASAHI EVENING NEWS (Tokyo)

Dat. JUN 21 1960 Ed.

05

Boston Symphony Orchestra Says Demonstrations Not Aimed at U.S.

By The Associated Press

BOSTON, June 20 — Boston Symphony Orchestra musicians, back from an eight-week concert tour of the Far East, including a month in Japan, say they detected no anti-American feeling in student demonstrations they saw.

Roger Voisin, first trumpet, said, "The animosity shown by the students was directed against the Government and not the United States."

George Humphrey, violinist, said the demonstrations were "not representative of how the Japanese feel toward the West."

The musicians conceded they had left Japan when the violence reached its climax last week.

Nevertheless, Mr. Humphrey said, "It's my personal opinion, President Eisenhower would have been safe" if he had gone to Japan as planned.

The orchestra played before an estimated 75,000 persons during a 30,000-mile air tour that began at Boston April 25. Besides 22 concerts in 16 cities in Japan, some broadcast over radio and television, the orchestra played two concerts at Taipei, Taiwan, three in the Philippines, seven in Australia and two in New Zealand.

Forty-nine musicians—about half—returned Sunday. The rest were due Monday.

Conductor Charles Munch left the party in San Francisco Sunday to board a plane for a polar flight to Europe. After a two-week vacation at his home outside Paris, he'll return for summer concerts.

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MUSIC LOVERS in the official party at tonight's concert of the Boston Symphony Orchestra at Centennial Hall, Wayville. From left—Mrs. E. R. Daws, the U.S. Ambassador, Mr. William J. Sebald, Mrs. J. Ausland, Lady Bonython, and Mr. J. Ausland, the U.S. Consul in Adelaide. Story page 34.

Women's Pages

COUNTRY VISITORS in the foyer before the concert. Pictured are (from left) Mr. and Mrs. David Cowell, of Mount Crawford, and Mrs. and Mr. William Keynes, of Eden Valley. LEFT—Discussing the visit of the famous orchestra to Adelaide are Miss Prudence Coffey (left) and Mrs. Patrick W. Gleeson.

HISTORIC EVENT

Wellington Airport became a trans-Tasman terminal for the first time yesterday when three chartered airliners — two DC6s and a DC4 — flew in from Melbourne with members and equipment of the Boston Symphony Orchestra.

The charter was a joint operation of a number of airlines.

No regular service is planned between Wellington and Melbourne. The first scheduled Tasman service, to be operated by Teal between Wellington and Sydney, opens on July 24.

Wellington

12 THE DOMINION, THURSDAY, JUNE 16, 19

Famed Orchestra's Introduction To N.Z.

EXCHANGING HIS DOLLARS for New Zealand currency at Wellington Airport yesterday was a Boston Symphony Orchestra cymbalist, Mr. Harold Thompson (above left), with Mr. M. Weaver, of the Bank of New Zealand. BELOW: The first plane-load of members of the orchestra queue up outside a hangar to go through Customs.

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Wellington N.Z.

12 THE DOMINION, FRIDAY, JUNE 17, 1960.

Programme To Suit Brilliance Of Orchestra

By Russell Bond

Playing a programme tailor-made to suit both its brilliant capabilities and the predelictions of its conductor, Charles Munch, the Boston Symphony Orchestra swept a packed town hall audience into a frenzy of applause at its Wellington concert last night.

This was an exhilarating occasion, not just because this was only the third symphony orchestra to visit New Zealand, but because the Boston orchestra has an aura all its own. Only London, Leipzig, Vienna and Paris can boast orchestras of longer standing and none is quite as hand-picked as this one.

As happens at celebrity concerts where seats are high in price, some part of the audience was obviously there because this was a rare occasion and others were there for the thrill of a superb technical display. None of these listeners could possibly have been disappointed.

Others, those whose interest was predominantly centred on the music as distinct from the method of its presentation, might well have felt the evening could have been better planned.

Appreciation

The atmosphere before the concert began was simmeringly expectant and the burst of applause for Charles Munch as he made his first appearance was just the first wave of a rising tide of appreciation that reached flood height at the end of the concert.

After "God Save the Queen" played in unusually slow tempo, and "The Star-Spangled Banner," the conductor left the stage to give latecomers a chance to be seated.

Returning, he directed the orchestra into the simple beginning of the Fantastic Symphony, a work that represents a considerable feat of imagination on the part of Berlioz but musically does not compare with his best work. However, it offers almost unlimited opportunities for the exploitation of a great orchestra's resources and the Boston musicians made the most of every one of them.

There was no suggestion in their playing that they were nearing the end of an exhausting tour and no suggestion in the broad sweep of Charles Munch's conducting that he was well on the way to 70.

Extravagances

The colds and fatigue that kept members of the orchesetra from the mayoral reception in the morning were seemingly forgotten. Berlioz was given all he asked for, and that's saying a lot. The symphony calls for all sorts of extravagances and if we were to have the Fantastic Symphony to end all Fantastic Symphonies, then obviously this was it.

Four tympanists with six kettle drums all playing at once—two percussionists beating seven devils out of a bass drum turned on its side to facilitate the operation—someone else giving a couple of hefty steeple bells a series of real fortissimo dongs—this is the sort of thing our own orchestra cannot give us.

Nor can they be expected to give us the silky suavity of the Boston strings and the great weight of their tone and particularly the fire and strength of the lower strings. Then there was the wonderful playing of the woodwind and brass, notably the way in which the brass could blend into the tone of the whole orchestra to make one cohesive tonal mass.

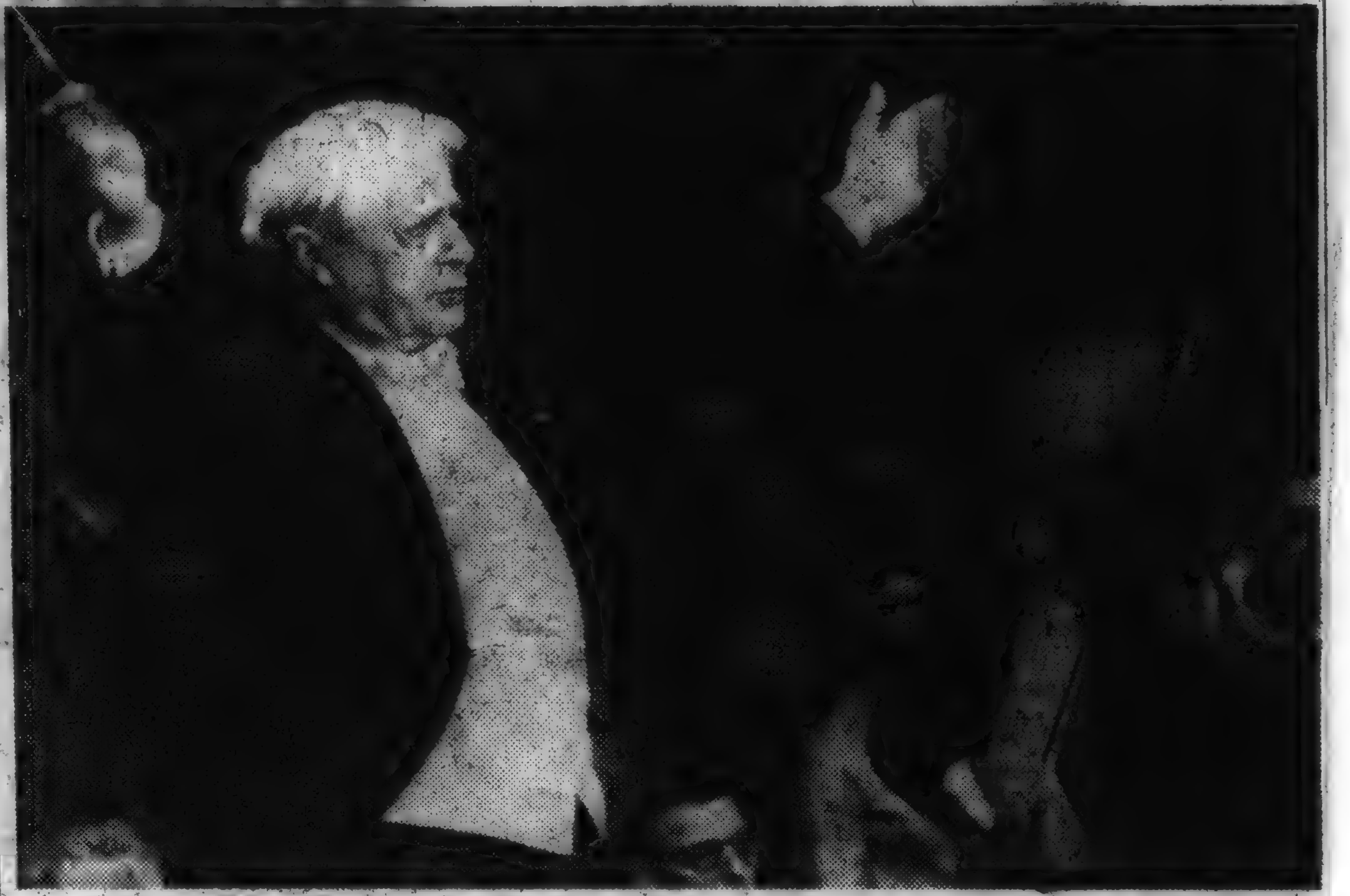
The second item, Norman Dello Joio's "Variations, Chaconne and Finale," was written 18 years ago and is based on a theme derived from a Gregorian mass. American-born, of Italian descent, Dello Joio has achieved a work of strength and integrity, if not of great stature, and by no means as austere as its theme might suggest. It was, of course, beautifully played.

Last item on the programme was Albert Roussel's second suite from his ballet, "Bacchus et Iriane." Often pleasant, frequently very noisy and short on worthwhile ideas, it would probably have made sense with dancers to interpret it. As it was, it hardly seemed necessary to bring it across the world to play to us, particularly in a programme that contained no universally accepted first-class composition.

Still, there was no doubt about the excitement the playing of these works engendered and the insistent applause brought us as encores an exquisitely precise Mendelssohn scherzo and a "Meistersinger" march with some splendidly co-ordinated brass playing.

But even with these additions the programme [illegible] like children's party [illegible] to an adult gathering [illegible]

Momentous Musical Occasion



CHARLES MUNCH conducting the "Star Spangled Banner" in the Wellington Town Hall last night when the Boston Symphony Orchestra presented the first of its two New Zealand concerts. On the right is the associate conductor, Richard Burgin, who also leads the violins.

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Est. 1904 'Phone: MU 8133

AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

From

Heidelberger
Heidelberg V

3 JUN 1960

Direct Telecast By Boston Symphony Orchestra

The world famous Boston Symphony Orchestra, which will visit Australia as part of a Far Eastern tour, will be seen in a direct telecast from the Olympic Pool, 7.55 to 8.55 p.m., on Tuesday, June 14. Charles Munch will conduct the Orchestra.

The item to be telecast from this second Melbourne concert will be Symphonie Fantastique. (Berlioz).

The Orchestra, which will visit Australia for the ABC, is touring the Far Eastern countries under the auspices of the President's International Cultural Exchange service, administered through the American National Theatre and Academy. (It will play at the Melbourne Town Hall on June 13 conducted by Richard Burgin.)

THE YOMIURI (Tokyo)

Dat. JUN 2[illegible]

Not Against US, Say Musicians

Boston, June 20 (AP)—Boston Symphony Orchestra musicians, back from an eight-week concert tour of the Far East, including a month in Japan, say they detected no anti-American feeling in student demonstrations they saw.

Roger Voisin, first trumpet, said "The animosity shown by the students was directed against the government and not the United States."

George Humphrey, violinist, said the demonstrations were "not representative of how the Japanese feel toward the West."

The musicians conceded they had left Japan before the violence reached its climax last week.

Nevertheless Humphrey said "It's my personal opinion President Eisenhower would have been safe" if he had gone to Japan as planned.

The orchestra played before an estimated 75,000 persons during a 30,000-mile air tour that began at Boston April 25.

Est. 1904 'Phone: MU 8133

AUSTRALIAN PRESS CUTTINGS

Melbourne, Victoria

From

"COURIER MAIL"
Brisbane, Qld.

30 JUN 1960

Boston film

Viewers will have their first look at the Boston Symphony Orchestra tomorrow night, when Channel 2 shows a one-hour telerecording [illegible] its Sydney Stadium conc[illegible]

THE BOSTON HERALD, MONDAY, JUNE 20, 1960 C 3

Japanese People Still Friendly, Say Boston Symphony Players

By PAUL COSTELLO

An advance contingent of 49 members of the Boston Symphony Orchestra returned yesterday from a successful eight-week concert tour in the Far East convinced that the people of Japan and Asia are—and will continue to be—friends and allies of the United States.

Newsmen questioning symphony members debarking from a giant jetliner at Boston Airport were unable to find a single musician who would imply the recent riots in Japan were anti-American.

PERSONAL OPINION

And one man, violist George Humphrey of Arlington, flatly stated: "It's my personal opinion that President Eisenhower would have been safe . . ." if his plans for visiting Japan had materialized.

Humphrey admitted the orchestra was not in Japan when the riots, which he preferred to call "demonstrations," reached a climax last week, but the musicians did witness first-hand many of the student demonstrations during a month-long stay in Japan.

The validity of the observations by the orchestra members must be judged against what they saw on the scene and the reception they received while playing before 25,000 in 16 cities and millions of other Japanese who heard or saw their 22 concerts over radio and television.

STOPPED ON STREETS

Symphony members were amazed when stopped on the streets by barbers, waitresses, cab drivers and bartenders who recognized their distinctive orchestra identity badges and complimented them for performances they had seen on TV.

Roger Voisin, the orchestra's first trumpeter, said the "animosity shown by the students was directed against the government and not the United States."

He explained that the students are vitally interested in their government and their protests are part of an emerging new Japan, with the youth taking the lead in tossing off the old social order and customs for Western ideas and ways.

FATHER'S DAY—Roger Voisin of Jamaica Plain is greeted by his wife and children, Peter, 10, and Anne, 8, on return from an eight-week concert tour.

Humphrey said the demonstrations "were a normal reaction of youth of that age to a cause," but that trained Communist cadres took advantage of the students "to greatly exaggerate" the protests.

VOICING OPINION

Leonard Burkat, music administrator, said students explained the demonstrations to him as being "much like Americans writing their senator when they want to voice their opinion on a controversial issue."

He said that he and symphony conductor Charles Munch walked through the streets with the students on several occasions while heading for their hotel and that the youths were friendly and orderly.

[illegible] in the party also [illegible] that the great majority of Japanese people took the demonstrations in stride and often ignored the students and did not share their views.

The symphony [illegible] an estimated 75,000 [illegible] their 30,000 mile [illegible] that started here April 25. [illegible] gave two concerts in [illegible] Formosa, 3 in the Philippines, 7 in Australia and 2 in New Zealand.

Concerts in Australia also were televised and were broadcast in all other countries.

POPS CONDUCTOR

On hand to greet the returning musicians yesterday was Boston Pops Conductor Arthur Fiedler. Most of the symphony members are members of the Pops Orchestra and Fiedler said they will rejoin the Pops for Friday's concert.

The remaining 59 members of the symphony are scheduled to arrive by jetliner from California today at 11 a.m.

Conductor Munch left the party in San Francisco yesterday after a flight from New Zealand via Honolulu. Munch boarded a plane in San Francisco for a Polar flight to Europe. He'll spend two weeks at his home outside Paris before returning to his summer post at Tanglewood.

A transport plane carrying 19,000 pounds of personal baggage, as well as instruments, costumes and music for the orchestra arrived in Boston from New Zealand at noon yesterday. Al Robinson and Daniel Moriarty, stage managers, and Harvey Genereux, equipment manager, traveled with the equipment from Auckland, N. Z.

Est. 1904 'Phone: MU 8133

AUSTRALIAN PRESS CUTTINGS

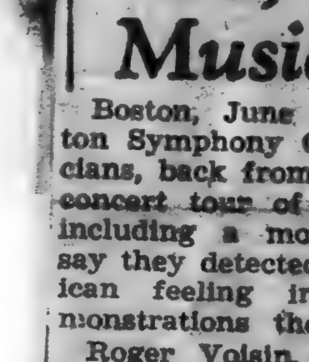
Melbourne, Victoria

From

"WOMAN'S DAY"
Sydney, N.S.W.

4 JUL 1960

WHAT with new stage shows and the Boston Symphony Orchestra's visit, Melbourne has got so used to "art" lately that it's no surprise to hear the ballet is coming, too.



Beryl Grey

On July 2, international ballerina Beryl Grey will begin an Australian tour with Bryan Ashbridge, a New Zealander who is now a member of the Royal Ballet. After 20 years with the Sadler's Wells Ballet, Miss Grey left the company to freelance and has since danced in America and Russia. And on both sides of the Iron [illegible] had equal triumphs.

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Wellington

THE DOMINION, THURSDAY, JUNE 16, 1960. 15

Four Women Travel With Boston Orchestra

SISTERS ARE MUSICIANS

Four women are part of the Boston Symphony Orchestra's organisation, but the names of two of them conceal the fact that they are sisters.

The sisters are Mrs. Winifred Winograd, 'cellist, and Miss Lois Schaefer, flautist.

Miss Schaefer is first flute with the New York City Centre Opera Company's Orchestra. She was invited by Dr. Charles Munch to join the Boston Symphony Orchestra for the present tour of the Far East, Australia and New Zealand.

She has been soloist with many American orchestras, including the Chicago Symphony and the Boston Pops Orchestra.

Living in New York Miss Schaefer made a number of recordings with orchestras in that city.

While in Japan she bought a camera which she hopes to use in New Zealand.

Her sister, Mrs. Winograd, holds the distinction of being the first woman string player ever engaged by the Boston Symphony Orchestra, which she joined in 1957.

She has studied with Felix Salmont and Gregor Piatigorsky, at the [illegible] Institute of Music in Philadelphia.

No Hobbies

With a fourteen-year-old son, Nicholas, and a house and garden in Boston, Mrs. Winograd says she has little time for hobbies. "Any spare time is spent practising."

Mrs. Winograd said six months of every year were spent at Tanglewood — summer home of the Boston Symphony Orchestra.

Tanglewood in Massachussetts then holds a festival of music and there is a school for young musicians and conductors. "I went there as a student. It was an important [illegible] training."

The two sisters are not the only women travelling with the orchestra. Mrs. Thomas D. Perry, Jun., wife of the permanent manager, and her husband's secretary Miss Sarah Hempel are also touring New Zealand.

WOMEN'S WORLD

Mrs. Perry has many hobbies including sculpturing which she cannot indulge in as much as she would like to, only in summer when the orchestra is at Tanglewood, Massachusetts. Their two sons Doane (17) and Rodney (15), who are pupils at a New England preparatory school, are being cared for by Mrs. Perry's mother.

It is Mrs. Perry's job to act as official hostess at the orchestra's many social functions.

Though very interested in music generally Mrs. Perry does not play any musical instrument.

Miss Hempel, who has been Mrs. Perry's secretary for four years, comes from Illinois in the mid-west. Besides being a registered nurse before taking up her present position, Miss Hempel was an air hostess.

In Mrs. Perry's own words, "Miss Hempel is an efficient and capable person."

MISS LOIS SCHAEFER with her sister, Mrs. Winifred Winograd.

---

10 THE AUCKLAND [illegible], FRIDAY, JUNE 17, 1960

Page for WOMEN

Women with Boston orchestra

Sisters in the Boston Symphony Orchestra, Winifred Winograd (left), 'cellist, and Lois Schaefer (flautist), are seen changing their money after arrival at Wellington Airport on Wednesday.

One of the four women members of the Boston Symphony Orchestra organization is the mother of a 14-year-old son.

She is the 'cellist and her name is Mrs Winifred Winograd.

Mrs Winograd holds the distinction of being the first woman string player ever engaged by the orchestra, which she joined in 1957. She has studied with Felix Salmont and Gregor Platigorsky at the Curtis Institute of Music in Philadelphia.

With her son Nicholas to care for and a house and garden in Boston to maintain, Mrs Winograd can only devote all her spare time to music and has no hobbies.

The other woman to play with the orchestra in Auckland tonight is a sister of Mrs Winograd, Miss Lois Schaefer. Miss Schaefer is first flute with the New York City Centre Opera Company's orchestra and was invited by Dr Charles Munch to join the Boston Symphony for its present tour of the Far East, Australia and New Zealand.

She has been soloist with many American orchestras, including the Chicago Symphony and the Boston Pops Orchestra.

One of her "off-music" hobbies is photography.

Two others

Travelling with the orchestra are two other women—Mrs Thomas D. Perry, Jun., wife of the permanent manager, and her husband's secretary, Miss Sarah Hempel.

It is Mrs Perry's job to act as official hostess at the orchestra's many social functions. Her hobby is sculpturing.

Before taking up her present position, Miss Hempel was an air stewardess. She is also a registered nurse.

18 THE EVENING POST, THURSDAY, JUNE 16, 1960.

NO WONDER THEY NEEDED THREE AIRCRAFT

Flute player P. Kaplan (left) was holding on to his Japanese souvenirs when he stepped from his plane. The large item in his hand is a Japanese wood carving. He said he was making sure it did not get broken. At right, other orchestra members move up the queue to change their dollar bills (including some $100 bills) to buy more souvenirs.

Troubled With Colds And Travel Fatigue

FEW OF ORCHESTRA ATTEND RECEPTION

ONLY a small proportion of the Boston Symphony Orchestra's party of 107 turned up at a Mayoral reception in the Concert Chamber at 11 this morning, due to colds and travel fatigue.

Dr. Charles Munch, 68-year-old conductor of the Boston Symphony Orchestra, at Wellington Airport yesterday.

"It's been a rough tour," explained one musician, echoing the obvious general opinion.

At the reception nearly 100 local musicians, city councillors and others outnumbered the Boston visitors by about 10 to one.

At four city hotels many Boston visitors were still "confined," nursing colds and getting into shape for tonight's Town Hall concert. It will be the orchestra's second to last concert of a [illegible]-concert tour which has taken them through the Far East and Australia during the past two months.

The tour started with a [illegible]-hour flight from Boston to Formosa, which left the orchestra "numb with fatigue." Close brushes with an earthquake and a tidal wave in Japan and a typhoon in Manila did not improve their travels.

Orchestra members did not seem at all enthusiastic about arriving in New Zealand when they stepped out of their planes late yesterday afternoon.

Too long

One member explained that most were tired of touring. He said two months away from home was too long.

The orchestra arrived from Melbourne in two Douglas DC6b aircraft of the Ansett-ANA company. It was the first time Wellington Airport had been an international passenger terminal. The orchestra's baggage and instruments had come earlier in a DC4 plane.

It was cold in the airport hangar which was being used as a temporary passenger terminal for the party. The players went through the immigration procedure as quickly as possible, collected luggage, and climbed into their buses without delay. Many seemed reluctant to pause and talk to anyone.

One of the tiredest in the party was the conductor, Dr. Charles Munch, who is 68. He prefers to spend the morning after a concert in bed, but was unable to do that yesterday morning because of departure from Melbourne.

Dr. Munch gave a very brief radio interview at the airport. He said the orchestra had had wonderful receptions during the tour—an "amazing" reception in Japan.

Casualties

The manager of the orchestra, Mr. Thomas Perry, said the party numbered 115 at the start of the tour, but was now down to 107. One player had died in Japan and the others had returned home, mostly because of sickness.

The "casualty rate" in the orchestra was fairly high, due to the advanced age of most of the players. The youngest member, at 27, is a "baby." The oldest is 72.

Dr. Munch attended the Mayoral reception, but did not speak.

Mr. Perry spoke for the party in reply to welcome speeches by the Mayor (Mr. Kitts) and the Minister in charge of Broadcasting (Mr. Boord).

The only three women players in the 101-piece orchestra, from left, Winnifred Winograd (cellist), her sister Lois Schaefer (flautist), and Olivier Luetcke (harpist), with Bernard Zighera (harpist and pianist). Miss Schaeter joined the orchestra specially for the tour.

Wellington Dog Dosing To Start Soon

Dog dosing for the hydatid eradication scheme was expected to start in Wellington soon, said the acting City Engineer (Mr. G. I. B. Thomas) today.

Mr. Thomas announced the first dosing sites selected. "We have endeavoured to select sites which dog owners can walk to rather than have to take the dogs there by car," Mr. Thomas said. Dog owners in the various suburbs would be advised when dosing would take place in their area.

The sites announced are:—

Miramar - Seatoun: Corner

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sun (e)
LOWELL, Mass.
Circ. 42,164

JUN 11 1960

Music

To Hold Guild Piano Auditions Monday

By Alfred Burke

LOWELL—The annual auditions sponsored locally by the National Guild of Piano Teachers will be held Monday in Kitson hall. The event which has grown in interest during the past four years has attracted a list of pupils covering several of the age categories.

This year each student participating will receive a certificate of standing and a pin representing his performing ability. Judging the event will be Gertrude Noll, nationally known member of the guild.

Representing the local organization will be Miss Eva M. Lequin, teacher and creator of the guild competition in Lowell. Miss Lequin is being assisted by a group of teachers who are interested in this special field.

Miss Eva M. Lequin

THE SENIOR Fellowship of the Eliot Presbyterian church will present "Spring Journey" at the parish house next Friday and Saturday evenings. The group, one of the newest on the local theatrical scene, is planning a full season of activity starting in the fall. Among the drama club's members are several young people who have been connected with other such organizations in the Greater-Lowell area and their association with the Senior Fellowship promises to make the Players one of Lowell's best known drama clubs.

THE BOSTON SYMPHONY orchestra will arrive in Boston June 20. This will be the final touch of a trip to Japan, a co-operative endeavor with the President's special international program for cultural presentations, administered by the American National Theater and Academy. The concert series in Japan was in special recognition of the Centennial Year of American-Japanese relations.

Dr. Charles Munch, director of the orchestra, in a special statement on behalf of the orchestra said that "We have made many new friends. The people of our nations have helped to prove that international understanding is strengthened through a mutual appreciation of music and the common language of art."

"For all members of the Boston Symphony orchestra and for myself I want to thank the thousands of Japanese people who have been so wonderfully kind. The countless acts of individual thoughtfulness and the enthusiastic reception of our music by concert audiences will long be remembered by all of us who return to our homes in Boston. We are most grateful to the Japanese Broadcasting corporation and to the government of our two countries which helped to make this toun possible."

ONE OF THE HIGHLIGHTS of this season's activities at the North Shore theater will be a series of children's shows. The tremendous success realized by this endeavor last season prompted the directors of the theater to answer the overwhelming demand.

There will be three outstanding productions this summer. Two dramatic plays with music and dance, "Hansel and Gretel" and "Beauty and the Beast", and a fascinating children's concert, conducted and narrated by the well-known Robert Mandell, during which the young audience learns "The Instruments of the Orchestra", and participates, at times, in the show.

Symphony Musicians Live It Up Abroad

RELAXING MOMENTS for members of the Boston Symphony during their tour of the Pacific. At upper left, contrabassist Leslie (Tiny) Martin leads Japanese schoolgirls at Kobe in singing "Oh, Suzanna." At upper right, 'cellist Winifred Winograd (right) and flutist Lois Schaefer join Japanese girls in tea at Yahata. Buying a silk necktie at Taipei, Formosa, at lower left is Manuel Zung, violinist. Violinist William Marshall (below) selects postcards during stopover at Honolulu airport, and in the photo at lower right two Taipei children pose for violinist Emil Kornsand. The pictures were taken by violist George Humphrey.

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New England Newsclip Agency
Box 2078, Boston 6 • RIchmond 2-4200
Christian Science
Monitor (e)
BOSTON, Mass.
Circ. 1[illegible]6,267
JU[illegible] 1 1960

Vicissitudes and Victories o ra in Japan

Musicians Tested by Trials of Touring

The Boston Symphony Orchestra's historical 30-day concert tour of Japan came to an end on Tuesday, May 31, with the departure of the musicians for Manila. Led by Charles Munch, music director; Richard Burgin, associate conductor; and Aaron Copland, guest conductor, the 111-member party then performed concerts in the Philippines.

They are now in Australia and will perform in New Zealand before returning to Boston June 20.

The orchestra arrived in Tokyo May 1 after a pair of concerts in Taipei and presented 22 concerts in 16 major Japanese cities during its month-long stay under the auspices of the Japan Broadcasting Corporation (NHK). The tour of the Far East is being made in cooperation with the President's Special International Program for Cultural Presentations, administered by the American National Theater and Academy. The concert series in Japan was in special recognition of the Centennial Year of America-Japanese Relations.

* * *

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The 22 concerts in Japan were performed before an estimated concert hall audience of more than 50,000 in cities on all four main islands of the nation. Unnumbered thousands also heard or witnessed the live and delayed radio and television broadcasts over nationwide networks.

The musicians of the orchestra were besieged everywhere by music students, journalists, or music lovers. In dozens of individual and group meetings and demonstrations off-stage, the American visitors displayed their instruments or exhibited their particular musical techniques. Informal sessions arranged by directors of American Cultural Centers in 11 of the 16 cities on the itinerary brought together Japanese music students and orchestra members who were eager to demonstrate their instruments. The Boston players took part in a rehearsal of a university orchestra, a special session at the Tokyo University of Arts, and other informal events. On one occasion, the Boston players invited the members of the NHK Orchestra to a rehearsal conducted by Dr. Munch in Tokyo.

* * *

The orchestra's tour coincided with some dramatic events. In Matsuyama on the Island of Shikoku, a mild earthquake was experienced on the day of the concert.

The arrival of the orchestra in Sapporo coincided with the impact of the devastating tidal wave on the east coast which left thousands homeless. After traveling through the damaged areas in Matsushima on the way to the concert in Sendai, the orchestra performed Debussy's "La Mer" which contains a passage of musical violence symbolic of the great power of the sea.

At the close of the concert in Sendai, a gift of 100,000 yen from the members of the orchestra to the relief fund for tidal wave victims was presented on the stage to Yoshio Miura, governor of the Miyagi Prefecture.

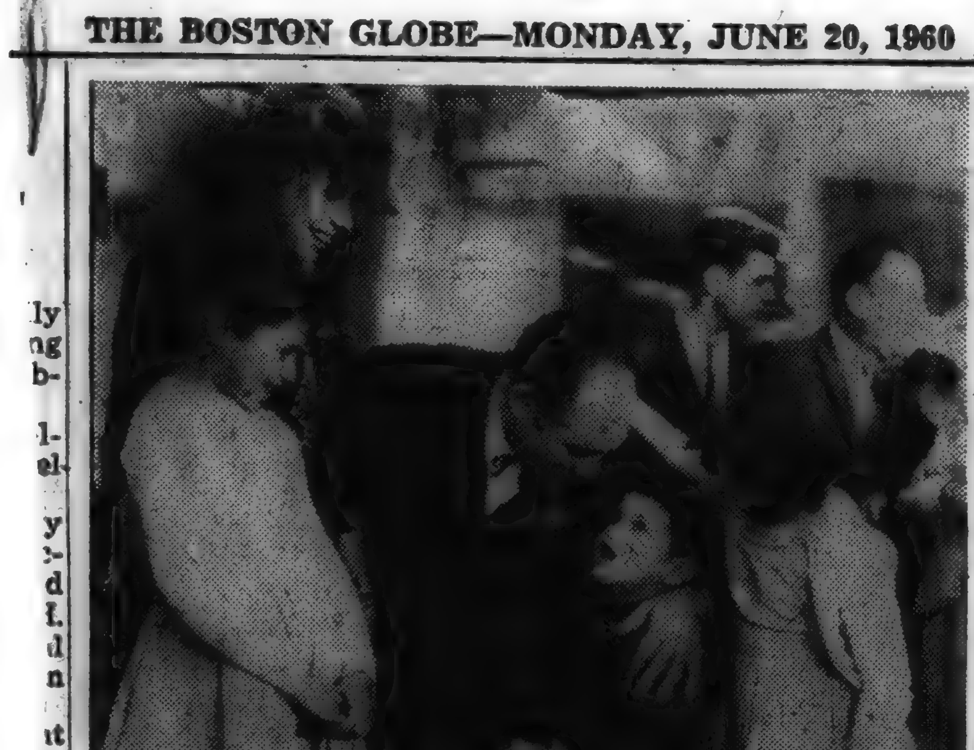
* * *

The visiting musicians traveled far by day and played concerts before capacity audiences at night. They sometimes stayed in Japanese inns and learned a different style of eating and sleeping. Everywhere they taxed hotel accommodations to the utmost. They learned to eat box lunches with chop-sticks during long train rides between concerts or quickly sought out the local restaurants which sometimes made special provisions for musicians who enjoyed dining after an evening concert, usually after the normal closing hours.

The Bostonians climbed Mt. Fuji-no-Yama, visited volcanoes in Hokkaido, enjoyed hot baths at famous Japanese hot springs, and sought out major tourist attractions. Informal research revealed that more than 75 cameras, many transistor radios, and countless pearls were purchased during the month.

On its return to Boston in late June, the Symphony will resume its normal summer schedule which includes the six-week series of concerts at the Berkshire Music Festival at Tanglewood.

Symphony Members Place Japan Riots in Lower Key



HOME AGAIN—Joseph De Pasquale, Boston Symphony's first violinist, is greeted by wife, Maria, and children, Sandra, 10; Lisa, 8; Joey, 4.

SYMPHONY

Continued From the First Page

He described Japanese audiences as "very responsive and extremely well-behaved." Voisin reported that Japanese audiences wait until the end of a performance to cough, clear their throats or indulge in any other kind of restlessness.

Leonard Burkat, music administrator for the orchestra, who accompanied the players on part of the tour, said they had "the best reception everywhere. It was all excitement from day to day."

With the exception of the death from natural causes, of one of its members, the orchestra suffered no undue setbacks. Burkat figured millions heard or saw the symphony on the tour.

"Wherever it performed—in Australia, New Zealand, or the Far East—national broadcasting concerns sponsored television or radio performances. In Formosa, the Symphony performed under the auspices of Madame Chiang Kai-shek.

Burkat agreed, too, that the student demonstrations were not anti-American. "They were specifically directed against their own government. It was the equivalent of our writing a complaint letter to our congressman.

In all, the Symphony gave 22 concerts in Japan, three in the Philippines, two on Formosa, two in New Zealand and seven in Australia. A scheduled performance in South Korea was canceled because of an uprising in that country.

Following their arrival at Logan Airport was another special plane carrying 16,825 pounds of baggage, including their precious instruments. Guardians of the cargo throughout the tour were Harvey Genereux, baggage master, Alfred Robison, and Daniel Moriarty. The trio engineered the difficult feat of transporting the musicians' paraphernalia on the orchestra's island-hopping tour. Remainder of the 104-man orchestra returns today.

Among those on hand to greet yesterday's arrivals was Arthur Fiedler, conductor of the Boston Pops. Some of the musicians are members of both the Symphony and the Pops and will rejoin the latter next Friday.

Charles Munch, conductor of the Boston Symphony, left the group in San Francisco for a polar flight to his home in France where he will spend a few days before he begins the Berkshire Music Center season at Lenox.

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Box 2078, Boston 6 • RIchmond 2-4200
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JUN 11 1960

f the Boston Symphony Orchestra in Japan

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SYMPHONY

Continued From the First Page

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[illegible] lines. The Seoul [illegible]

Eagle 6/20/60

BSO Members Back Home, Discount Japanese Riots

From UPI and AP

BOSTON — Members of the Boston Symphony Orchestra, back from a tour of the Far East, were agreed today that recent demonstrations in Japan were directed at the Japanese government and were not anti-American.

A contingent of [illegible] musicians flew into Logan Airport Sunday, to be followed by the remainder of the orchestra.

Ike Would Have Been Safe

Not one of the arriving musicians gave the impression he felt the Japanese rioting was anti-American, though they conceded they were not in Japan when the demonstrations were most violent.

Violinist George Humphrey of Arlington said he felt President Eisenhower would have been safe in Japan if his plans for visiting there had gone through.

Leonard Burkat, music administrator of the orchestra, said the demonstrations appeared to him to be much like Americans writing their senator when they want to voice their opinion on a controversial issue." He said he and conductor Charles Munch walked through student-clogged streets several times and the youths were friendly and orderly [illegible].

Several musicians said Japanese youths approached them on the streets and praised them for performances that had been presented over television. The musicians praised Japanese audiences as polite and orderly and also well-informed about music.

75,000 Heard [illegible]

The orchestra played before an estimated 75,000 persons during 22 concerts in Japan, two in Taipei, Formosa, three in the Philippines, seven in Australia and two in New Zealand. A scheduled concert in Seoul, South Korea, was called off because of unrest there. The tour started April 25 and covered about 30,000 miles.

Conductor Charles Munch left the party in San Francisco yesterday to board a plane for a polar flight to Europe. After a two-week vacation at his home outside Paris he'll return for the Tanglewood summer concerts in the Berkshires, which start July 6.

Monitor 6/20/60

Returned Hub Musicians Say Japanese Riots Not Anti-U.S.

By a Staff Writer of The Christian Science Monitor

Boston Symphony Orchestra musicians, returning last night from an eight-week concert tour of the Far East, said they found no anti-American feeling in student demonstrations in June, where the orchestra spent a month.

"The animosity shown by the students was directed against their government and not the United States," said Roger Voisin, first trumpeter.

He explained the protests as part of an emerging Japan in which students are leading the struggle to replace the old social order with Western ways.

Forty-nine musicians — about half — returned yesterday. The rest were due to arrive today.

Red Role Detected

Although the orchestra was not in Japan last week when the outbreaks reached their peak, members pointed out they had witnessed many of the student demonstrations during their four-week stay in the country.

George Humphrey, violist, called the demonstrations "a normal reaction of youth of that age to a cause." He added, however, that trained Communist organizers had taken advantage of the students to "greatly exaggerate" the protests.

"It's my personal opinion," Mr. Humphrey said, "that President Eisenhower would have been safe" if he had gone to Japan as planned.

Leonard Burkat, the orchestra's music administrator, likened the demonstrations to "Americans voicing their opinion on a controversial issue by writing their congressman."

Riots Held Unrepresentative

Several members of the entourage pointed out that the great majority of the Japanese people took the demonstrations in stride and appeared not to share the students' views.

The demonstrations, said Mr. Humphrey, "were not representative of how the Japanese feel toward the West."

The orchestra played before an estimated 75,000 persons during a 30,000-mile air tour that began at Boston April 25. Besides 22 concerts in 16 cities in Japan, some broadcast over radio and television, the orchestra played 2 concerts at Taipei, Formosa; 3 in the Philippines; 7 in Australia; and 2 in New Zealand.

Mr. Voisin characterized Japanese audiences as "very responsible and well-behaved."

The symphony, Mr. Burkat added, was well-received everywhere.

VISITORS FROM BOSTON

Facing the prospect tonight of the 35th concert of a 36-concert tour, 105 members of the Boston Symphony Orchestra party disembarked at Wellington Airport yesterday afternoon.

They had come in two DC6 aircraft direct from Melbourne, where they played on Tuesday night.

Carrying no instruments to mark them as musicians, they could have been any nondescript group of travellers as they filed past the health and Customs officials.

Most of their baggage, including their instruments, had arrived earlier in the afternoon in a DC4 packed roof to floor from the forward bulkhead aft with everything a symphony orchestra needs from batons to bassoons, harps to horns. Another 3000lb. of luggage was carried by one of the DC6s.

PROFESSIONALS

This was obviously no carefree band of tourists. They were a company of professionals with a job to do and if there were more joy in their hearts than appeared in their faces it was probably caused by the thought that their home town of Boston was now almost in sight.

After tomorrow's 36th and last concert in Auckland they will fly off on Saturday for home. Because of transport difficulties half of them will have to spend a night at Nandi.

But most of them are not going home to rest. Tomorrow week they will be playing at a Boston "pops" concert under Arthur Fiedler and before that there will be rehearsals.

SUDDEN DEATH

Members of the orchestra who had come to New Zealand totalled 101, said Mr. Perry. There had been some defections during the tour for personal reasons or illness and one member died suddenly in Japan from a heart attack.

The tour began with a 48-hour flight from Boston to Taipeh, Formosa, said Mr. Cox, the party arriving numb with fatigue. Twenty-two concerts in 16 centres in Japan followed.

Japan provided their longest single immersion in a national atmosphere and most members of the party enjoyed it immensely, though they did find themselves dodging natural calamities. After an earthquake in Matsuyama, they were about to go to northern Japan when a seismic tidal wave struck the coast.

Having driven through the area of tidal destruction to give a concert at Sandai, the members of the orchestra personally contributed 100,000 yen, about £100, to a relief fund.

Just as they were ready to fly to Manila, it was struck by a typhoon, but this was the last of their weather troubles. It was fine in Australia and Wellington greeted them with the calm sunset of a perfect day.

Tour A Great Success, Says Charles Munch

Though he did not touch ground in New Zealand till 4.30 yesterday afternoon, Charles Munch, 68-year-old conductor of the Boston Symphony Orchestra, was already impressed by what he had seen.

"You have a wonderful country—such beautiful mountains," he said.

Mr. Munch said the tour had been a great success. Everywhere they had played to large audiences and he had been most impressed by the manner in which Western music was received in the East.

He expressed particular appreciation of the work done on the tour by the American composer and conductor, Aaron Copland, who did not make the trip from Australia to New Zealand. Copland's lectures during the tour had been a marvellous success, he added.

If Mr. Munch seemed tired on his arrival yesterday, he had reason to be. Usually he spends the morning after a concert in bed, but he conducted in Melbourne on Tuesday night and was up at six yesterday morning to catch the plane. Tonight he will conduct in Wellington and tomorrow night in Auckland.

But after that he plans a rest. Unlike the other members of the party, he is not going back direct to Boston. He goes straight to Paris, which might be called his spiritual home, as Strasbourg is his birthplace and Boston his place of employment. He is not even taking a score with him.

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BOSTON DAILY RECORD TUES., JUNE 21, 1960

H[illegible] Symphony Hailed by Even Ja[illegible] Rioters

The Japanese are enthusiastic music lovers, a second group of 59 members of the Boston Symphony Orchestra said yesterday on arrival in Boston from a 36-concert 30,000-mile tour of the Orient.

The orchestra left Boston April [illegible] and played for audiences in Japan, Formosa, Australia, the Philippines and New Zealand.

SAW [illegible] SCENES

William [illegible] Cox of Exeter, N. H., advance tour manager, told newsmen at Logan International Airport, East Boston:

"We saw a great deal, especially while in Japan. We left our hotel rooms to watch the demonstrations in the streets. But at no time was any of our personnel inconvenienced.

"In fact, some of those who took part in the demonstrations during the day lined up at stage doors at night seeking our autographs."

MORE ENTHUSIASTIC

He said Far Eastern music lovers seem the same as Americans, except they are more enthusiastic. "Some applaud in the middle of the numbers, and we [illegible] to do at least two encores at every performance," he [illegible].

Leonard Burkat, music administrator, told of seeing 6000 orderly [illegible] march down the main streets, but "I saw no violence. The police even stopped traffic and pedestrians so the marchers could get by."

FALL RIVER TAX UP

FALL RIVER—The 1960 ta rate will be $85.40, represent ing a $4.60 increase.

Meryyn Evans, 33, (United Pre

Eagle 6/18/60

Boston Symphony Home Next Week From Triumphs

BOSTON (UPI) — The Boston Symphony Orchestra will return home next week from a successful trip to the Orient and Australia.

The members of the orchestra will arrive in two planes at 11:15 a.m. from San Francisco, one group on Sunday, the other on Monday.

Conductor Charles Munch will fly directly from San Francisco to Paris for a short vacation before he begins the Berkshire Music Center season at Lenox, Mass.

The symphony's last concert stop was in New Zealand. The musicians will rejoin the Boston Pops Orchestra roster for a concert here Tuesday night.

Red China Spurns

Monitor 6/20/60

Symphony Returns

Arthur Fiedler was among those on hand yesterday at Logan Airport to greet 49 members of the Boston Symphony Orchestra returning from the Far Eastern tour. The remaining members are scheduled to return today.

Having completed an eight-week, 36-concert trip with enormous success and acclaim from Tokyo to Melbourne, the musicians will replace their substitutes at the Pops on Friday evening for the remainder of its 75th season. Charles Munch flew from San Francisco to Paris and will return to Boston in time for the Berkshire Music Festival.

Wedding Dance ....
Arthur Fiedler, Conductor

Monitor 6/17/60

Man of the Year

Arthur Fiedler, conductor of the Boston Pops, was honored yesterday as the "Man of the Year" in music by the Better Music Broadcasters Association. Mr. Fiedler was informed of the award by Theodore Jones, president of WCRB. Mitch Miller was named recipient last year.

Mr. Jones cited Mr. Fiedler for his "significant contribution in the field of music," particularly in promoting the better quality of music. Mr. Jones took notice of Mr. Fiedler's 31 years of service as conductor of Pops, the longest tenure of any living American conductor.

Formal presentation of the award will be made on June 25 at WCRB Night at the Pops in Symphony Hall. Carl Schuele, president of Broadcast Time Sales, New York, will represent the dozen stations comprising the Better Music Broadcasters.

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Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 182,816
JUN 24 1959

Mayor Takayama Of Kyoto Visits Governor Today

Mayor Gizo Takayama of Kyoto, Japan and a group of Japanese civic leaders will visit Gov. Furcolo and key legislators this morning at the State House, in the third day of the Kyoto to Boston Salute.

The group will be the luncheon guests of Boston University president and Mrs. Harold Case. Tomorrow they will visit Lexington and Concord, Massachusetts Institute of Technology and Harvard, and at 7:30 p.m. Mayor Takayama will give a buffet and reception in the Sheraton-Plaza.

The Chamber of Commerce will tender the visitors a luncheon and the World Trade Center of New England will be their hosts at dinner in the Sheraton-Plaza Friday. At 8:30 p.m. they will be guests of honor at the Boston Pops Concert in Symphony Hall.

The Japanese delegation departs Saturday at 10 a.m. for Washington.

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Herald (m)
BOSTON, Mass.
Circ. 175,076
JUN 6 1960

Superb Writers

To the Editor of The Herald:

For the "Best of Bill Cunningham" a small word of thanks. Not that it is necessary to recall him to life since for many of us his memory like that of Rudolf Elie and Bill Mullins cannot but endure.

His writing was so superb that one can hardly envy the difficult task of the editor in making selections.

It is to be hoped that soon there will appear volumes of his essays and those of Elie. This observer will never forget the latter's columns written from Europe at the time of the tour of the Boston Symphony, particularly the concert in the Cathedral of Chartres.

BERNARD McCABE.
East Milton.

ARTICLE INCOMPLETE

Boston Globe
Front Page — 6/20/60

Japan Unrest Didn't Affect Hub Symphony

By GLORIA NEGRI

The Japanese student rebellions were "greatly exaggerated and they were demonstrations not riots," a Boston Symphony Orchestra viola player declared here yesterday.

George Humphrey of Arlington, a member of the first contingent of symphony musicians—numbering about 40—which arrived here after a triumphant eight-week Far Eastern tour, declared:

"The demonstrations were not representative of how the Japanese feel toward the West."

Humphrey dismissed the rebellion as "a normal reaction of youth. Japan is in the throes of breaking with tradition, and the students, being young and impatient, want to break away from everything at once. They are growing Western, but with a vengeance."

Humphrey recalled that one man in Japan greeted him: "Hey, American, you a Communist?" When Humphrey said "no" the Japanese countered, "I thought all Americans were Communist."

Roger Voisin, first trumpeter in the orchestra, agreed the demonstrations "were nothing very violent. Several times we were right in the midst of them—but there was no ill feeling directed at us. The students were [illegible] their feelings against their own government."

Voisin [illegible] at the way students are on the move in Japan. "Eight, 10 and 12-year-olds are traveling all over the country. It is a part of their education. Instead of just reading about places, they learn about them first-hand."

Japanese music lovers were, in general, very well [illegible] in Western style music. "They were interested in American music, but were hungry to hear the classics, as well," Voisin observed.

SYMPHONY
Page Three

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you want peace for all the children of the world, a sentiment that we share. But, Mr. Premier, we have a saying that probably has a Russian equivalent: 'Actions speak louder than words.'

"We think this axiom is a most meaningful one. We have tried to be guided by it in this matter."

The 30-member editorial board unanimously agreed with the school editors.

* * *

FOURTEEN-YEAR-OLD Robert A. (Bobby) Hill, son of a U.S. Air Force Staff Sergeant stationed in Italy, has won official praise for causing some $400,000 worth of medical supplies to be given to the Dr. Albert Schweitzer Hospital in French Equatorial Africa.

At a recent ceremony, Bobby was given the first People-to-People award under the U.S. President's program for worldwide understanding.

Bobby's interest in Dr. Schweitzer's work made him seek donations of medical supplies from drug firms and individuals in Italy where the boy lived with his parents.

* * *

THOUSANDS OF LAO school children will be able to study their own language from textbooks collected for them by the school children of Hawaii.

The U.S. 50th State presented 50,000 copies of the elementary-grade books designed especially for the Lao pupils to the Lao Ministry of National Education recently.

Acknowledging the gift, Minister Nhouay Abhay said that it was "not only a fine brotherly gesture" but also showed recognition of Laos' efforts in the field of education.

1-42 (80)

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FREE WORLD

C o n t e n t s

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FRONT COVER

Manila was without a zoo for nearly 15 years. But last year, after several years of planning, a zoological garden was opened to the public. With the help of many countries who donated animals and birds, Manila's "international zoo" is one of the best in Asia and a popular place for young and old. See page 10.

BACK COVER

When the USS Triton, *America's largest nuclear powered submarine, recently circled the globe underwater all the way, its periscope occasionally shot up to record landmarks — and simply to observe the surface. In the Makassar Strait, this sailing ship was photographed through the periscope. See story on page 2.*

Published by Free Asia Press, Manila

ARTICLE INCOMPLETE

GLOBE
Front Page 6/20/60

Japan Unrest Didn't Affect Hub Symphony

By GLORIA NEGRI

The Japanese student rebellions were "greatly exaggerated and they were demonstrations not riots," a Boston Symphony Orchestra viola player declared here yesterday.

George Humphrey of Arlington, a member of the first contingent of symphony musicians—numbering about 40—which arrived here after a triumphant eight-week Far Eastern tour, declared:

"The demonstrations were not representative of how the Japanese feel toward the West."

Humphrey dismissed the rebellion as "a normal reaction of youth. Japan is in the throes of breaking with tradition, and the students, being young and impatient, want to break away from everything at once. They are growing Western, but with a vengeance."

Humphrey recalled that one man in Japan greeted him: "[illegible] American, you a Communist?" [illegible] Humphrey [illegible] Japanese counter[illegible] Americans [illegible]

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Japan[illegible] in general [illegible] in Western [illegible] were interested in American music, but were hungry to hear the classics, as well," Voisin observed.

SYMPHONY
Page Three

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you want peace for all the children of the world, a sentiment that we share. But, Mr. Premier, we have a saying that probably has a Russian equivalent: 'Actions speak louder than words.'

"We think this axiom is a most meaningful one. We have tried to be guided by it in this matter."

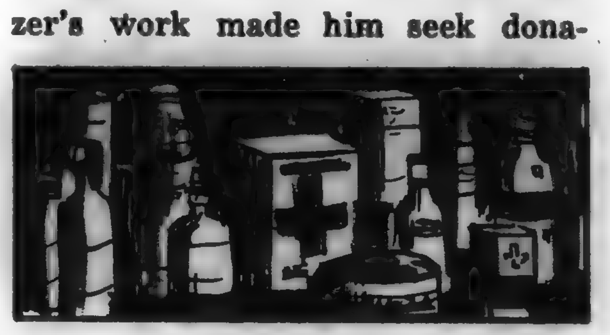
The 30-member editorial board unanimously agreed with the school editors.

★ ★ ★

FOURTEEN-YEAR-OLD Robert A. (Bobby) Hill, son of a U.S. Air Force Staff Sergeant stationed in Italy, has won official praise for causing some $400,000 worth of medical supplies to be given to the Dr. Albert Schweitzer Hospital in French Equatorial Africa.

At a recent ceremony, Bobby was given the first People-to-People award under the U.S. President's program for worldwide understanding.

Bobby's interest in Dr. Schweitzer's work made him seek donations of medical supplies from drug firms and individuals in Italy where the boy lived with his parents.



★ ★ ★

THOUSANDS OF LAO school children will be able to study their own language from textbooks collected for them by the school children of Hawaii.

The U.S. 50th State presented 50,000 copies of the elementary-grade books designed especially for the Lao pupils to the Lao Ministry of National Education recently.

Acknowledging the gift, Minister Nhouay Abhay said that it was "not only a fine brotherly gesture" but also showed recognition of Laos' efforts in the field of education.

1-42 (60)

FREE WORLD

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FRONT COVER

Manila was without a zoo for nearly 15 years. But last year, after several years of planning, a zoological garden was opened to the public. With the help of many countries who donated animals and birds, Manila's "international zoo" is one of the best in Asia and a popular place for young and old. See page 10.

BACK COVER

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GLOBE
Front Page — [illegible]

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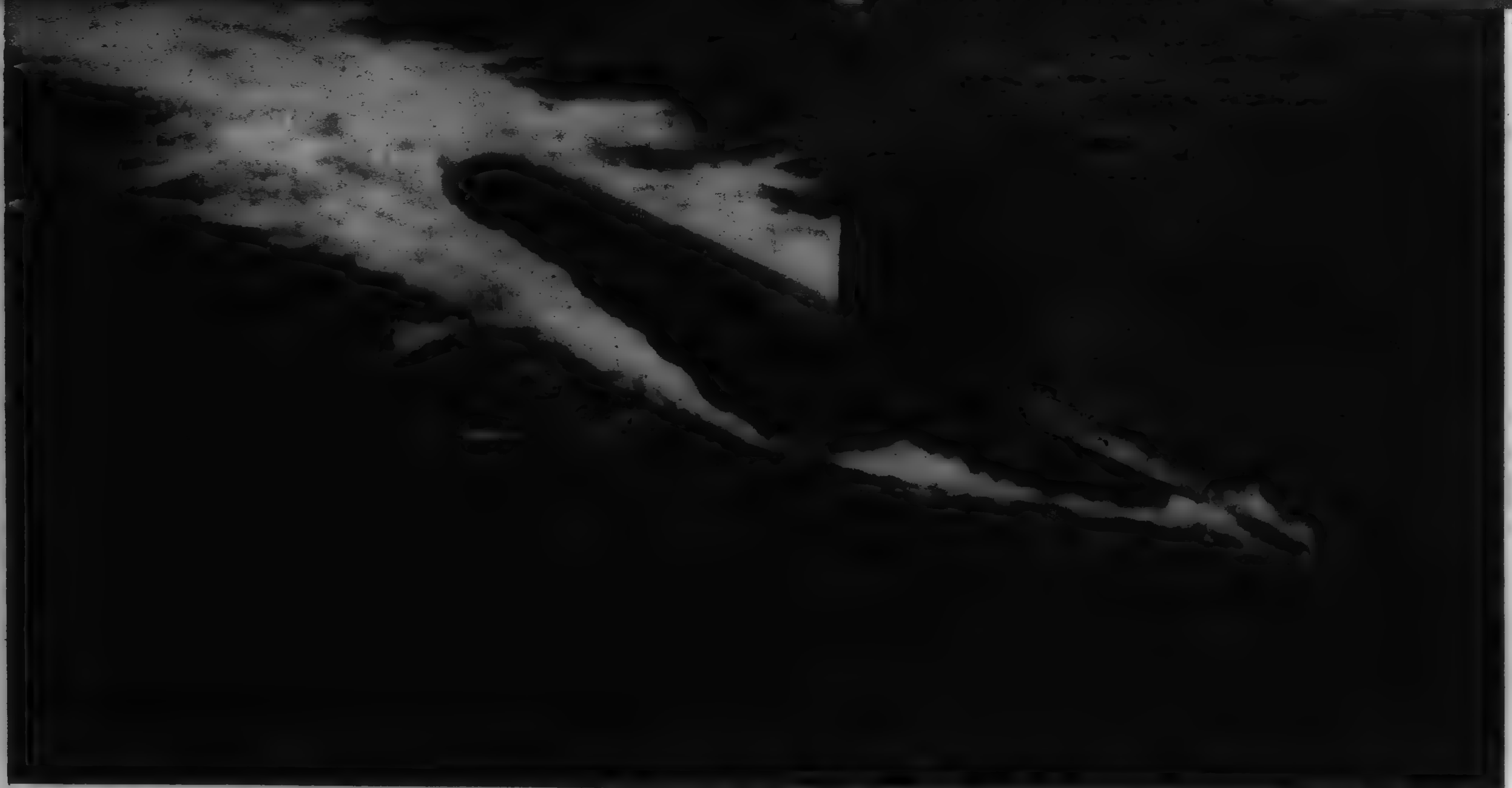
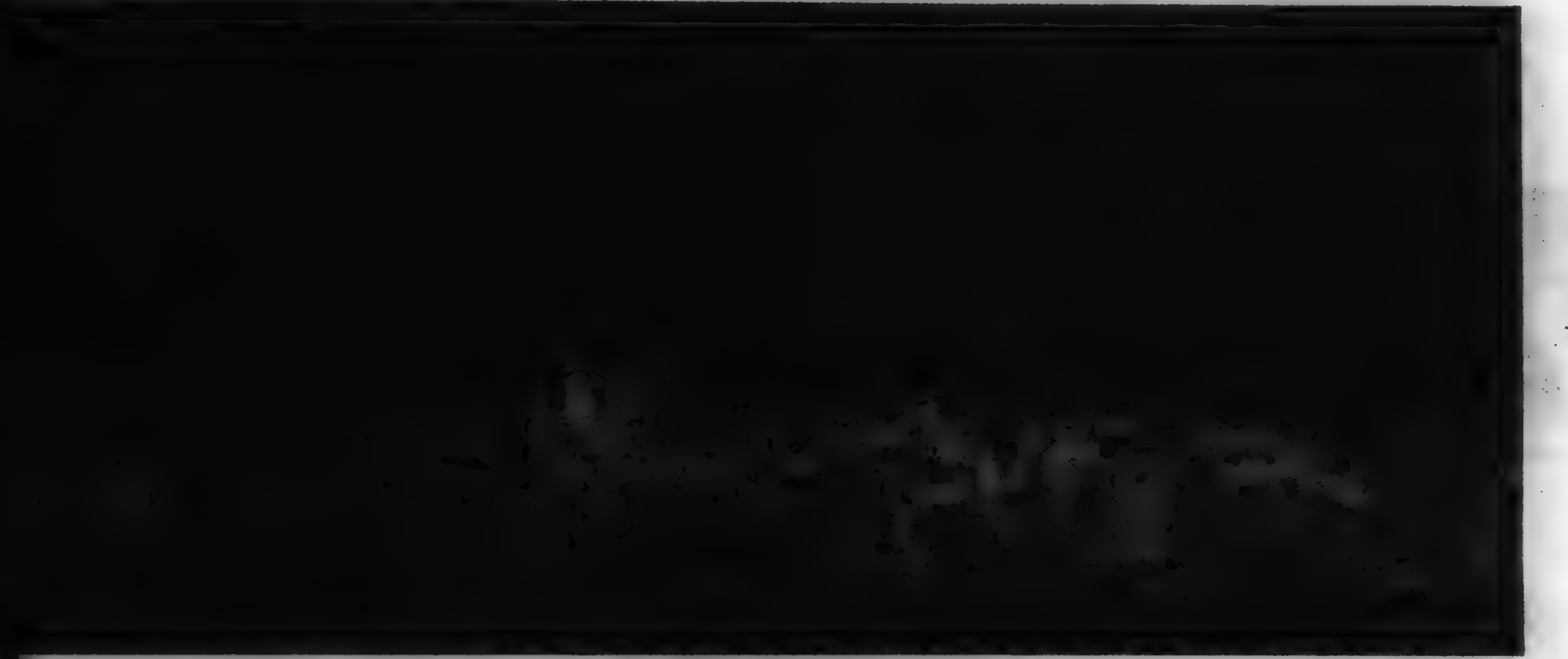


Off Montauk Point, Long Island, on Feb. 16, 1960, Triton *prepares to dive for first submerged voyage around globe.*



Santa Cruz in Canary Islands was photographed through Triton's *periscope.*

Crew members trace route on map. Capt. Beach uses periscope to see surface.

It costs $17, looks like a toy machine gun, sounds like a howitzer—and may help relieve India's food problems.

A noisemaker developed by Indian agricultural engineer Y. K. Murthy, it can protect a five-acre field by scaring hungry birds away at a cost of only five cents a day. It can also scatter wild elephants, jackals, snails and flying foxes.

The machine was modeled in India after British and German inventions which did not prove entirely successful in dispersing Indian fauna.

A few more adjustments will make it capable of solving another problem—the monkeys which are a nuisance to the Indian farmer and destroy crops. The bolder ones even steal food off plates or harras city and village dwellers in other ways. But few would kill them because of Indians' belief in non-violence and reverence for all forms of life.

Now being developed by the Plant Directorate of the Government of India, it is expected to be distributed among farmers throughout the country.

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Sculptor Shinzan Yamada

ONE MAN'S BEAUTIFUL SHRINE TO PEACE

EVERY MORNING at five, a 74-year-old man barely five feet tall enters a wooden shed behind his home at Futenma on the island of Okinawa. He picks up his tools and begins to chisel away on a statue of Buddha twenty feet high. Working alone in the echoing shed, he is interrupted only by an occasional visitor who walks in as though he were entering a cathedral. For this is Shinzan Yamada's personal cathedral.

Eight hours a day, seven days a week, Shinzan Yamada toils on his monument to peace which he started three years ago. He hopes to finish the project by 1964. "It was early in 1957 when I first felt the urge to do a work of art completely devoted to the theme of peace," he explains. "Later that year, the building to shelter the working area went up and I went to work."

Most of the funds for the venture have come from Yamada's own pocket. There has been a trickle of outside support, mostly from visitors who drop in to watch the dedicated artist at work. Yamada estimates he has invested over $16,000 to date on the monument. This has come from earnings from a small restaurant run by his family and from proceeds from his books and paintings. A group of friends is helping collect more funds and to date has contributed about $6,000.

Donations have come from Burma, Indonesia, Taiwan, Korea, the Philippines, Viet-Nam, Italy, Mexico and the United States. Yamada estimates he will need an additional $250,000 to complete the monument —for the brass finishing, the statue's marble base and to make the surrounding area suitable.

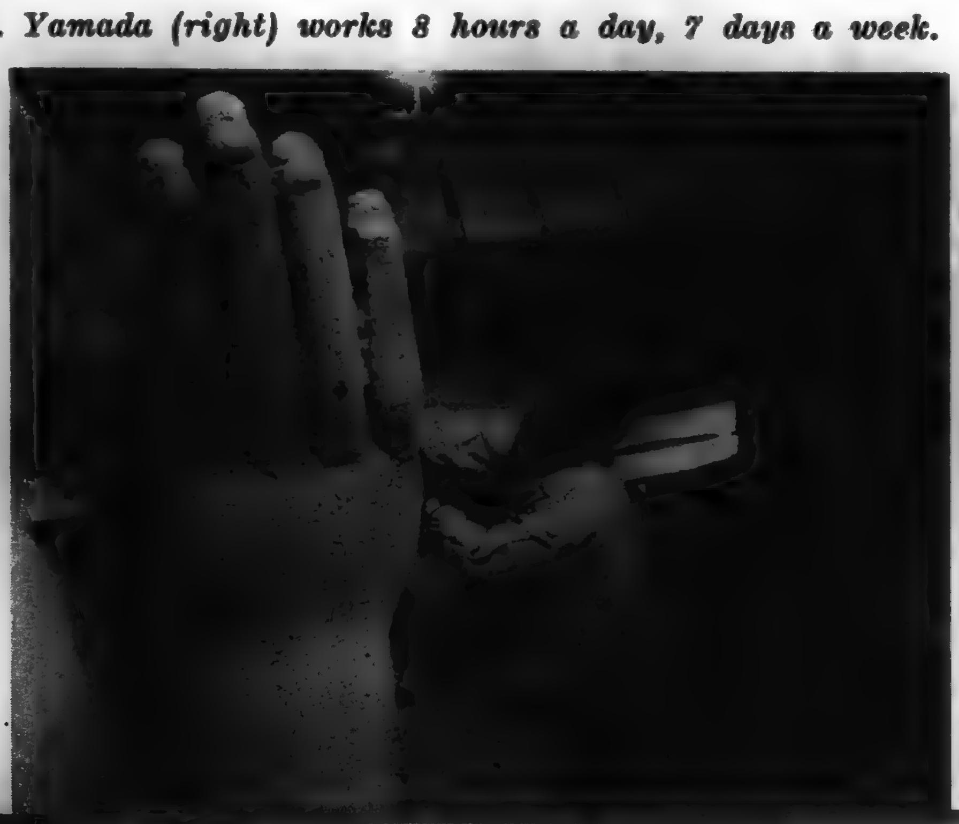
Besides financial donations, Yamada has received encouraging letters from persons around the world. "These letters are most precious to me," he says, "for these are small offerings and words of encouragement from average people, usually in the form of valuable stones or religious objects that are to be placed in the repository of the monument when it is completed."

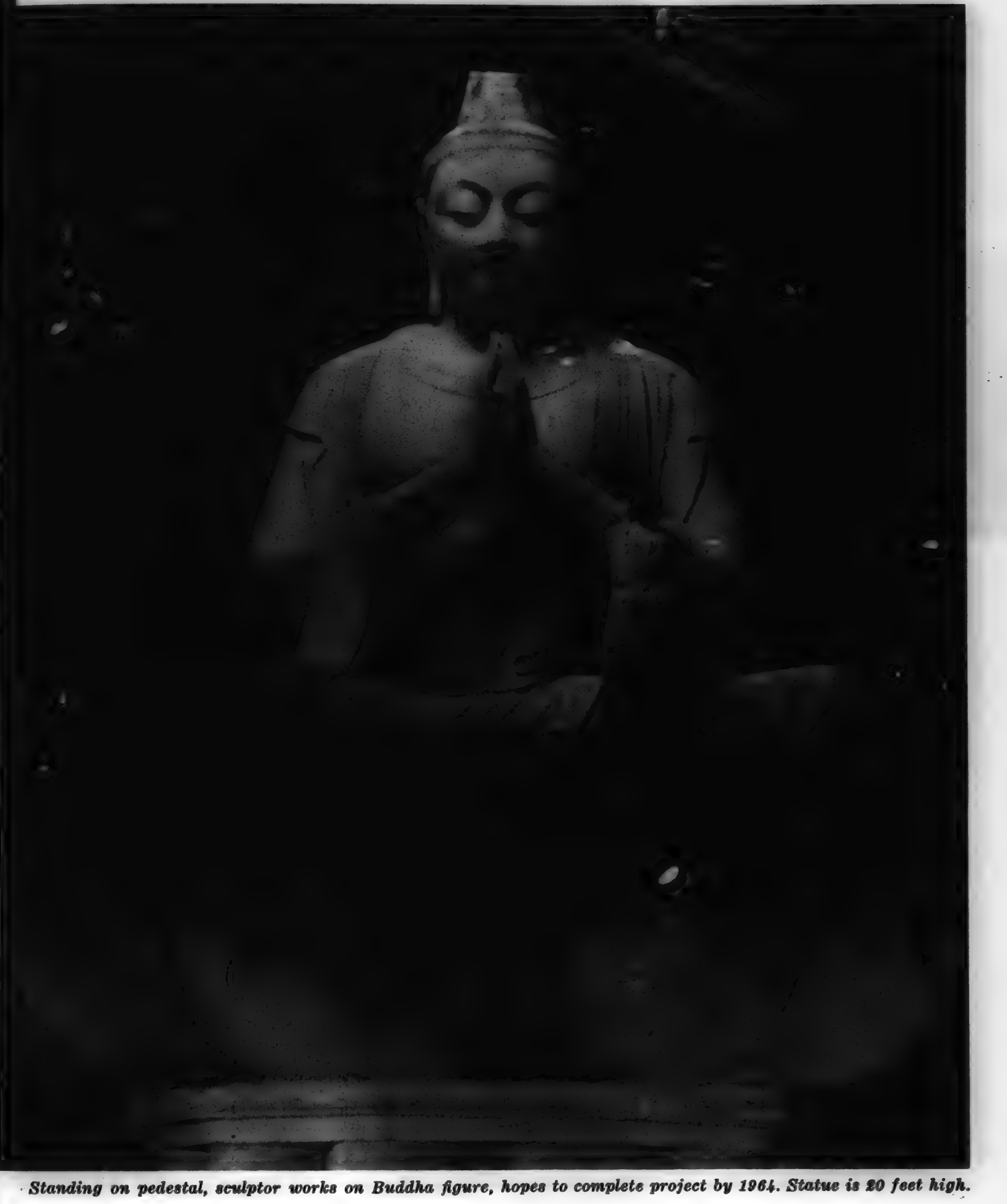
Shinzan Yamada has been a painter and sculptor most of his life. He first arrived in Okinawa in 1943. He was caught there by the war and lost two sons. At war's end he decided to stay on and settle in Futenma. In 1952 he was commissioned by the University of the Ryukyus to do an official book called "A Story of Okinawa Through Pictures." All the illustrations in this book are original paintings by Yamada.

Yamada chose Buddha as the central figure in his monument because he considers this personage the true embodiment of peace and serenity. Around its base are four other religious figures he admires: the Blessed Virgin Mary; Maya, the mother of Buddha; Mohammed and Confucius. The entire monument reaches a height of forty-four feet.

Upon the completion of this massive shrine, Shinzan Yamada plans to turn over to the world his personal contribution to the cause of peace.

In building (left) he constructed for peace monument, Mr. Yamada (right) works 8 hours a day, 7 days a week.





Standing on pedestal, sculptor works on Buddha figure, hopes to complete project by 1964. Statue is 20 feet high.

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Front Page GLOBE 6/2[illegible]/60

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A LAND OF SYMPHONY ORCHESTRAS

Standing, Boston Symphony Orchestra plays Philippine and American national anthems.

Wearing barong Tagalog, Dr. Charles Munch conducts the orchestra in performance of the Beethoven Third Symphony.

Considered one of the world's leading conductors, Dr. Munch leads spirited performance as shown in these pictures. Taken from rear of orchestra, they show conductor's face which is seldom seen by audience during a concert.

WHEN THE BOSTON SYMPHONY Orchestra appeared in Manila recently, it more than matched its advance publicity. The audiences—more than 20,000 Filipinos at three concerts—were prepared to hear one of the world's greatest symphony orchestras. They were not disappointed.

But when Conductor Charles Munch, the orchestra's music director, stepped to the podium wearing a barong Tagalog, the popular Filipino shirt, the audience was pleased and flattered by his thoughtfulness. And when he asked the musicians to stand as they played the Philippine and American national anthems, the concert was well on its way to becoming a memorable musical evening for music lovers.

This was but one stop on its Asian tour that took the Boston Symphony Orchestra from Japan to Australia and New Zealand. And after every concert, critics acclaimed the orchestra as one of the world's greatest—just as they acclaimed it after concerts in Moscow, New York, Paris, San Francisco and scores of other cities where the orchestra has performed.

Critics outside the U.S. often express surprise when they hear the warm tonal qualities, the color and shading, the control and the spontaneity of the Boston Symphony. They do not expect a nation that produces "rock and roll" music also to develop an orchestra such as the Boston which can take its place beside the finest orchestras in the world.

But the fact is that the United States has become a land of symphony orchestras. There are more than 1,100 symphony orchestras in the U.S., and 22 of them, including the Boston, are of major stature in the music world.

There is other significant evidence of America's regard for symphonic music. It accounts for a growing percentage of recordings sold each year, and nearly 11,000 hours of concert music are programmed by radio stations. In a survey made recently it was found that Americans spend more money on concerts, recordings and musical instruments than on all spectator sports combined.

An orchestra has become an accepted part of community life in many cities. This has not always been true. In early America, music as an art existed primarily in major cities and among persons of education, wealth and family prestige. The average man pushing back the frontiers had little time for the arts. As the nation matured, so did the arts, and a typically American musical culture began to develop.

The American symphony orchestra was nurtured from the seeds of European culture but has matured in the democratic soil of a growing nation. At first it was dependent on its European ancestry. Gradually it has acquired an independence and stature of its own. Uniquely, the American symphony orchestra today is not bound to any particular musical tradition. It is at home among all of them.

The 18th century saw the beginnings of concert music in America, but the formation of more permanent groups and the rise of the symphony orchestra did not take place until nearly the middle of the 19th century. It was during that century that Boston developed a taste for fine music, under the influence of Gottlieb Graupner. He is generally credited with founding America's first—if small—serious orchestra. Other Boston groups made brief appearances in the city and visiting orchestras influenced the area's musical tastes.

The climate was ripe, then, when the Boston Symphony Orchestra was formed in 1881. Its plan of financing in part by private aid set the pattern of financial support for all leading American orchestras during the next 50 years—and promoted high standards of artistic excellence.

Other cities were acquiring permanent orchestras in the late 19th century, but there were still only 10 professional orchestras in the U.S. by 1900. Today there are 22 major symphony orchestras.

Now there is a great effort by orchestras, civic leaders and educators to bring music directly to the people. There are concerts in school buildings, factories, museums, and in public buildings in the outlying neighborhoods of large cities. American orchestras today play some 7,800 symphony concerts a year to an audience estimated at ten million people.

The symphony audience represents every phase of American life. It is the man who owns the factory and the man who works in it. It is the professional and the student, the store clerk and the electrician, the taxi driver and the housewife.

These same people support the symphony through voluntary contributions as well as by buying tickets to concerts. Income from ticket sales and recordings is not sufficient to support a major orchestra. Outside help is needed to pay fair salaries to musicians and other employees, and to price tickets low enough to permit attendance by the average wage earner.

It has never been possible for great artistic institutions to pay their own way without patronage, and patronage in the traditional sense is no longer possible. The days of huge fortunes and large donations ended with World War I.

Continued on next page

ARTICLE INCOMPLETE

Front Page

GLOBE

Concerts, radio, recordings bring symphony music to millions.

After arrival in Manila (left), Boston orchestra is serenaded by Philippine Constabulary Band. Added to big job of transporting 104 musicians half-way around the world is even bigger job of moving their musical instruments.

Culture is not directly subsidized by the Federal Government in the U.S. as it is in other countries. Americans historically have been distrustful of national support of the arts, which, like education, they feel is a matter for local determination. A small amount of indirect aid, however, does come from the Federal Government in the form of tax exemption for musical organizations qualifying as nonprofit educational institutions.

This is one indication of government recognition of the role of music in national life. Another is the increasing number of performing artists and groups such as the Boston Symphony Orchestra sent on tours abroad by the Federal Government.

The concert season of major orchestras usually runs from October through April, and often there is a summer season as well. Three types of concert series have become standard fare with professional orchestras.

The prime offering is a series of subscription concerts, with subscribers buying tickets in advance for the entire season. The orchestra programs works drawn from the entire symphonic repertoire and often features guest soloists of international fame. Sometimes guest conductors lead the ensemble. During its Asian tour, for example, the distinguished American composer, Aaron Copland, was guest conductor of the Boston Symphony for several of its concerts.

The second type is the series known as "popular" concerts which run simultaneously throughout the season. These reach the widest possible adult audience with lower ticket prices and often offer the chance for young musicians to appear with the finest orchestras

The third type, concerts for young people, give school children the experience of hearing good music—and also help to develop concert-goers of the future.

In addition to offering these programs to the people of their home communities, most major orchestras also tour other cities across the U.S.—and now across the world.

Summer concerts have become a regular activity with some major and community orchestras and are now an American tradition. They are held in city parks, in mountain retreats, from a river-front barge or in a large tent. Or they may be given in an elaborate amphitheater like the Hollywood Bowl.

Altogether, serious music in America today reflects not only a culturally mature nation, but a nation where democracy has reached to *all* the people, regardless of their social or economic position.

Americans listen to thousands of hours of symphonic music in concert halls and on radio programs. They watch outstanding orchestras and conductors on television. They support their own community orchestras. And they play instruments in amateur orchestras and ensembles.

This "grass roots" growth of musical vigor is no passing enthusiasm. Orchestra seasons — and budgets — are expanding continuously. If any trend is emerging, it is that of a rising artistic level. Orchestras of any size can attract and hold their audiences now only through visionary leadership and artistic excellence.

The vigor and growing energy of the symphonic climate in America today foreshadows one of the strongest cultural forces in the history of any nation. And it suggests that there will soon be even more orchestras of the stature of the Boston Symphony to bring the richness of the world's great music to audiences everywhere.

Photographs by Dolph Herras

Composer Aaron Copland, guest conductor, meets Filipino composers.

A cello player of the Boston Symphony Orchestra gives a private concert (top) for Filipino workers while his colleague (above, left) reads a letter from home. Other musicians (above, right) tune their instruments and play for their own enjoyment (below) before performances. A specially designed music shell was built in Manila's Rizal Coliseum for Orchestra.

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Globe
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By GLORIA NEGRI

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Voi[illegible] at the [illegible] the m[illegible] and l[illegible] all ov[illegible] part [illegible] stead [illegible] places, [illegible] first-ha[illegible]

Japane[illegible] in general, [illegible] in Western style music. [illegible] were interested in American music, but were hungry to hear the classics, as well," Voisin observed.

SYMPHONY
Page Three

BOUNTY ACROSS T

WITHIN THE NEXT FIVE YEARS, idle lands and low yielding farms in the Republic of Viet-Nam will take a new and more productive look.

Fields of giant kenaf, jute and ramie fibers, juicy sugar cane, paddy plantations, vegetable gardens, and fruit orchards will bring a new and higher future to Viet-Nam's farmers and fields.

The transformation of the rural landscape has already started and its full impact will be felt by 1965. In the next five years Viet-Nam will become self-sufficient in many formerly imported agricultural products and will increase her exportable surplus to a substantial degree.

Viet-Nam's agricultural revolution is a result of the Government's land development program plus the application of the progressive farm methods and new improved types and varieties of crops being introduced to farmers through the United States technical cooperation mission.

Before the plan began a few years ago, the Republic imported almost all the sugar it needed, and large amounts of fibers for the manufacture of rope and grain containers.

As a result of the program, the country is already producing a surplus of rice for export, enough sugar cane to feed all its old mills and a few new ones, and is harvesting bigger crops of higher yielding fruits, vegetables, and field crops.

Agricultural researchers and teachers coordinate their activities from eight experimental stations located in regions with varying soils and climatic conditions. From their posts they travel outlying farms, distributing seeds, plants, and encouragement. Farmers are already growing new and improved varieties of sweet potatoes, corn, beans, peanuts, citrus, and avocado as a result of the stations work.

Seed distribution, however, is only one factor in the nation's agricultural improvement program.

Its technicians also analyze soil samples, test chemical fertilizers and teach farmers how to use new implements for land preparation and cultivation. They show them new ways to space seedlings and what types of fertilizers will produce the best results on their particular land and crop.

A newly organized soil service is making a soil

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Burrelle's
ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street – New York

MUSICAL AMERICA
NEW YORK, N.Y.
MONTHLY – CIRC. NOT AVAIL
AUG 1960

Sydney

Orchestra in Overcoats

Touring under President **Eisenhower's** program to encourage cultural visits to countries outside America, the 108 members of the Boston Symphony arrived from the Philippines in Brisbane on June 5. After their inaugural concert in Brisbane, the first ever given by an American symphony orchestra in Australia, the orchestra arrived in Sydney to give two concerts, conducted by Charles Munch, and one under Richard Burgin and Aaron Copland.

The programs included Berlioz's "Symphonie Fantastique", Tchaikovsky's Fifth Symphony, Brahms's Second Symphony, "La Mer" by Debussy and "Bacchus et Ariane" by Roussel. In each of the three Sydney programs works by American composers were introduced. Mr. Munch conducted Norman Dello Joio's Variations, Chaconne and Finale and Samuel Barber's music from "Medea". Aaron Copland was an eloquent interpreter of his First Symphony and a Suite from "The Tender Land".

The two concerts at the Town Hall were sold out in a matter of three hours. The third concert, which took place in an icy-cold, unheated boxing stadium, was attended by over 5,000 people, who most probably for the first time saw an orchestra playing in overcoats and pullovers with the white tie indicating formal dress.

Although conductors and players showed signs of fatigue after some extensive and exhausting traveling, the concerts were a revelation and undoubtedly a most stimulating exhibition of American cultural life. As one of the critics wrote: "Tone and attack, balance and ensemble were of an excellence which could have most of the name orchestras of the world aching with envy." —Wolfgang Wagner

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At the Berkshire Music Festival in Tanglewood, the Boston Symphony's summer home, the orchestra will again give 18 week-end concerts, on Friday and Saturday evenings and Sunday afternoons, beginning July 8. Dr. Munch will conduct 14 of these concerts, and **Pierre Monteux,** the orchestra's 85-year-old "conductor emeritus," four, one on each of the last four week-ends. The first week-end will be devoted to Bach, the second to Mozart, and the rest of the concerts to a variety of composers. **Arthur Fiedler** will conduct the **Boston Pops** at Tanglewood on Aug. 11. On Aug. 4, there will be a Gala Evening for the benefit of the Berkshire Music Center.

Eugene List was guest soloist with Arthur Fiedler and the Boston Pops in an all-Gershwin program at Symphony Hall, Boston, June 26. Mr. List played the Concerto in F and Rhapsody in Blue. The program also included "An American in Paris," "Porgy and Bess, Symphony Picture for Orchestra" by Robert Russell Bennett, and "Strike Up the Band."

All the Saturday night concerts will be broadcast "live" from Tanglewood, July 9 through Aug. 13, over WQXR. Martin Bookspan, WQXR's director of recorded music, will be the program commentator.

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ESTABLISHED 1888
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PRESS CLIPPING BUREAU
165 Church Street – New York

OMAHA, NEBR.
WORLD-HERALD (MORNING)
D. 125,007 S. 256,272

JUL 31 1960

Speaking of Music—

Maybe Leaders of Culture Could Achieve the Peace?

By Martin W. Bush

Risking guilt of harping to an annoying degree, I cannot resist—in the light of developments in recent weeks—renewing attention to international aspects of contradictions between the arts and politics.

The topic has served many writers. A major part of the comments concerned recent debacles of our President's experience in Paris and the calling-off of his planned visit to Japan.

Few of us are aware of what were coincidental occurrences in the field of music. Among the many comments on this phase more pointed was the editorial voice of Ronald Eyre in the magazine, Musical America. It was captioned: "Art Unites While Politics Divides."

In that editorial he called attention to the fact that while all this was happening the Boston Symphony Orchestra and its conductor, Charles Munch, were winding up a tremendously successful one-month concert tour in four of Japan's principal islands.

On conclusion of the tour, Mr. Munch went on record to "thank the Japanese people who have been so wonderfully kind."

At the same time our pianist, Van Cliburn, our violinist, Isaac Stern, and our singer, Roberta Peters, were achieving triumphs with audiences all over Russia. In both nations there were overwelming displays of unmistakable admiration and good will.

As for the U-2 incident, Mr. Stern, on conclusion of his tour, said it: "May there be more American planes in the Soviet Union and more Soviet planes in the United States—filled with artists!"

Among the more persistent echoes of recent political conventions are the nominating speeches. Invariably the nominees become "that great American." His virtues exceeded all in the dictionary. Omniscience of his wisdom surpassed that of Solomon.

Would it be out of line to wish that a few politicians of such virtues and such wisdom might also possess a degree of sensitivity that would be alive to the moving powers of music?

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JUL 31 1960

Speaking of Music—

Maybe Leaders of Culture Could Achieve the Peace?

By Martin W. Bush

Risking guilt of harping to an annoying degree, I cannot resist—in the light of developments in recent weeks—renewing attention to international aspects of contradictions between the arts and politics.

The topic has served many writers. A major part of the comments concerned recent debacles of our President's experience in Paris and the calling-off of his planned visit to Japan.

Few of us are aware of what were coincidental occurrences in the field of music. Among the many comments on this phase more pointed was the editorial voice of Ronald Eyre in the magazine, Musical America. It was captioned: "Art Unites While Politics Divides."

In that editorial he called attention to the fact that while all this was happening the Boston Symphony Orchestra and its conductor, Charles Munch, were winding up a tremendously successful one-month concert tour in four of Japan's principal islands.

On conclusion of the tour, Mr. Munch went on record to "thank the Japanese people who have been so wonderfully kind."

At the same time, our pianist, Van Cliburn, our violinist, Isaac Stern, and our singer, Roberta Peters, were achieving triumphs with audiences all over Russia. In both nations there were overwelming displays of unmistakable admiration and good will.

As for the U-2 Incident, Mr. Stern, on conclusion of his tour, said it: "May there be more American planes in the Soviet Union and more Soviet planes in the United States—filled with artists!"

Among the more persistent echoes of recent political conventions are the nominating speeches. Invariably the nominees become "that great American." His virtues exceeded all in the dictionary. Omniscience of his wisdom surpassed that of Solomon.

Would it be out of line to wish that a few politicians [illegible]

NewEngland Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Dennis
Yarmouth Register
YARMOUTHPORT,
Mass.
Weekly Circ. 1,704
AUG 26 1960

LETTERS

World Therapy by Music

Mr. Emil Kornsand, the author of this letter, plays first violin with the Boston Symphony Orchestra which recently completed a widely hailed trip to the Far East. —Ed.

The Far Eastern tour of the Boston Symphony Orchestra took place during the spring season of 1960 and lasted eight weeks. The places visited were Taiwan, Japan, the Philippine Islands, Australia and New Zealand. We gave 39 concerts in 24 different cities. The mileage, mostly by plane was approximately 34,000, the highest altitude about 7 miles and the fastest speed with tail wind over 600 mph.

In Shikoku I experienced a real earthquake which awakened me just in time for breakfast. In Honshu I saw the damage caused by a tidal wave and in Hokaido I ran twice into anti-American snake-dance demonstrations. In Luzon I took pictures of the destruction caused by a typhoon.

Four times we had long delays through mechanical trouble of the jet planes and in San Francisco our cargo plane with the musical instruments caught fire and was lucky enough to make an emergency landing.

In Taiwan we had to manipulate the chopsticks through a 10-course state dinner given by the Chiang Kai-shek government. In New South Wales we had a chance to try the strangest dishes (kangaroo-tail soup), and in South Australia quite a few of my colleagues while inspecting a winery got under its influence.

We exchanged the beginning of winter for the beginning of summer by flying at the right time over the Equator in a northerly direction and finally we could enjoy two Sundays in succession crossing the International Date Line going east. The serious question arose for the conscientious church-goers: "Does one have to go to Mass twice on a double Sunday?" And (believe it or not) some of our Frenchmen were put up in the Hotel Waterloo in Wellington. So much for statistics.

According to the applause we certainly had success all over. We on the other side were very much impressed by the people of the Far East, especially the Japanese. Their cleanliness, honesty, self-discipline, courtesy, alertness, nobleness and average intelligence are outstanding. In Japan the streets serve only the traffic and the cities are not built to display splendor and power as in Europe. Beauty is a matter of privacy and is hidden behind walls.

On entering a Japanese hotel one has to take off the shoes and slip into a pair of slippers of which a long row is parked in the lobby. A very unusual atmosphere prevails inside the inn. The rooms are sparsely furnished, just a low table and a few pillows on the floor which is covered by sweet smelling grass mats. In one corner there is usually a picture or a scroll with a few well arranged flowers. That's all. The maid, clad in a kimono, presents a hot and wet face cloth in a little basket and serves in a kneeling position the green tea on the low table. At night the room is transformed into a bedroom. The maid has been busy emptying the closets (with sliding paper doors) of the bedding and transferring it to the middle of the floor of this former living room. The drinking water, bedlamp, telephone, radio or even T.V. is within reach and can be operated while lying in bed. Next morning the maid again takes over the duties of the host and serves breakfast. The lack of linguistic knowledge is offset by melodious giggling. The maid has many duties: she presents the bill, takes the money, returns the receipt with a small gift and is reluctant to accept a tip. Many times the acceptance of tips was refused especially by cab drivers or waitresses in restaurants. The daily bath of the Japanese is considered more important than food. It almost becomes a ritual. The habit to soak in the extremely hot water did not quite agree with us, especially when we had to get ready for a concert. These hot baths are very relaxing and therefore only to be recommended if followed by a free evening, and we had very few of them indeed.

The Japanese countryside is charming, whether little farm houses amidst rice fields near a cedar covered slope or sea shore or Fuji Kama and the Japanese alps. Although the Japanese cities cannot compare with the cities in Europe in daylight, at night they are transformed into glittering splendor. The electric signs and illuminations of the Ginza or Asakusa districts in Tokyo or the reflections in the numerous canals of Osaka put Times Square or Piccadilly Circus almost in the shade. The famous sights are unfortunately somewhat spoiled because of overpopulation. Everything turns into a "Coney Island". But just the same, the famous Buddha in Kamakura with the open hands in his lap, or the gigantic Daibutsu in Nara with the blessing middle finger, could not fail to impress me very much.

We had several chances to watch oriental theater. We were presented with a special opera performance of the Chinese Air Force in Taipai. We also attended a show of the Geisha group in Kyoto and I went to a play of the famous Kabuki theater in Tokyo. I was very much impressed by the vitality of the Chinese opera and the colorful costumes and sceneries of the Kyoto Geisha theater. The Kabuki impressed me mainly through the pure style. Unfortunately I could not get all the enjoyment out of the latter, not knowing Japanese.

Finally: speaking of the generosity, friendliness and hospitality of the Japanese, I should like to mention Mitsuo Sugiyama and Shigeo Tanaka, both 19 year old students whom I had a chance to meet at the double bridge of the Imperial Palace in Tokyo. These

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Burrelle's
ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street – New York

NEW YORK, N.Y.
WORLD-TELEGRAM & SUN
D. 453,331 SAT. 174,917
AUG 22 1960

Music Is Urged To Calm Nations

Theodate Johnson has a unique plan to promote international good will—replace conferences with concerts and ambassadors with musicians. "One good musician is worth three diplomats" is the opinion of "Musical America."

"Our government is vastly underestimating the importance of music and the arts toward promoting peace," Miss Johnson believes. "For instance, contrast the tremendous ovations received by the Boston Symphony Orchestra in Japan, by the New York Philharmonic and Leonard Bernstein on their South American tour and by Van Cliburn, Isaac Stern and "My Fair Lady" in Russia with the receptions that greeted our government officials."

"Musical America," termed the 'voice of the music world' has subscribers in 73 countries and is considered an important cultural exchange medium by the United States Information Service.

Former Opera Singer.

"That's why I think that music is the important thing, to understand words is not necessary," said Miss Johnson.

This articulate woman, a former opera singer, became publisher and part-owner of the magazine in January after six years on the advertising staff. Coverage of music events throughout the world by well-known experts is but one of the new looks planned for the 63-year-old publication.

"We're going to concentrate on helping new artists and contemporary composers," said Miss Johnson, who, as a struggling young artist, went to Europe to be discovered.

Jittery Debut.

She made an unusual debut at the opera house in Antwerp singing the role of "Tosca" in Italian accompanied by an all-Flemish speaking cast without a rehearsal. "I still have nightmares about the second act when I got lost among the Flemish conversation, turned to the conductor for a cue and he shrugged his shoulders. I stopped singing and started acting," she recalled.

Miss Johnson also sang at the Paris Opera House. "I

THEODATE JOHNSON.

was soloist with the 7th Regiment and sang 'Ah Sweet Mystery of Life.' Can you imagine?" she said with a grimace.

Shortly after World War II began, Miss Johnson gave up singing to work for the Red Cross in Paris processing refugees.

"We worked night and day for six weeks, and with fear, nerves and illness, one day there was a crack and I lost my voice," said Miss Johnson. Her speaking voice returned in three years but her singing voice was gone forever.

This versatile woman has another project lined up—to learn all about jazz. "We're going to cover this field for the first time and I've really got to study. I'm not what said modestly.

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ng men showed me all of wn Tokyo, and at my re- to Tokyo later in May, visited at the concert hall, invited me a special sukiyaki dinner at the home of their fellow student, Kenko, and finally saw me off at the Tokyo airport with a present, a set of chopsticks in a beautiful laquor box.

The Philippines impressed me mainly through the tropical splendor. To see the strange fruits growing in their natural surroundings and to eat them in their natural ripeness is a special treat to an inhabitant of the temperate zone. In Manila I saw the most beautiful residential districts and the most horrible slums. The crime and corruption and the latent danger for a lonely tourist to promenade in Manila or to entrust oneself to a taxi made it desirable to travel across the Equator and to

Continued on page 4

Kiwis.

Because of a mix-up, one part of the orchestra was delayed for one full day in Vitilevu, the main island of the Fijis. I had a chance to travel over this fascinating south sea island and to swim in the coral lagoon of famous Korolevu beach. The last rolls of film could be used up on tropical flowers, volcanic cones, native villages with straw huts, Hindu mosques, sugar cane in blossom, etc.

We traveled from the south sea to the North Atlantic in 17 flying hours. I hope that through shrinking of our planet, and our modest attempt to bring the peoples of the world closer together through the only international language, music, we may come nearer to a permanent world peace.

Emil Kornsand - 1960
South Dennis

Burrelle's
ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street – New York

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26 1960

Letters (Cont'd)

accept the rather anticlimatic Australian late autumn. From Port Darwin to Brisbane we had to fly over hundreds of miles of the most desolate territory. But in Brisbane we could enjoy splendid subtropical autumn weather. The Australian cities, especially Sydney with its beautiful harbor, seemed to be very attractive in comparison with the eastern cities. We were wined and dined royally in Australia and the British mode of life there made us feel rather at home.

In New Zealand we could get a glimpse of Mount Cook while flying over Cook Strait. The harbor of Wellington is one of the most beautiful in the world. We sacrificed much color film there just as we did on Koalas, Kangaroos and Kiwis.

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Burrelle's
ESTABLISHED 1888
BArclay 7-5371
PRESS CLIPPING BUREAU
165 Church Street – New York

NASHVILLE, TENN.
BANNER
D. 102,083
SEP 3 1960

The Music Score

1960-61 Season Could Be Nashville's Best In Years

By SYDNEY DALTON

The music season of 1960-61 promises to be one of the most rewarding that Nashville has had for some years. Not only is the quality of the artists who will visit us of the highest, but the variety of the music to be presented promises, to musician and layman alike, a winter of real musical enjoyment.

One of the surprises of the season will be the visit of the Little Orchestra Society of New York, which will appear at Ryman Auditorium Nov. 16. This unique organization of 43 instrumentalists, 38 singers in the chorus and four distinguished soloists will present Handel's oratorio, "Judas Maccabaeus," Next to "Messiah" this is probably Handel's greatest choral work.

The Little Orchestra has won the praise of critics for its polished performances of music new and old and its conductor, Thomas Scherman, who, incidentally is the son of Harry Scherman, chairman of the board of the Book of the Month Club, has attained a place among the important conductors of the country. Irene Jordan is one of the four distinguished solists.

Other attractions so far booked for Ryman by Harry Draper are Fred Waring and his company, Oct. 28; the Ballet Russe, an established favorite in Nashville, Nov. 2, and the Jose Greco Ballet, equally popular here, Jan. 26.

Waring

Artists booked for appearances with the Nashville Symphony are Roberta Peters, a favorite singer who will be the first soloist of the season, Oct. 24-25. At the pair of concerts on Nov. 28-29, Claudio Arrau, who ranks with the really great pianists of the day, will return. Arrau suffered a slight heart attack recently but seems to have completely recovered.

On Feb. 13-14 the amazing virtuoso of the guitar, Andres Segovia, will be the soloist with the orchestra. He played here a few seasons ago at Fisk University. March 20-21 will bring Henryk Szeryng, a young artist who is winning extravagant praise for his violin playing. A local pianist, R. Emmett Vokes, will close the season April 17-18.

The Community Concert Series for this year has an attractive list of recitals and concerts, with lots of variety. The first attraction, Nov. 3, will be the Goldovsky Grand Opera Theatre in a performance of Mozart's great opera, "Don Giovanni." The work will be sung in English by a distinguished cast of singers under the critical direction of Goldovsky, one of the leading opera authorities in this country.

On Dec. 5 Richard Tucker, one of the world's greatest tenors, will make his first appearance here and a young pianist who is rapidlly winning fame, Claude Frank, will play in War Memorial Feb. 21. That rarely heard instrument, the cello, will be played in a recital March 14 by Janos Starker and the season will be brought to a close May 7 with a program by the famous Concertgebouw Orchestra of Holland.

Fisk University is offering a particularly attractive list of artists during the coming season. It will open Oct. 31 with a recital by the great Negro baritone, William Warfield, whose voice and artistry have brought him worldwide renown. The new organ in Fisk Memorial Chapel, which is nearing completion, will be exhibited to its fullest Nov. 10, when the great organist, E. Power Biggs, gives a recital. A young pianist from Israel, David Bar-Illan, who has won much popularity in this country, will appear Jan. 9 and the season will close [illegible] with a dance recital by Paul Draper.

The new Fisk organ will be dedicated by Arthur Croley, of the Fisk faculty, Oct. 16. This recital will be free to the public.

The season at Lipscomb College will be made important by the appearance of Giomar Novaes, one of the greats among women pianists, a mature and seasoned artist of international reputation, who will play there Oct. 4.

Following its community Concerts appearance the Goldovsky opera company will be at A. & I. State University Nov. 4. A. & I. will present Players, Inc., Jan. 30 and the Lewis Johnson Dance Co. Feb. 28.

Here And There

As a contrast to all the political troubles the U. S. has had with the governments of the USSR and Japan, the receptions awarded our artists by the people of those countries is striking.

The Boston Symphony touring Japan, played to more than 50,000 people in 22 concerts.

GIOMAR NOUAES

"The countless acts of individual thoughtfulness and the enthusiastic reception of our music . . . will long be remembered by all of us who return to our homes in Boston," said Charles Munch, the conductor, at the end of the tour.

Meanwhile, Roberta Peters, soprano, and Isaac Stern, violinist, were being lauded during their Russian tours, and Van Cliburn was being greeted with cheers, tears and floral tributes by his Russian admirers. As Stern bid the Russians good-bye, he said:

"May there be more American planes in the Soviet Union, and more Soviet planes in the United States—filled only with artists!"

✦ ✦ ✦

News comes of the death of Anna Mlynarski, widow of the distinguished Polish musician, Emil Mlynarski, and mother of Mrs. Wiktor Labunski, well remembered here as a member of the faculty of the Nashville Conservatory of Music. Mrs. Artur Rubinstein is another daughter. Mrs. Mlynarski died at the home of Mr. and Mrs. Labunski in Kansas City.

✦ ✦ ✦

Death has also come to Clarence Cameron White, a well known Negro composer who was born in Clarksville. His opera, "Ouanga," won the David Bispham Medal in 1932 for the best operatic work by an American.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-4200

Sunday Herald
BOSTON, Mass.
Circ. 289,111

AUG 28 1960

FROM TOKYO TO TANGLEWOOD

An exhibition of photos at Tanglewood in Lenox, Mass. during the Boston Symphony Orchestra's Berkshire Festival there, drew much attention from concert-goers and musicians. The pictures were of the orchestra during its preceding 30,000 mile tour of Formosa, Japan, the Philippines, Australia, and New Zealand. This exhibit gave the musicians their first opportunity to review where they had been and what they had experienced during the strenuous tour activities.

SYMPHONY musicians enjoying exhibit. From left: Louis Speyer, English horn; Fredy Ostrovsky, violin; Bernard Kadinoff, viola; Josef Orosz, trombone; Gottfried Wilfinger, violin; Robert Karol, viola.

ADELAIDE, Australia—It was so cold on stage that Louis Speyer (left) and Ralph Gomberg had to use electric heater to warm their instruments.

FILIPINO cavalcade pauses for colt to have dinner.

IN PHILIPPINES, near Tagaytay. Ostrovsky and clarinetist Viscuglia make scenic photos.

SAPPORO, Japan—Dr. Keran Chobanian (center, left) and Harry Shapiro, French horn, learn that shoeshine boys are old women.

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Sunday Journal
PROVIDENCE, R. I.
Circ. 186,189

NOV 13 1960

Far East and Boston Symphony

JAPANESE DANCER was among entertainers who performed in Tokyo for the Boston Symphony Orchestra during its 1960 tour.

REPRESENTED on these pages is a cross section of 500 photographs taken on the Boston Symphony Orchestra's 30,000-mile good will Australasia tour by George Humphrey, violist, who lives in Arlington, Mass. Fifty of the pictures will be shown at Faunce House of Brown University starting tomorrow for two weeks. The orchestra's first Providence appearance this season is Nov. 22 at Veterans Memorial Auditorium.

The Australasia tour, during which 35 concerts were played, was conducted in cooperation with the President's Special International Program for Cultural Presentations, and administered by the American National Theater and Academy. Mr. Humphrey, for his picture taking, used both American and Japanese cameras, all 2¼ by 2¼.

The viola brought home some pictures. They go on display at Brown tomorrow.

BIG BOYS. Leslie (Tiny) Martin, 350 pounds of musician, at last found someone bigger than he. Statue is of Niosan, Japanese God of Strength.

OPERATIC ORCHESTRA player illustrates his instrument for the Boston visitors in Tokyo. Japanese and Americans exchanged music views.

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Mingle Musically

PHOTOGRAPHER who took the pictures presented here is George Humphrey of Arlington, Mass. He is viola player in Boston Symphony. About 500 pictures were taken. Some are now on exhibition at Brown.

COURT ORCHESTRA of Emperor of Japan plays at special offering of ancient dances for the Americans.

METHODIST MISSION school students on Inland Sea trip, Takahama to Beppu, sang for the orchestra.

DRAWING in lottery for seats on first plane home, Paul Kearney and Mrs. Winifred Winograd.

FINE POINTS are discussed by Armando Ghitalla, trumpet, and musician—Sapporo, Japan.

Continued on next page

VIOLINIST Rolland Tarpley tries out a banka dugout in a muddied Manila stream.

BOSTON SYMPHONY continued

Land of Emus and Koalas

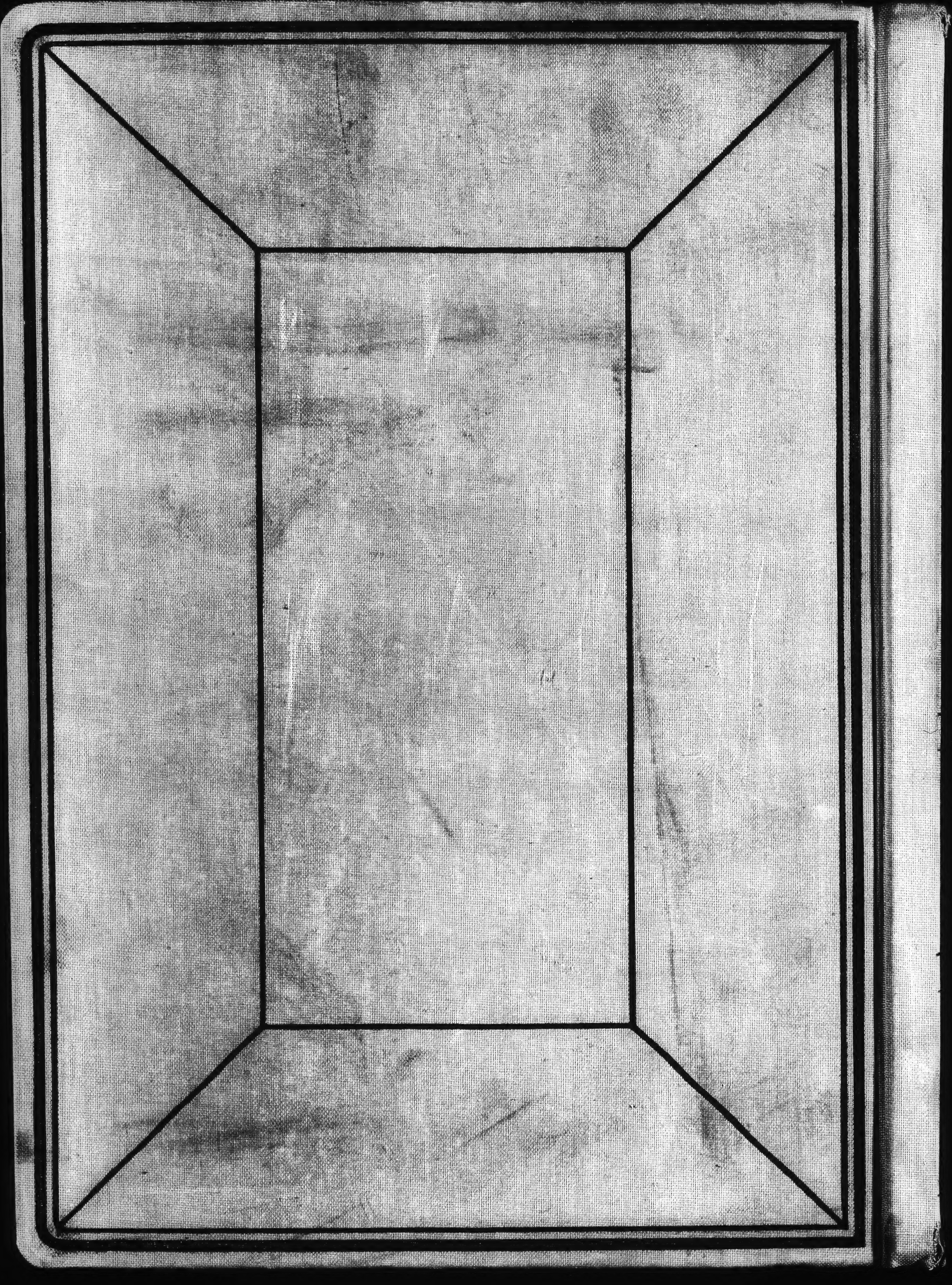
ELDER STATESMAN of Chinese Nationalist government on Formosa, Yu You-Reu, is one of fine studies by Mr. Humphrey.

AUSTRALIAN KOALA captured the interest of John Sant Ambrogio, left, and Robert Ripley in stopover at the Brisbane zoo.

CUSTOM requires removal of shoes during visit in Tokyo. Eugene Lehner, Mr. Kearney, Andre Come, Gino Cioffi reclaim them after visit.

FAMOUS CROSSWORD puzzle answer, the Emu rate a doff of the hat at Brisbane zoo from Carl Zeise, cellist, and a puzzle fan.

ORCHESTRA CONDUCTOR Dr. Charles Munch, right, and Einar Hansen, violinist, with hostesses at a return stopover in Honolulu.



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